

TEACHING HISTORY THROUGH FILM: COMPARING THE EFFECT
OF ACTIVE AND LECTURE BASED METHODS

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ABSTRACT

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Teaching History through Film: Comparing the Effect
of Active and Lecture Based Methods
(Major Professor: Kioh Kim, Ph.D.)

The researcher compared the results of using the lecture method and active method in teaching a history versus Hollywood lesson. The intervention involved a total of 200 participants with 100 participants receiving a history vs. Hollywood lesson via lecture and the other 100 participants receiving the lesson via an active, flipped classroom. Following the intervention, each participant wrote an essay in which they explained their understanding of what was historical fact and fiction in a film. The data collected based on the final essay determined the participants who received the lecture had a greater understanding of what was history and Hollywood in films than those who received the intervention through active learning. The data collected also showed most participants believed the intervention had social validity.

TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION	1
Background.....	1
Statement of the Problem.....	2
Purpose of the Study.....	2
Research Questions.....	3
Hypotheses.....	3
Limitations.....	3
Delimitations.....	4
Significance of the Study.....	4
Definition of Terms.....	5
Chapter Summary.....	5
II. LITERATURE REVIEW	7
Theoretical Framework.....	7
How Films Impact Viewers.....	13
Exploration of Best Practices.....	18
Lecture vs. Active Learning.....	24
III. METHOD	28
Population.....	28

Participants.....	29
Assignment	32
Research Design.....	32
Instrumentation	34
Data Collection	34
Data Analysis	35
IV. RESULTS.....	38
Inter-rater Agreement.....	38
Data Cleanse	39
V. DISCUSSION AND RECOMMENDATIONS	43
Research Question One Discussion	43
Research Question Two Discussion.....	47
Educational Implications	48
Future Recommendations	49
VI. APPENDICES.....	50
A: General Rubric for Film Critique.....	50
B: General Likert Scale for Film Critique	52
C: Film Quiz – The Crucible (1995).....	53
D: Film Quiz – Troy (2004).....	57
E: Film Essay – Troy (2004).....	63
F: Race, Age and Gender Collection	64
G: Consent for Participation in Research Study	65
H: Participant Data.....	66

I: Institutional Review Board Agreement Form	129
VII. REFERENCES	130

LIST OF TABLES

Table	Page
1. Student Demographic Data by Population, Active Group, and Lecture Group	30
2. Pre-test Study of Equivalence Between Groups	31
3. Results of Independent Samples <i>t</i> -test for Critique Essay Score by Group	41

LIST OF FIGURES

Figure	Page
1. Social Validity	42

CHAPTER ONE

Introduction

Background

The year is 2017 and history, in some universities, is being taught using the same methods that were used a century ago. The subject has traditionally been communicated using the lecture method and textbook. Lectures and textbooks are time-honored traditions that are necessary, and history cannot be taught without them, but every time honored tradition has been altered somewhat over time. The lecture method has the ability to convey massive amounts of information in a limited amount of time. However, most history teachers have heard the complaint from students that history is boring. History itself may not be boring, but the way in which it is taught might be considered tedious. Lectures have a purpose, but a class that uses them as the sole instructional method could be perceived as lackluster. Films can be used to supplement or augment a lecture-based course (Gregg, Hosely, Weng, & Montemayor, 1995). They can be an attention-grabbing alternative, though not a replacement to lecture and reading assignments.

Effective teaching styles incorporate multiple methods of sensory perception, and film is no exception. Reading textbooks allows the reader to see the words and imagine images or sounds. Lectures have a similar effect as reading, but permit the audience to hear words. Film and television have the strongest sensory appeal because they affect both sight and sound perception. Bailey and Ledford (1994) noted that seeing a film is

more likely to be stored in long-term memory than listening to a lecture. However, films are seen as well as heard, which only increases the potential of their effectiveness.

According to Paivio (1986), a dual coding takes place when visual depictions in film are combined with verbal information from text or lecture which serves to benefit student retention.

Statement of the Problem

Traditionally, educators have been faced with black and white options with regard to using film as a classroom tool. Many films that purport to depict the past have little basis in history. Consequently, many educators refuse to use them. On the other hand, there was little argument that students would prefer to watch a movie in class instead of listen to a lecture. Films have conventionally been viewed as a break from the standard lecture. Though, after the break the lecture resumes and the film's accuracies and inaccuracies are not discussed. Neither extreme end of the pendulum is correct.

Purpose of the Study

This work was a pedagogical analysis of how to sneak in a history lesson under the guise of Hollywood by engaging college students in active learning strategies regarding errors in films and contrasting them with primary documents and secondary resources. Most of what has been written on this topic has concerned middle and high school students. The researcher focused on college students. In all the research conducted on this topic, very few people have explored a teaching method. How does the methodology in which the accuracies and inaccuracies in a film are delivered impact how students receive and process the information? The researcher examined the extent to which teaching film in undergraduate history courses using active and collaborative

learning strategies differ from traditional lecture courses in their ability to promote the development of student problem-solving, communication, and group participation skills.

Research Questions

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

Hypotheses

Null hypothesis 1 (H_1) states there is no significant difference in using lecture or active learning as a method of teaching history using Hollywood films.

The alternative H_1 states there is a significant difference in using lecture or active learning as a method of teaching history using Hollywood films.

Null hypothesis 2 (H_2) states college students do not believe that the history vs. Hollywood intervention lesson is socially valid.

The alternative H_2 states college students do believe that the history vs. Hollywood intervention lesson is socially valid.

Limitations

There are a few limitations to this research. Students benefiting from film tend to be visual learners. The researcher did not consider students with auditory, kinesthetic, or reading strengths. The research was conducted in basic level history courses. Some of the students in these courses have not taken English or Literature, which is not a required prerequisite. Therefore, they may not be able to fully express their ideas on paper. There was no pre-test given for this study to determine whether students had sufficient

knowledge of English to effectively complete the film critique. Because history is not required, 200 students might not represent many the students at the college or the region. There are more females than males included in the study. There are also more African Americans included in this study than any other race. Since the college requires the film be watched outside of class, the film quiz is the only evidence that students actually watched the film. Instead of watching the film, some students may choose to read a synopsis or summary of the film to pass the film quiz. There was no treatment fidelity as no one independently observed that the researcher gave lectures and/or conducted a flipped classroom.

Delimitations

This study had several delimitations. The films were chosen based on the researcher's knowledge and the college's requirements. The participants in the study must have passed the film quiz pertaining to each film. Examples of film quizzes are provided in Appendices C and D such as *The Crucible* and *Troy*. Though there are many types of active learning styles, the researcher focused on a flipped classroom utilizing team work. Participants in this study submitted an essay conveying their knowledge of the lesson, which was used to determine their grasp of the material instead of a Likert survey to minimize guessing. An example essay is provided in Appendix E.

Significance of Study

The researcher built on the current research regarding using Hollywood films in the history classroom while breaking new ground in the field. Since most of the research on the subject has been at the K-12 level, the researcher intended to build a repository for higher education. Because many educators show films but do not discuss their historical

intricacies, this study showed that additional steps were imperative. The higher education history discipline predominated by lecture provided the impetus for this study to examine an alternative format to convey material to students.

Definition of Terms

Active Learning. Bonwell and Eison (1991) defined “active learning” as placing the responsibility of learning on the students through reading, writing, and solving problems. In a traditional classroom, students come to class and listen to a lecture while taking notes. In an active learning classroom, they come to class to participate in the learning process and not passively listen to a lecture.

Flipped Classroom. According to Abeysekera and Dawson (2015), a “flipped classroom” approach figuratively flips the activities of a classroom so that what was traditionally done in class will be done out of class and what was traditionally done out of class will be done in class. In a flipped classroom, lectures are given asynchronously online and students come to class to complete activities that would have traditionally been done as homework.

Smart Room. A smart classroom is one that includes a television and/or projection screen, DVD player, computer, projector, speakers, and screen that can be operated from a control panel either remotely or on the instructor’s desk.

Chapter Summary

In a changing world with growing technological advances, history should not be the one subject left in the past. Progressive techniques and teaching methods commensurate with a changing culture are imperative. The careful use of films to teach history can bring it into the modern era. Not only are films entertaining, but they reach

students on multiple levels. The researcher sought to determine if films are effective in the classroom, if there are ways it can be taught that are more effective than others, and how to keep using film in the classroom from being a hindrance to learning.

CHAPTER TWO

Literature Review

Determining the best method of teaching a history lesson using Hollywood films was the purpose of this work. The researcher's intent in this chapter is to place this study in context by providing a theoretical framework for using historical films in the classroom, explaining the impact films have on people, exploring best practices for using film as well as the advantages of using film in an active classroom. Whether instructors incorporate films into their courses, students are watching them outside the classroom and drawing their own conclusions about history. Films and television act as a connection to the past for many young people. Instructors should therefore build upon this existing pathway using the teaching method that will most benefit them. The research questions for this study are:

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

Theoretical Framework

Most instructors, perhaps unknowingly, use film as an educational apparatus to a certain extent. In trying to explain a historical theme, the term "Remember in such and such film when such and such event happened?" is all too familiar. On the elementary, secondary, and higher education levels, technology is slowly being introduced into more

classrooms simply for convenience purposes. Smart rooms are the norm and they usually include “audio-visual” components such as a television, computer, projector and projection screen, DVD, video cassette player, and speakers. The utilization of these mass media systems supports the importance of technology in the classroom. This technology could further enhance the learning experience by the incorporation of film into the history curriculum. Instead of asking students if they have seen or remember something, instructors can just show it.

One of the most popular modes of technology and media is film and television which infiltrate the lives of almost every child, youth, and adult. Films are most popular with high school and college-age students. It was estimated in 1999 that students spent 3 hours per day watching television/movies (Marcus, 2005). Sometimes phrases such as “based on a true story” or “inspired by a true story” appear in film credits. Even if these words do not appear in the credits, historical figures in a film might lead a viewer to believe the film is based in historical fact. In fact, film and television serve as the focal point for historical discussions in the home (Stoddard, 2009). Just under half of the participants in a survey of over 1,000 Americans noted film and television as their connection to the past (Weinstein, 2001). Voeltz (2010) included a survey in which the majority of participants admitted to watching a historical film in the past year. Furthermore, the respondents noted they connected more with the film’s depiction of history than any schoolbook’s depiction of history. Therefore, perhaps without even realizing it, those people are receiving a history lesson. The entertainment value of a film alone can increase a student’s interest in the subject matter as well as the motivation to learn (Silvia, 2008). Films are useful in enhancing the learning experience because such

images are a medium that students are familiar with in the “age of technology.”

According to Weinstein (2001), “we should acknowledge film and television as the great history educators of our time.”

Films set in the present are vastly different from those set in the past. Metzger (2010) observed films are more of a reflection of contemporary Hollywood than precise reconstructions of the past. This is an assertion loaded with meaning. The majority of films are set in the present. These films have no claim on history at present, though they might years from now. Audiences watching a film produced in 2015 and set in 2015 will learn very little about 2015 they do not already know. However, the same 2015 film watched in 2055 might give its audience a history lesson.

Hollywood produces several films annually that claim to be grounded in history. Films involving historical events and characters usually serve as a backdrop to a Hollywood story. According to Niemi (2006) nearly one third of films nominated for Oscars in the category of Best Picture between 1981 and 2005 had some foundation in historical events. The producers of these films maintained that historians researched the setting and the storyline. The actors in these films claimed to have studied their roles and the background of the characters they portrayed. For example, Stuart Tyson Smith, a renowned Egyptologist, was consulted with regards to the ancient Egyptian language spoken in the film *The Mummy* (1999). These films set in the past often include the verbiage “based on a true story” or “inspired by a true story.” However, there is no official definition of what makes a film “historical.”

A historical movie is determined not by whether the production company calls it historical, but instead by the movie's potential to influence the historical understanding of its audience. Regardless of whether the words "based on a true story" or "inspired by a true story" appear in a film, Voeltz (2010) implied historicity lay in depicting historical information on the screen. Toplin (2002) called some of these movies "cinematic history" because, while fiction, they "offer interpretations of people, events, and issues of the past." Therefore, a film is historical if the film has a date and time from history and/or historical characters.

Authors in many fairly recent works have mentioned the effects of cinema on popular culture and their impact on people's understanding of historical themes. The popularity of the made-for-TV miniseries *I, Claudius* (1976) led to a rebirth of interest in the classical world. Since the appearance of Solomon's monumental *The Ancient World in Cinema* in 1978, there have been many books and websites on this topic (Solomon, 2001). Solomon's work is a list of films dealing with the ancient world. The authors of most of the recent material discussed how ancient epics are statements on society.

In *Projecting the Past*, Wyke (1997) showed how movies can influence history. Wyke offered a series of case studies and presented each film in its historical perspective. The author also showed how men's attitudes toward women are reflected in representations of Cleopatra in cinema. Joshel's *Imperial Projections* (2001) is an interdisciplinary work that also shows how Rome has been used by Hollywood to comment on modern society.

Cyrino's *Big Screen Rome* is devoted to a similar topic as *Imperial Projections*, but also provides important background information on the ancient Roman world. In

addition, the author desired “not only to facilitate teaching and scholarly research in the field, but also to enhance the viewing pleasure of the individual spectator” (Cyrino, 2005). Unfortunately, the author does not address the accuracy of the films. One reviewer noted that films are an excellent way of garnering the attention of students but they must be coupled with primary and secondary resources. The reviewer also suggested instructors to direct their students in comparing and contrasting the plot of the film with Cyrino’s ancient historical background (James, 2006).

Carnes (1995) introduced students to major historical inaccuracies in film and suggested how to best evaluate and interpret a film. Disengaged history students might show interest in this type of work because it places famous events and movements depicted on film into historical context.

Winkler (2004) suggested that the appeal of any recreation of the past “rests at least as much on their fictional as on their factual side” and that the speeches of Thucydides and anecdotes of Herodotus are similar “inventions.” Likewise, Toplin (2002), a highly respected historical consultant, demonstrated that movies are useful in enhancing learning and useful in illustrating important concepts about the past.

D’Sa (2005) claimed films can reach students on a level regular lectures cannot accomplish. In addition to being a change of pace from a lecture, movies have the ability to evoke emotion from students because they reach them on both the visual and auditory level. Using these senses generally allows students to connect with a film in a way they cannot connect with other classroom activities. D’Sa asserted with this connection it is possible for students to learn through film. In fact, there is the potential of greater knowledge retention through film due to the emotional connection.

Voeltz (2010) believed historians have been unfair to history. History is constantly changing with new ways of viewing eras every decade. For example, the people recording the history of the Salem Witch Trials could never have conceived their history would be viewed through the lens of the Red Scare. A film such as *The Crucible* (1996) tells the story of the 1692 Salem Witch Trials, but was originally written as a play in the 1950s to depict the horrors of McCarthyism and the Red Scare. The author of the play, Arthur Miller, who also wrote the screenplay, changed certain aspects of the story to make it fit his desired outcome. Therefore, this one film has three layers of history, not to mention a literature component. History is interpreted and re-interpreted. In the same way that historians leave out some aspects of history when they write a book, Hollywood leaves out certain aspects of history when creating a film. Even though historians and Hollywood might be guilty of a certain amount of oversimplification, historians, at least not good ones, do not fabricate stories for entertainment value.

Keirstead (2002) stated the advantages of using films in the history classroom. He described filmmakers and historians as rivals. Filmmakers have been depicting their version of history since the birth of film; historians, though publicly detesting some films, appreciate the genre. Nonetheless, they have the same goal in attempting to present the past. The filmmaker, per Keirstead, should be thought of as a historian who works with a visual medium instead of words. As stated by Keirstead, the root of the issues between historians and filmmakers is in the details. Some filmmakers have been known to go out of their way to make certain particulars in a film historical or, in other words, to avoid anachronisms. However, their focus is on costume and set design. Historians, on the other hand, are concerned with the context of the film, its causes and explanations. For these

reasons, historians overanalyze films because they want them to address society's trends, problems, and cycles.

Woelders (2007a), a school teacher, did not advocate passive film watching to pass the time in the classroom. Instead, he espoused films should be analyzed, interpreted, and placed in historical context through primary resources. Grade school students will not know where to look to get the information they need to do this successfully. He charged social studies curriculum with implanting the skills learners need to critically examine films. Through research, the students develop conclusions based in evidence that will aid in understanding the past. Teaching students to perform this type of inquiry allows them to become historians as hunters of fact.

How Films Impact Viewers

Afflerbach and VanSledright (2001) originated the term “Disney effect” to explain how children use Disney movies with a historical slant, such as *Anastasia* (1997) and *Mulan* (1998), as a substitute for historical knowledge. While students may understand they should be able to trust their professor or the textbook more than a film, when there is no other historical information to fill in a historical knowledge gap, students will substitute knowledge from film. The general public, in many instances, is not obtuse, but ignorant about history. They go to see these films that claim to be based in historical fact and, while some believe them at face value, most know that they cannot trust everything they see in a film. However, with no correct information to replace the misinformation, they might recall the incorrect events.

Marcus (2005) wrote that films are “evidence of the past” for the audience irrespective of their accuracy. With the knowledge that writers, directors, producers, and

actors alter facts to make films more interesting, understandable, or acceptable to the audience, it is no wonder how films that claim to be grounded in history become misconstrued. The true question lies in how much damage is done to the audience's misunderstanding of history. Loftus (1979) opined the misinformation provided by films can potentially lead viewers to recall said misinformation in their memory as fact even if they know it was a work of fiction.

Marcus, Paxton, and Meyerson (2006) emphasized that students think less critically about a film when it is shown in a history classroom than they would if they saw it in the movie theatre. One possible reason for this lack of scrutiny could be the venue – students trust their instructor. If the instructor does not fill in the gaps of historical knowledge or correct the misinformation from the film, the students will then think it is historically accurate as a history teacher would not show a film with blatant inaccuracies.

Horton and Clausen (2015) addressed the importance of using film to teach the history of warfare. Many people who have experienced war first-hand say it is impossible to explain to someone that was not there. Fortunately, most modern American students have not seen war first-hand unless they have gone to foreign lands. Students, within the United States, are relatively safe. Nonetheless, war is an important part of world history and students should leave a history classroom with more than a basic understanding of it. The reasons why a war starts are different for each war. Some wars have official end dates while others unofficially continue due to ceasefires or armistices. Every battle that has ever been fought is somehow unique. Though battles are important, there is more to war than fighting. Everyone can conjure images of soldiers, but few apprehend the reality

of civilian suffering or its aftermath. In short, war impacts lives on a personal level beyond losing loved ones. Furthermore, war has wide-ranging implications throughout the world historically, socially, and politically. Without first-hand experience, films that accurately portray war and its repercussions are the next best thing to being there.

With the understanding that the primary focus of a film is entertainment, Horton and Clausen (2015) examined five European films produced from 1945-1958 to help students understand post-World War II concepts. Four of the films are not in English but provide subtitles, and all the films are black and white. After weighing the pros and cons of showing an entire film or film clips, they decided clips would be more efficient for their purposes but, nonetheless, encouraged teachers to use their own judgement.

Teachers are advised to first establish their learning outcomes before choosing a film and provide students with instructions on the aspects of the film most important according to their outcomes. They offer curriculum suggestions and journals and books that could be helpful to teachers looking to integrate film into their classroom. However, their objective is not merely a history lesson though history is heavily involved. Their objective is instead for students to be in the moment and feel the situation. These films were chosen to elicit emotion from students and require them to both identify with the characters and question themselves. Following this line of thinking, there are multiple ways in which films can be used as an educational tool.

Horton and Clausen (2015) discussed ways in which teachers have used films historically including as a visual textbook, depicter of atmosphere, analogy, historiography, and springboard. Teachers who use films as a visual textbook used it in place of the textbook to reach visual learners. The historical accuracy or inaccuracy of the

film that can lead to student misconceptions is not addressed in this method. If a teacher is using this method, then that teacher should take special care to ensure the film's accuracy. When a film is used to depict atmosphere, there is a focus on evoking an emotional reaction in the student to the storyline. The historical accuracy might be lacking in the storyline, but time and expenditures may have been on the film's cultural representation, costumes, and décor. Teachers can also use films for analogical purposes perhaps to bridge the gap between two time periods. Using films as representations or symbols in this way can improve students' higher order thinking skills. Films are slices of history and can be used as a source for historiography. A film produced in the 1930s reflects life and opinions from that period. Teachers can also use two or more films on the same subject matter produced in two different time periods as a method of comparison. Films can be used as a springboard as well to arouse interest in students about multiple subjects. Historical films on ancient Rome can inspire interest in the Roman Empire in the same way that modern films on politics could cause a student to take an active role.

Rosenstone (2004) offered a reconceptualization of the use of historical film in the educational setting. Film is disdained because it is a medium of less than 100 years whereas the traditional structure has been in place for hundreds of years. Film is a completely different medium from textbooks and should not be forced to fit into the confines of a traditional classroom. Films will never be completely accurate, provide broad contexts, or represent all people. In fact, requiring films to be completely accurate depictions of history would take away from their purpose. The same rules that apply to

textbooks do not and should not apply to films. Textbooks were designed to mirror history. Film was designed to challenge traditional history.

Rosenstone (2004) further asserted historians take facts and put them on a page. On the other hand, filmmakers sometimes must invent situations and conversations to fill in gaps or make the film flow well for the audience. This is not a burden with which textbooks authors are plagued. Therefore, while books have information about the past, filmmakers create the past. Rosenstone argued this is not a weakness of film but its strength. The dialogue and body language of an actor playing a historical figure can make that figure memorable. Film makes the audience interested in history in a way that a textbook cannot. The true power of a film is in what it makes viewers think about and the images it sears into their brains.

Rosenstone (2004) used the film *Glory* (1989) as an example. The creators of the film invented characters and situations. The lead African Americans in the film were created for the story. Though the letters Captain Shaw wrote are real artifacts, the film created additional letters and dialogue to show feelings and fill in gaps. One of the more powerful scenes in the film is African American soldiers have been denied shoes by the quartermaster. Shaw's violent demand was created for the film. However, the film depicted the growing bond between Shaw and his soldiers that someone may not understand from a book but will remember because of that scene. If a film can make its audience remember, contemplate, examine and/or question history, Rosenstone believed it might have as much significance as a textbook but at the very least deserves not to be shunned by historians.

Exploration of Best Practices

D'Sa (2005) encouraged teachers to determine what concepts they want to convey to students, pick a film that corresponds with those concepts and preview the film. Understandably, films have dramatic license to tell a story and make a profit. Therefore, not all films are historically accurate. Most films have both historically accurate and inaccurate parts. Films do not always clearly identify their accuracies and inaccuracies. Films often oversimplify storylines, create conversations that did not happen, and generate composite characters. In many cases, students cannot discern inaccuracies for themselves. Therefore, the teacher must watch the film before showing it to the students to determine the level of historical relevance and worthiness in a classroom setting.

D'Sa (2005) advised the best way to combat historical license is with historical fact. It is imperative that teachers research a film before showing it to students in order to convey what is historically accurate and inaccurate about the film. Furthermore, teachers can share their historical books, articles, and documentaries. Teachers can also have students use these resources to do their own research. Students can then produce projects on the film's historical accuracy.

Metzger (2010) cautioned history instructors about selecting too many minute inaccurate film details. For example, focusing on historical character of Wallace's height (who was reported to be well over 6 feet tall) and the fact that Gibson, the actor playing him in the film *Braveheart* (1995) falls far short of that height misses the point of the film. Sklar (1997) referred to this emphasis on minute details as the "historian-cop." Instead, they both advised historians and teachers to look for the big picture regarding what the film represents and its cultural influence. Metzger (2010) suggested instructors

focus their lessons on the film's depiction of social identity, power, cooperation, and awareness among different people from the past so historically marginalized groups are not overlooked by disregarding or downplaying their existence in favor of outdated perceptions.

In some instances, films provide students with a creative method of expanding their cultural awareness (Weinstein, 2001). A film such as *The Last Samurai* (2003) can introduce students to Japanese customs. A film like *Amistad* (1997) might be a student's visual portal into the horrors of the slave trade. *Dances with Wolves* (1990) could serve as a connection to the travesties committed against Native Americans. However, teachers using these films must take special care to place the roles of minority people into proper context.

Marcus and Stoddard (2007) focused on the burden of representation placed on films and instructors that show them as part of a class lesson. When professors show a film, but fail to discuss historical and contextual inaccuracies or misrepresentations of the film with the students, the students then might leave the experience with an incorrect idea or concept about the purpose of the film in the classroom and the professor's motivations. Hollywood's primary goal is to make money which is accomplished by appealing to the masses. For the film to appeal to people, they need to identify with its plot line and characters. Unfortunately, this can lead to the marginalization of certain groups of people, particularly minorities. Since most people in the United States are white, most films appeal to a white audience. Subsequently, these films will include mostly white characters. People of other races might be marginalized due to their lack of representation. They may also be marginalized by a

character's depiction. If students in a primarily white school/university have no other minorities with which to compare the onscreen representation, they could internalize beliefs about a person or group of people that are not well-rounded.

Teachers should examine the biases of a film and their own biases before presenting a film to students. Films often contain bias, misperceptions, and misconceptions about history and historical figures (Weinstein, 2001). The point of view of a producer, actor, director or in some cases a general audience is stated in a film. Stoddard (2009) advised teachers to reflect on their own biases. Teachers should self-reflect by asking themselves why is this film important, what are the most important parts of this film for students to understand, what biases are displayed in this specific film and what his or her biases as a teacher are. These are difficult yet important questions. The film has biases because the directors and producers have a point they are trying to make. However, teachers also have points they are trying to make. Teachers must be careful to address their own biases and make them known to students. It is crucial to the learning process as well as making students critical thinkers for teachers to give students the opportunity to share their individual viewpoints without punishing students for having opinions different from the teacher.

Methodologically, Woelders (2007a) promoted K-W-L charts for his middle school students which allowed students to state what they know about a film, what they would like to know about a film and after the lesson what they learned about the film. To save time and exclude inappropriate content, films are shown as clips instead of in their entirety. A guide is provided for students to help them as they watch and on which they can take notes. Then, primary sources are provided which students can juxtapose with the

film. Finally, students write a biography of a historical character, hopefully, including accurate information from the film and the primary sources.

Stoddard, Marcus, and Hicks (2014) extended the burden of representation to indigenous people, particularly Native Americans. Though the definition of indigenous is unclear, the accepted definitions are those people that settled an area first or those people living in an area when a new culture started to dominate it. Most films deal with Native Americans as people of the past. While most people know that Native Americans still exist today, films often leave the audience with the impression they have passed their glory days. They determine two categories for indigenous film: those about indigenous people and those for/by indigenous people.

One of the first distinctions Stoddard et al. (2014) made was that there are many different types of indigenous people in the United States and throughout the world. Focusing on Native Americans within what would become the United States around the 15th century CE, there were hundreds of Native American tribes. It is unfair to characterize these tribes as one as they were very different in reference to culture and language. When films refer to Native Americans as just one group as though they were all the same, they are committing a great injustice.

Smaller, independent films, particularly those made by or for indigenous people, are more likely to represent themselves accurately than Hollywood blockbusters. However, this is a small group of people making a specialized film for another small group of people. Hollywood does not have this luxury as the bigger the budget the wider the audience. The phrase “history is told by the victors” plays a major role in film as well. In the United States, European descendants eventually took over the continent from the

Native Americans. Depicting Native Americans in American film as a defeated people or the past may not be intentional but certainly occurs. This is not just the case in American film. European films about indigenous Africans, Asians, and Aboriginal people follow the same pattern likely because of European colonization. Often times these films can perpetuate untrue cultural stereotypes. Stoddard et al. (2014) stated that although small, independent films are more likely to present history accurately, larger budget films have a greater impact on public perception because they reach a wider audience.

With the understanding that films produced by and for indigenous people have the potential for greater accuracy and therefore classroom use, Stoddard et al. (2014) placed greater responsibility on them to meet the burden of representation because there are so few of them. They examined four films: *Smoke Signals* (1998), *The Only Good Indian* (2009), *The Battle of Algiers* (1966) and *Days of Glory* (2006). They suggested teachers engage students by asking them questions about the films' intentions such as the characters to cheer or jeer, how the film differs from history, finding answers to the historical representations, and whether the film voices traditional views about indigenous people or offers a new opinion on their history and culture. The authors determined *Smoke Signals* (1998), which is both for and by Native Americans, most met the burden of representation due to its indigenous epistemology and sense of struggle. Even though all the films can be used to engage students on some level such as making them aware of marginalization, prejudice, and inequality.

By the end of their study, Stoddard et al. (2014) offered four guides about indigenous film and the burden of representation. The first echoes their previous work but is a reminder to review the intentions of the director and producer. The second is that it

marginalizes indigenous people even further to view one film and determine that as the common feeling of all people in that subgroup. Native Americans, for example, view the history and culture of each tribe differently and should not be consolidated. Third, viewing two films on the same subject matter for the differences in their representation could be a great way to introduce students as well as provide an in-depth study. Fourth, it goes without saying that the support of the indigenous community plays a role in the film. If the film was not well received by the community, then that may indicate it is not a good representation of the community.

Woelders (2007b) conducted a study with about 30 students and attempted to determine if movies were a helpful tool in the middle school social studies classroom. Based on the information gathered, Woelders determined that all but two students found the use of film helpful to their overall understanding of historical concepts. Students grasped that they could not trust everything they saw in a film as historical truth. However, he determined students were unlikely to continue searching for historical truth in films outside of his classroom. Woelders discussed a major limitation of using film to teach history; yet, it may not be a critique of using film so much as a critique of his methods. He advocated using textbooks, articles, and other print sources to discover whether the information in films is accurate or inaccurate. In using print sources to verify the quality of the history provided by films, he worried this might have placed too much importance on the veracity of print resources. In other words, all print resources are not accurate and some print resources are no more accurate than films.

Voeltz (2010) handled his curriculum differently than Woelders. He placed the responsibility of determining what is fact and fiction directly on the students. The

availability of websites aimed at pinpointing film bloopers and anachronisms make information regarding a film's inaccuracies available to the public. Consequently, according to Voeltz, it would be a mistake to view the public as willing to believe anything that Hollywood puts on the screen because adequate fact-checking resources are available.

Lecture vs. Active Learning

Education has been dominated by lecture for millennia. When one compares the classroom of the Middle Ages to today's average classroom, they will find few differences. There is an open space for the lecturer with a board and then chairs in rows or amphitheater seating for the students. Even with the invention of the smart classroom, the instructor remains in the same location at the center of the classroom with the students in the back. When conveying a large amount of information to a large crowd of students, lecture is the best method for coverage, but it may not be the best method for learning.

In a traditional lecture-based classroom, the instructor is the focus of the learning process and the students utilize passive learning. This style is often referred to as instructor-centered. Students sit quietly, listen to and absorb information from the lecture. They do not engage in the material or in the learning experience. There is no interaction with their classmates, sharing, or contributing. The extent of their active involvement in the classroom is taking notes. Due to taking notes in class, they have little to no time to reflect on the lecture content, analyze the material, synthesize their ideas, and ask questions. Ryback and Sanders (1980) examined how and why classroom style impacts student achievement. Principally, they explored student satisfaction as compared to

student achievement in a higher education environment. The data suggested satisfaction played an important role in achievement and students were most satisfied when they played an integral role in their learning experience.

Michel, Carter, and Varela (2009) posited lectures encourage rote learning and memorization. Students are told by the instructor what is important. They do not have any say in what they are learning during the learning process. In a lecture-based classroom, there is little to determine how much information the students are learning or retaining. The student does not receive direct feedback from the instructor until the exam at which point the learning process is over. Due to these short comings, lectures do not evoke higher order thinking skills in students. The concept behind higher order thinking skills pulls from Bloom's taxonomy. Anderson and Krathwohl (2001) placed memorization at the bottom of the reverse pyramid meaning that if one cannot first remember then no other forms of thinking are possible. Therefore, rote memorization is the lowest form of thinking and learning. Just above memorization are learners' abilities to understand and then apply memorized information. After learners have memorized, understood and applied, they can deploy the highest order applications of creation, analysis, and evaluation.

A newer style of teaching is called active learning. According to Bonwell and Eison (1991), in an active learning classroom, students are more directly involved in the learning process in a way that extends beyond listening. These forms of activities place the responsibility for learning on the student and require higher order thinking skills. Therefore, this type of learning is also known as student-centered. Types of active learning include problem solving, discussion, cooperative activities, and flipped

classrooms. This researcher focused on the flipped classroom. King (1993) first noted the importance of using class time to construct meaning as opposed to transmit information. King created the phrase “guide on the side” which would refer to the flipped learning style as compared to “sage on the stage” which would refer to the traditional learning style. The flipped classroom turns the instructor into the students’ guide toward knowledge and not students’ sole source of knowledge.

Mazur (1997) advocated instruction out of the classroom and peer learning in the classroom. He believed this strategy allowed him to better coach his students in the classroom. Furthermore, when utilizing discussion, students were able to coach other students. They asked questions of each other and openly debated. Bergmann and Sams (2014) stated that a flipped classroom literally “flips” the traditional classroom in such a way that lectures, readings, and other activities are delivered outside of the classroom, often online asynchronously, and students come to class to work together and complete activities that reinforce what they learned on their own. Another way of stating this is that what was classwork in a traditional class and homework in a flipped class and what was homework in a traditional class is now classwork in a flipped class. Furthermore, Bergmann and Sams (2014) studied the benefits of students working through material at their own pace and mastering the material before proceeding to the next lesson facilitated by a flipped classroom.

Abeysekera and Dawson (2015) advocated the flipped classroom creates significant learning opportunities. During a lecture, the student is taking notes and may or may not be absorbing or learning the material. These students might be given homework to reinforce what they covered in class, but they do not get immediate

feedback on their work because they are at home. The wide variety of technological media today including online videos, textbooks, articles, and third parties deliver content to students at home and when they come to class they are able to contribute to collaborative activities and discussion. While in class they receive immediate feedback from their instructor on their activities or the instructor is involved in the discussion. In this way, it becomes clear how much students are learning and where they are having complications.

There are many teaching styles and ways in which students learn. There are studies advocating flipped classrooms and those championing lecture-based classrooms. The type of message the instructor is trying to convey may play a role in which teaching method is superior. This researcher sought to determine which style of teaching works best for a history versus a Hollywood lesson: lecture or active/flipped learning.

CHAPTER THREE

METHOD

The researcher's purpose in this work was to ascertain the method of teaching that worked best for incorporating films into the history curriculum. The researcher's intent in this chapter was to provide a blueprint for this study's collection of data regarding student learning by detailing the population, sample and research analysis. The research questions for this study were:

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

Population

The population included students in history courses at a small college in a major Southeastern city. This city was in a county of about 859,000 residents in 2016. As far as density, the 2010 census recorded 1,871.2 inhabitants per square mile. There were 96 males to every 100 females. The county's racial makeup included 53.3% Caucasian, 23.6% African American, 20.1% Hispanic or Latino, 10.6% Asian, 0.5% Native American, 0.1% Pacific Islander, 8.8% of races considered "Other," and 3.1% claiming multiple races.

As of 2016, this college had approximately 11,000 students with about 70% full-time and 30% part-time. The college population was around 50% male and 50% female.

The student body represented almost 100 nations including 40% Caucasian, 33% African American, 17% Hispanic, and 10% Asian.

Participants

Two hundred participants were chosen at random to make the sample to keep the groups homogenous. At the selected college, history is an elective, not a requirement. As of 2016, approximately 600 students took history each semester from four instructors including the researcher. The students chose which instructor to take based on a number of factors including but not limited to the instructor's reputation and their individual schedules. The researcher's teaching load included 250 students during the semester in which the study was conducted, but not all of students were participants in the study. The participants of the study were chosen based on passing the film quiz with a score of at least 70%. Examples of the film quiz are provided in Appendices C and D. All students passed the film quiz.

Based on the information collected in the study on participant gender, race/ethnicity and age, there were more females than males, most of the participants were African American, and most of the participants were in the traditional college age range of 18-22. Table 1 shows the results of this demographic data in three groups (i.e. total sample, active group, lecture group) along the following dimensions: gender, ethnicity and age.

Table 1

Student Demographic Data by Population, Active Group, and Lecture Group

Characteristic	Total Sample (Population) (N = 200)		Active Group (n = 100)		Lecture Group (n = 100)	
	n	%	n	%	n	%
Gender	$\bar{x} = .57, sd = .497$		$\bar{x} = .49, sd = .502$		$\bar{x} = .64, sd = .482$	
Male	87	.44	51	.51	36	.36
Female	113	.56	49	.49	64	.64
Race/Ethnicity	$\bar{x} = 1.03, sd = .997$		$\bar{x} = .97, sd = .834$		$\bar{x} = 1.09, sd = 1.138$	
Caucasian	61	.31	27	.27	34	.34
A/American	97	.49	56	.56	41	.41
Latino	27	.13	12	.12	15	.15
Asian	5	.02	3	.03	2	.02
Other	10	.05	2	.02	8	.08
Age	$\bar{x} = .54, sd = .671$		$\bar{x} = .53, sd = .658$		$\bar{x} = .55, sd = .687$	
18-22	112	.56	56	.56	56	.56
23-35	68	.34	35	.35	33	.33
36 or over	20	.10	9	.09	11	.11

Note: \bar{x} = mean; sd = standard deviation; n = group total; Gender was coded as a categorical variable with the following values (0 = Male, 1 = Female); Race was also coded as a categorical variable with the following values (0 = Caucasian, 1 = Black, 2 = Latino, 3 = Asian, 4 = Other); Age was also coded categorically with the following age ranges (0 = 18-22, 1 = 23-35, 2 = 36 and over)

According to Table 1, the first demographic variable is gender. From the total sample, there were more females than males. With 113 females and 87 males, 57% of the total population was female. Between the active and lecture groups, the active group had a nearly equal representation of males and females with 51% males and 49% females. The lecture group, however, included 64% females and 36% males.

Pertaining to race/ethnicity, 49% of the participants in the study were African American ($n = 97$), 31% were Caucasian ($n = 61$), 13% were Latino ($n = 27$), 5% reported as "Other" ($n = 10$), and 2% were Asian ($n = 5$). Within the active group, the most participants were African American ($n = 56$), followed by Caucasians ($n = 27$),

Latinos ($n = 12$), Asians ($n = 3$), and “Other” ($n = 2$). The racial make-up within the active group is, therefore, relatively similar to the total sample. Within the lecture group, the most participants were African American ($n = 41$), followed by Caucasians ($n = 34$), Latinos ($n = 15$), “Other” ($n = 8$), and Asians ($n = 2$). The racial make-up within the lecture group is, therefore, relatively similar to the total sample.

Regarding age, most participants (56%) fell within the conventional college age of 18-22 ($n = 112$), while the 23-35 range comprised 34% ($n = 68$) and the 36 and over range included 10% ($n = 20$). Within the active group, 56% of the participants fell within the 18-22 range, 35% in the 23-35 age range and 9% in the 36 and over age range. The age ranges within the active group are, therefore, relatively similar to the total sample. Within the lecture group, 56% of the participants fell within the 18-22 range, 33% in the 23-35 age range and 11% in the 36 and over age range. The age ranges within the lecture group are, therefore, relatively similar to the total sample.

Table 2

Pre-study Test of Equivalence Between Groups

	Group						CI	t	df
	Lecture			Active					
	\bar{x}	sd	n	\bar{x}	sd	n			
Race	1.09	1.138	100	.97	.834	100	(-.398, .158)	-.850*	198
Age	0.55	0.687	100	.53	.658	100	(-.208, .168)	-.210	198
Gender	0.64	0.482	100	.49	.502	100	(-.287, .013)	2.154*	198

Note: CI = confidence interval; \bar{x} = mean; sd = standard deviation; n = group total; t = t value; df = degrees of freedom; Race was coded as a categorical variable with the following values (0 = Caucasian, 1 = African American, 2 = Latino, 3 = Asian, 4 = Other); Age was also coded categorically with the following age ranges (0 = 18-22, 1 = 23-35, 2 = 36 and over); * = $p < .05$ (statistically significant)

According to Table 2, there were no statistically significant differences between age groups. There were statistically significantly more African Americans who participated in the study than any other race. Furthermore, there are statistically significantly more females who participated in the study than males. As discussed in the limitations and population, this is inconsistent with the demographic data of the school.

Assignment

The objective was to convey a history versus Hollywood lesson in two different formats: lecture and active learning. Using Blackboard, a content management system, the participants were divided into lecture and active learning groups. Also using Blackboard, students in these two groups were assigned films. The division of the 200 participants was random with 100 lecture students and 100 active learning students. To make the final determinant of which students would be included in the study since all passed the film quiz, all the students' final critiques were placed into a pile and divided into flipped and active and the first 100 from each group were selected to participate in the study. Examples of the film quiz are provided in Appendices C and D such as *The Crucible* and *Troy*.

Research Design

The research for this study would best be classified as quantitative. As previously stated, an active learning classroom is one in which students learn new knowledge outside of class and come to class to apply that knowledge. Active learning involves not only knowledge application, but also work with other students. In a lecture environment, students listen to the lecture in class and take notes. For the purpose of this study, there was no group activity as part of the lecture classroom.

Students in both the active and lecture groups watched the film in its entirety outside of class. They were given an objective quiz in class individually on the film. Examples of the film quiz are provided in Appendices C and D such as *The Crucible* and *Troy*. Any students scoring less than 70% on the quiz would have been excluded from the study. All students passed the quiz. Two hundred participants were divided into two categories: lecture and active learning. The participants were divided at random using a Blackboard randomizing feature with half receiving a lecture explaining what is history and Hollywood in their film and the other half receiving active learning via a flipped course. Ultimately, all students, regardless of whether they received a lecture or active learning lesson were required to complete an essay, which was the final determining factor of their knowledge. The essay answers, regardless of film, were scored based on the same rubric and Likert scale. This study took 2 weeks in a class that met twice per week including the film quiz, active learning, lecture as well as the essay.

The purpose of dividing students into two categories, lecture and active learning, was to determine which of these categories yielded the best results for student learning. Students in the lecture category were provided with information on the film via lecture. They also completed their work alone. The active learning group was provided with peer-reviewed articles on the film and/or related subject matter to be read and discussed in class. The active learning group was able to work in small groups to answer general questions on the historicity of the film. Finally, students from both categories wrote an essay on what is history and what is Hollywood in the film. The essay data were analyzed using the rubric in Appendix A.

Instrumentation

Films were chosen and divided according to history survey courses. For a United States History I course, *The Crucible* (1995), *Amistad* (1997) and *Glory* (1989) were used. For a United States History II course, *The Crucible* (1995), *Warm Springs* (2005) and *Rosewood* (1999) were used. *The Crucible* (1995) applies to US History I and US History II because it is a film about the Salem Witch Trials of 1692 but was written in the 1950s to mirror the Red Scare. For a World History I course, *Troy* (2004), *The Scorpion King* (2002), and *Gladiator* (2000) were used. For a World History II course *From Hell* (2001), *The Illusionist* (2006) and *Conspiracy* (2001) were used.

As it was the responsibility of the student to watch the film outside of class, each student received an objective film quiz that corresponded with each film. The purpose of the quiz was to determine whether the student actually watched the film, knew the events of the film and recognized the main characters. Each quiz contained 50 objective questions. Examples of the film quiz are provided in Appendices C and D such as *The Crucible* and *Troy*. All students passed the film quiz with a score of at least 70% and were divided into two categories: lecture and active learning.

Data Collection

Students were selected based on taking history courses and having passed the film quiz. All data were collected directly from the students via the film essay. Examples of the film quiz and essay can be found in Appendices C, D, and E. Upon submission, the names of the participants were removed. The students were assigned numbers to maintain anonymity. Participants were required to sign an agreement stating their understanding that the course is engaged in a study of teaching history using Hollywood films with the

purpose of measuring student achievement using the active/flipped classroom and lecture methods. The agreement was designed to reassure students that no individually-identifiable student information was collected as part of the study. The agreement is included in Appendix G.

Data Analysis

The collected data utilized quantitative research. Regardless of receiving the lesson via lecture or active learning, analyzing the essay data in accordance with the Appendix A rubric (General Rubric for Film Critique) was the final determinant in the students' comprehension of what is history and Hollywood in the film. As the aim of the research was to determine which method yielded the best results, the dependent variable was the essay score. The independent variables included participant age, participant race, and participant gender in addition to the participants' ability to answer the following questions:

1. What is the historical date of the events in the film?
2. What is the location of the events in the film?
3. What aspects of the film are historically accurate in the film?
4. What aspects of the film are historically inaccurate in the film?
5. What characters are depicted accurately and inaccurately in the film?
6. What are examples of artistic or poetic license in the film?

G-power, a power analysis software program, was used to determine the minimum number of participants necessary to conclude if the intervention has sufficient power to find an effect. Based on Faul, Erdfelder, Buchner & Lang (2008), power analysis for an independent sample *t*-test was conducted using an alpha of 0.05, a power

of 0.80, a large effect size ($d = 0.8$), and two tails. Built on the aforementioned assumptions, the desired sample size for a large effect is 52, the desired sample size for a medium effect is 128, and the desired sample size for a small effect is 788. A sample of 200 is sufficient to find a large effect size and medium effect size. However, it was insufficient to find a small effect size.

The research questions were:

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

To examine Research Question 1, an independent sample *t*-test was conducted to assess if significant differences exist on the film critique essay score by a grouping variable (lecture or active). An independent samples *t*-test was the appropriate statistical test when the purpose of research was to assess if significant differences exist on a continuous (interval/ratio) dependent variable by a dichotomous (2 groups) independent variable. The continuous dependent variable was the film critique essay score. The dichotomous independent variable was group membership: (lecture and active). The researcher assessed the assumptions of normality and homogeneity of variance. The assumption of normality is that the scores were normally distributed (bell-shaped) and were assessed using the One-Sample Kolmogorov-Smirnov test. The assumption of homogeneity of variance is that both groups have equal error variances and was assessed using Levene's Test for the Equality of Error Variances. The *t*-test was two-tailed with the probability of rejecting the null hypothesis when the alpha level is $p < 0.05$. This

ensured a 95% certainty that the differences did not occur by chance. To examine Research Question 2, a Chi-square test was conducted to determine if the intervention had social validity.

This study was an attempt to look at teaching history through film from two different delivery methods: lecture and active learning. At the very least, the researcher hoped to provide tangible proof that film is an effective learning tool. At most, the researcher sought to substantiate the hypothesis that teaching history through film using active learning techniques is the most effective method.

CHAPTER FOUR

Results

This researcher's intent in this study was to ascertain the impact of teaching history through Hollywood using an active method compared to a traditional lecture method. The research questions were:

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

The answer to the first research question was determined using an independent sample *t*-test. A Chi-square test was used to ascertain the answer to the second question.

This study included 200 participants whose individual demographic data, instruction method and score is available in Appendix H. Appendix H includes a detailed explanation of each participant's performance on the final essay and how their score was determined based on the rubric found in Appendix A. The information included in Appendix H was included to assist any future researcher of this study in replicating and building upon the results.

Inter-rater Agreement

To ensure the validity of the scoring of the assessment responses, a second party familiar with the study provided inter-rater agreement. The grading rubric and initial scoring of the written assessment were conducted by the researcher. The second party was trained in the written assessment using the rubric. Training involved the researcher

meeting with the second party for 3 hours and working through 10 essays together. The second party was provided with examples of high scoring anchor assessments, middle scoring anchor assessments, and low scoring anchor assessments. The second party then graded five essays independently with an expected grading criteria of 100%. The second party met the grading criteria. Then, the second party was given a random sample of 25% of the 200 assessments from the study. Inter-rater agreement among the re-scored papers was 99%.

Data Cleanse

Before examination, the active and lecture groups were vetted individually for the following concerns: accuracy, missingness, outliers, normality of distribution, and homogeneity of variance (Tabachnick & Fidell, 2007).

Accuracy. The data were screened according to the example established by Tabachnick and Fidell (2007). For the sake of data integrity, all participant identification was disguised. The essay papers were scanned and placed on a portable hard drive. The hard drive and original written papers were placed in a coded safe inside a coded storage closet.

An SPSS data set was formed using the participant papers without their identifiers. Information regarding participant gender, age, race, and score were entered. A doctoral candidate familiar with the study checked the precision of the data set. This person verified each entry to ensure accuracy of the dependent and covariate variables. Furthermore, this person confirmed the SPSS number aligned with the student identification number. The data accuracy was great with a 100% agreement.

Missingness. Before running inferential analyses, the initial data set ($N = 200$) was split by group membership and sorted. Using SPSS Frequencies, zero instances were found within the lecture group with missing scores. For the flipped/active group, zero cases were missing.

Outliers. There were no univariate outliers with z scores outside absolute value 3.29 found among the grouped datasets. The highest univariate outlier found was -2.85 for ID number 76. Multivariate outliers were sought using SPSS regression procedures. The maximum value was 10.828. Multivariate outliers were sought using regression procedures in SPSS and a Chi-square criterion of 10.828 based on one variable. Due to zero deletions, the number of cases stayed constant at 100 per comparison group: flipped/active ($n = 100$); lecture ($n = 100$).

Normality of distributions. To access the normality of distribution, skewness and kurtosis were first checked for the flipped/active group. To do so, the skewness statistic of -.167 was divided by its standard error of .241 which yielded -.693 which is in the bounds of -3.29 and 3.29 and therefore upholds the assumption of normality of distribution. Kurtosis was checked by dividing the kurtosis statistic of -.572 by its standard error .478 which yielded a z score of -1.197 which is in the bounds of -3.29 and 3.29 and therefore upholds the assumption of normality of distribution.

To access the normality of distribution, skewness and kurtosis were next checked for the lecture group. To do so, the skewness statistic of -.810 was divided by its standard error of .241 which yielded -3.361 which is outside of -3.29 and 3.29. Kurtosis was checked by dividing the kurtosis statistic of -.416 by its standard error .478 which yielded

a z score of -.870 which is in the bounds of -3.29 and 3.29 and, therefore, upholds the assumption of normality of distribution.

Homogeneity of Variance. When screening variables in grouped data, homoscedasticity is known as homogeneity of variance—the postulation that the variance of a dependent variable is about equal for both levels of the independent variable (Tabachnick & Fidell, 2007). The insignificant results of the Levene’s statistic sustained this assumption. Levene’s Test tests the null hypothesis that the error variance of outcome variables is equal across grouping variables. Results of the Levene’s Test were insignificant, $F(1,198) = .047, p = .828$. The assumption of the homogeneity of variance was upheld.

Table 3

Results of Independent Samples t-test Critique Essay Score by Group (Lecture, Active)

	Group						CI	t	df
	Lecture			Active					
	\bar{x}	sd	n	\bar{x}	sd	n			
Score	28.71	6.245	100	24.09	6.58	100	(-.209, -2.631)	-4.872*	198

Note: CI = confidence interval; \bar{x} = mean; sd = standard deviation; n = group total; t = t value; df = degrees of freedom

Table 3 shows the results of the independent samples *t*-test. It represents the mean differences on the critique score between the two randomized groups (i.e. lecture and active). Each group, lecture and active, contained 100 participants. Within the lecture group, $\bar{x} = 28.71, sd = 6.245$. Within the active group, $\bar{x} = 24.09, sd = 6.58$. Therefore, the lecture group outperformed the active group. However, where the results of the *t*-test indicated $t = -4.872(198), p < .05$, the lecture group significantly outperformed the active group.

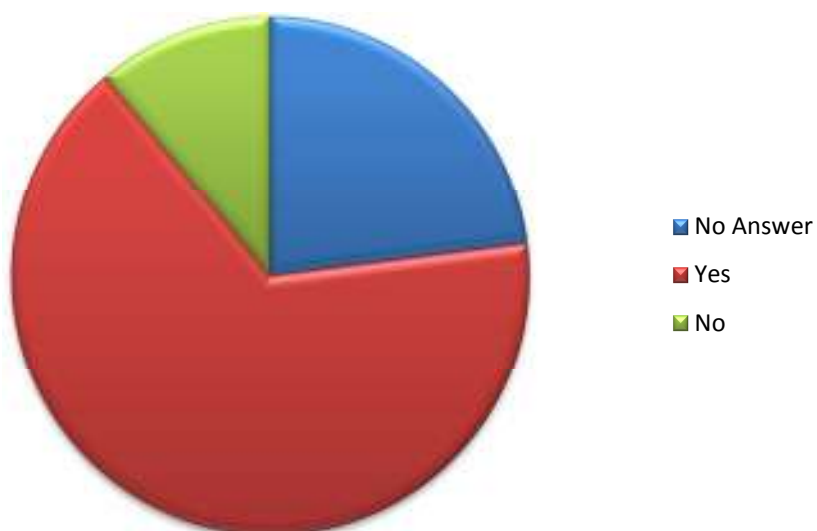


Figure 1. Social Validity. Note: No answer = Participants that did not answer the question or provided an answer that could not be determined as negative or positive; Yes = Participants that indicated they would use the intervention; No = Participants that indicated they would not use the intervention. There were 47 participants logged as no answer, 131 participants were logged as yes, and 22 participants were logged as no.

In the effort to test the social validity of the intervention results for research question 2, a non-parametric Chi-square test indicated that the intervention was socially valid, $\chi^2 = 77.654$, $df = 1$, $p = .000$. As shown in Figure 1, of the 200 participants, 47 participants did not answer the question or their answer could not be discerned. Of the remaining $n = 153$, there was a statistically significant difference in the number of participants who believed the intervention was socially valid from those who believed it was not socially valid.

CHAPTER FIVE

Discussion and Recommendations

The researcher's goal was to find the best teaching method for integrating films into the history curriculum. The current pedagogical trend in higher education leans toward flipped classrooms based on discussion because it is an active form of learning. According to this ideology, through attaining material on their own and reinforcing through it discussion and other classroom activities, students are required to grasp and retain more information instead of through a traditional lecture because listening to a lecture is a passive form of learning. According to this thought, learning information through discussion also requires students to apply the information instead of just regurgitate it. The researcher's intent in this chapter was to explore social validity and possible reasons why the data from this research study shows students who received the information via lecture performed higher on the film critique than students who received the information through discussion. The research questions for this study were:

1. Is there a significant difference in using lecture or active learning as a method of teaching history using Hollywood films?
2. Do college students believe that the history vs. Hollywood intervention lesson is socially valid?

Research Question One Discussion

The major finding of this study is participants who received the lecture performed significantly better on the film critique than participants who received the active/flipped

learning intervention. There are an infinite number of reasons this could be the case. The following will provide some possible explanations to these significant findings.

Active learning is still a new concept in world dominated by lecture. When students have only experienced lecture, they are accustomed to it and expect it. Many of the students experienced an active classroom for the first time during the study. Therefore, this study had three challenges in that, first, the researcher had to teach what active learning through a flipped classroom was, second, the researcher had to teach a history versus Hollywood lesson to participants who may have never received that type of lesson before, and third, the researcher did so utilizing a flipped classroom. The results may have been different if the participants were better prepared for an active learning environment.

When it comes to using films to teach history, a flipped classroom requires a certain amount of problem solving. Students must watch the film, determine what happened in the film, and determine how what happened in history either reinforces the film or contradicts the film. This amount of research can be tiresome for an undergraduate. In a lecture, students are provided with this information without having to figure it out for themselves.

Using a flipped classroom approach places the burden of learning on the students. An active classroom presents risk to students that a lecture does not. Instead of listening to a lecture, students are required to actively research and discuss. A critical assumption of the active learning approach is that the students do the work without the presence of an authority figure. Some students may not do the research. Students that do not do the research cannot contribute meaningfully to the discussion. These students will more than

likely perform poorly on the film critique because they did not participate as required. With the lecture format, the students are exposed to the curriculum.

Some students may lack the skills to communicate effectively with others. Even though these students completed the research, they still may not contribute to the discussion. Students exchanging their ideas with one other about the correct and incorrect information in the film and correcting each other is an essential part of this teaching method. While an active group student may do the research, if they do not communicate with their peers then active learning cannot occur.

Reading and writing skills and English as a second language may play a role. Some students struggle with reading and writing. Effective readers can identify important information from an article. Effective writers can restate the key themes of the article in their own words. There was no pre-test given to determine how well students read or write and if they were prepared for an exercise involving research. This area of the state under study also has a high population of people with international backgrounds for whom English is not their first language. Consequently, the research and writing would be difficult for these students and they may not be able to express their ideas.

No two students are alike or have had the same experiences. Therefore, two students receiving the same information can interpret that information in a different manner. When active learning groups are formed, students who misinterpreted information they researched can present false information to their peers. One would hope that in this situation another student would fact check, correct them or ask the instructor; but in the event this did not happen, then the group is now contaminated with incorrect

information. In the lecture group, the instructor is readily available for questions on a group or one-on-one basis.

Furthermore, there are different ways in which students learn. While some students learn through reading and discussing, others are audio and/or visual learners. The active learning class would be an excellent tool for students who learn through reading and discussion. The lecture method would be perfect for students who are auditory learners and, if that lecture includes a PowerPoint or picture, then it would be ideal for visual learners as well.

The importance of the instructor as the guide in the classroom should not be underestimated. With all students in the classroom in small groups in the active learning group, the instructor can interface with group to group and help, but the instructor cannot be with all groups at the same time. Unless the group is recapping their entire conversation for the instructor or asking specific questions, the instructor cannot correct misunderstandings.

In the lecture format, an instructor can convey correct information in a succinct manner. The instructor can ensure students understand key information by highlighting and returning to this information multiple times if needed. The instructor is available to answer questions and the entire class is able to listen to the answer instead of just one group. Unlike reading a text, an instructor can use inflection, speed up or slow down delivery of the material as well as watch the students to ensure they are grasping the information. All of these factors may make the lecture method superior to the active method.

When giving a lecture, an instructor can communicate enthusiasm for the subject matter. When students read words on a page, the words have no inflection, which some students might consider dull. On the other hand, some instructors treat their lectures as performance. Students might appreciate an instructor's passion for education or the topic they explain. An instructor's zeal might be contagious to some students and peak their curiosity in the subject matter. This newly acquired zest could be reflected on the film critique.

Withstanding, lectures can be tailored to an audience. When reading, the words stay the same on the page regardless of what information the reader wants to know. With a lecture, students can ask questions during the lecture, receive feedback and possibly reroute the course of the lecture in accordance with their interests. In this way, students might be able to learn the information in which they are interested in learning which might lead to higher retention of information for the film critique. Withstanding, lectures allow students to receive information that may not be in printed resources. When giving a lecture, the instructor uses their personal breadth of knowledge. Everything that an expert in the field knows to be true may not be in printed resources particularly if the instructor is trailblazing a new style of teaching such as comparing Hollywood films to history.

Research Question Two Discussion

Social validity is an important component in determining whether an intervention is relevant, acceptable, and useful. Seventy-six percent of the participants stated if they were a teacher they would use the film to teach history. Therefore, one of the major findings was a significant majority of the participants found the intervention to have social validity. This discovery indicates most participants saw film as an entertaining and

educational departure from the normal classroom activities. Furthermore, many of these participants expressly stated the only relevant way to show a film in class is to guarantee that its historicity is explicitly explained by the teacher or research materials are provided to make sure students understand what did and did not occur. Consequently, the participants understand the importance of not just having films be an entertaining departure from regular classroom activities but ensuring they are educational as well.

Educational Implications

Based on these findings, one might assume that the only way to teach a history versus Hollywood lesson would be lecture. While this intervention has shown students perform better with lecture than active flipped learning in this case, one should not discount the importance of active learning or the flipped classroom. The following will postulate the ideal form of classroom instruction for teaching history versus Hollywood.

While the lecture method has its uses, instructors tend to focus on what they find important and not what the student finds important. With the lecture method alone, students are discouraged from looking up information, making their own connections, and coming to their own conclusion. A student might have insights that the instructor does not and their ability to challenge the instructor should not be denied.

The best approach for teaching the difference between history and Hollywood may be a mixed methods one. Instead of having students receive information solely from a lecture or solely from research and discussion, the instructor could provide students with both. Here the instructor lectures first providing students with much needed framework, then delivers to students materials for research and discussion. During the discussion, now equipped with lecture material and written resources, students have all

the tools they need to make an informed decision which may coincide with the beliefs of the instructor and may contradict them but are still grounded in fact.

Future Recommendations

As determined by the majority of participants, this intervention is important as a fun and enlightening classroom activity. The significant findings in this study should not be considered the end. Instead, it should be considered the beginning. There are many possible future studies.

Where social validity is concerned, the researcher did not measure for what group of participants found the intervention to have more social validity – the students that received the lecture method or received the active/flipped learning method. One might postulate, due to the higher number of participants who performed better with the lecture method, the lecture method participants found the study to have more social validity than the active/flipped method recipients. However, this may not be the case.

Furthermore, additional independent variables were collected in this study including race, gender, and age; however, these variables were not considered factors when examining the critique score. Studies have shown race can have an impact on how students are accustomed to being taught. One gender might be more amenable to this intervention than the other. Older students might perform better than younger ones. In a future study, one could determine what impact these variables have on the critique score.

Appendix A: General Rubric for Film Critique (30 points)

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
	1	2	3	4	5
Historical Date	The student did not reference a historical date.	The student referenced a historical date.	The student referenced historical events corresponding to a correct date.	The student referenced a date range with the correct date in that range.	The student referenced the correct date.
Historical Location	The student did not reference a historical location.	The student referenced a historical location.	The student referenced a correct continent.	The student referenced a location region with the correct location in that region.	The student referenced the correct location.
Accurate Film and Historical Evidence	The student did not include accurate film evidence.	The student included accurate film evidence but did not match it with historical evidence.	The student included accurate film evidence but did not provide sufficient matching historical evidence.	The student included one example of accurate film evidence and matched it with sufficient historical evidence.	The student included two examples of accurate film evidence and matched them with sufficient historical evidence.
Inaccurate Film and Historical Evidence	The student did not include inaccurate film evidence.	The student included inaccurate film evidence but did not match it with historical evidence.	The student included inaccurate film evidence but did not provide sufficient matching historical evidence.	The student included one example of inaccurate film evidence and matched it with sufficient historical evidence.	The student included two examples of inaccurate film evidence and matched them with sufficient historical evidence.
Film Character Analysis	The student did not discuss a character.	The student chose a character but did not compare it to its historical likeness.	The student chose a character and compared it to its historical likeness but the comparison was insufficient.	The student chose one character and sufficiently compared it to its historical likeness.	The student chose two characters and sufficiently compared them to their historical likenesses.

Artistic License	The student did not answer the question.	Student did one of the following: defined artistic license, addressed Hollywood's motivations, difference between films and documentaries or explained the responsibility of the viewer.	Student did two of the following: defined artistic license, addressed Hollywood's motivations, difference between films and documentaries or explained the responsibility of the viewer.	Student did three of the following: defined artistic license, addressed Hollywood's motivations, difference between films and documentaries or explained the responsibility of the viewer.	Student did four of the following: defined artistic license, addressed Hollywood's motivations, difference between films and documentaries or explained the responsibility of the viewer.
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Appendix B: General Likert Scale for Film Critique

Questions	Strongly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly Agree (5)
The student referenced the correct date.					
The student referenced the correct location.					
The student included two examples of accurate film evidence and matched them with sufficient historical evidence.					
The student included two examples of inaccurate film evidence and matched them with sufficient historical evidence.					
The student chose two characters and sufficiently compared them to their historical likenesses.					
The student defined artistic license, referenced the motivations of Hollywood, differentiated between films and documentaries and explained the responsibility of the viewer.					

Appendix C: Film Quiz –The Crucible (1995)

Film Quiz - The Crucible**True/False**

Indicate whether the sentence or statement is true or false. Bubble-in A for TRUE and B for FALSE.

- ___ 1. John Hale quits the court when John Proctor is arrested.
- ___ 2. Ann Putnam believes that Sarah Good and Sarah Osborne slept with her husband.
- ___ 3. Sarah Osborne is unable to list the 10 commandments.
- ___ 4. Giles Corey finds the girls in the woods.
- ___ 5. Giles Corey submits that Mr. Jacobs was accused of witchcraft because he refused to attend church.
- ___ 6. Thomas Danforth arrests John Hale's wife when Abigail Williams accuses her of witchcraft.
- ___ 7. Ruth Putnam accuses Mr. Jacobs of witchcraft.
- ___ 8. Thomas Danforth sends Elizabeth Proctor to convince John Proctor to confess.
- ___ 9. John Proctor signs the confession but then rips up the paper.
- ___ 10. Betty Williams calls out for her father when she wakes up.
- ___ 11. Sarah Osborne denies consorting with the devil.
- ___ 12. Sarah Osborne is able to list the 10 commandments.
- ___ 13. Ruth Putnam and Betty Parris will not wake the morning after the events in the woods.
- ___ 14. Betty Parris is Samuel Parris's daughter.
- ___ 15. At the village meeting, Samuel Parris announces he has invited Thomas Danforth to the village.
- ___ 16. John Hale praises the court when John Proctor is arrested.

Multiple Choice

Identify the letter of the choice that best completes the statement or answers the question.

- ___ 17. Village minister
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth
- ___ 18. Father of afflicted girl, wealthy

- a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Putnam
- ____ 19. One of the first afflicted girls to not wake up, wealthy, accused Mr. Jacobs
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Tituba
- ____ 20. Accused of witchcraft but saved due to pregnancy
a. Abigail Williams b. Ann Putnam c. Betty Parris d. Elizabeth Proctor e. Martha Corey
- ____ 21. Daughter of the minister
a. Abigail Williams b. Ann Putnam c. Betty Parris d. Elizabeth Proctor e. Martha Corey
- ____ 22. Depicted as insane beggar, accused of witchery, refused to confess, hanged
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Mary Warren
- ____ 23. Assistant in Proctor household
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Mary Warren
- ____ 24. Minister, brought from Beverly to inspect afflicted girls, Became critical of trials
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Putnam
- ____ 25. Cheated on wife, outspoken against trials, accused of witchery, hanged
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth
- ____ 26. Soft-spoken, respected by village, hanged for witchery
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Tituba
- ____ 27. Walked out of trial laughing, outspoken against trials, hanged for witchery
a. Abigail Williams b. Ann Putnam c. Betty Parris d. Elizabeth Proctor e. Martha Corey
- ____ 28. Brought to Salem to judge the trials
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth
- ____ 29. Accused of witchery; confessed and survived the trials (non-slave)
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Tituba
- ____ 30. Slave
a. Rebecca Nurse b. Ruth Putnam c. Sarah Good d. Sarah Osborne e. Tituba
- ____ 31. Niece of the minister; instigator of trials
a. Abigail Williams b. Ann Putnam c. Betty Parris d. Elizabeth Proctor e. Martha Corey
- ____ 32. Mother of one of the afflicted girls
a. Abigail Williams b. Ann Putnam c. Betty Parris d. Elizabeth Proctor e. Martha Corey
- ____ 33. Father of afflicted girl, wealthy
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Putnam



____ 34.
a. Martha Corey b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



____ 35.
a. Tituba b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



____ 36.
a. Abigail Williams b. Betty Parris c. Mary Warren d. Elizabeth Proctor e. Ann Putnam



____ 37.
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth



____ 38.
a. Thomas Putnam b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth



____ 39.
a. Abigail Williams b. Betty Parris c. Mary Warren d. Elizabeth Proctor e. Ann Putnam



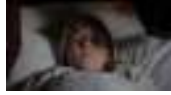
____ 40.
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth



____ 41.
a. Martha Corey b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



____ 42.
a. Abigail Williams b. Betty Parris c. Mary Warren d. Elizabeth Proctor e. Ann Putnam



___ 43.
a. Martha Corey b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



___ 44.
a. Martha Corey b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



___ 45.
a. Thomas Putnam b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth



___ 46.
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth



___ 47.
a. Martha Corey b. Rebecca Nurse c. Ruth Putnam d. Sarah Good e. Sarah Osborne



___ 48.
a. Abigail Williams b. Betty Parris c. Mary Warren d. Elizabeth Proctor e. Ann Putnam



___ 49.
a. Abigail Williams b. Betty Parris c. Mary Warren d. Elizabeth Proctor e. Ann Putnam



___ 50.
a. Giles Corey b. John Hale c. John Proctor d. Samuel Parris e. Thomas Danforth

Appendix D: Film Quiz - Troy (2004)

Film Quiz - Troy**True/False**

Indicate whether the sentence or statement is true or false.

- ___ 1. Helen is kidnapped from Sparta.
 ___ 2. Andromache does not want Hector to fight.
 ___ 3. Achilles refuses to allow Patroclus to fight.

Multiple Choice

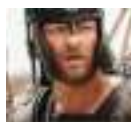
Identify the letter of the choice that best completes the statement or answers the question.

- ___ 4. Achilles chops of the head of the statue of _____.
 a. Zeus
 b. Athena
 c. Apollo
 d. Aphrodite
 e. Ares



- ___ 5.
 a. Nestor
 b. Achilles
 c. Ajax
 d. Agamemnon
 e. Menelaus

- ___ 6. Who is Achilles's cousin?
 a. Patroclus
 b. Menelaus
 c. Odysseus
 d. Agamemnon
 e. Paris



- ___ 7.
 a. Paris
 b. Patroclus
 c. Nestor
 d. Odysseus
 e. Priam

- ___ 8. Who does Hector kill?
 a. Odysseus
 b. Ajax
 c. Achilles
 d. Agamemnon
 e. Nestor



- ___ 9.
 a. Nestor
 b. Paris
 d. Priam
 e. Patroclus

c. Odysseus

____ 10. Who is Achilles's second in command?

- a. Ajax
- b. Eudorus
- c. Hector
- d. Paris
- e. Patroclus

____ 11. When the soldiers find Achilles, he has an arrow in his _____.

- a. chest
- b. arm
- c. eye
- d. hand
- e. heel

____ 12. Whose idea is it to build the Trojan horse?

- a. Achilles
- b. Agamemnon
- c. Menelaus
- d. Odysseus
- e. Patroclus

____ 13. Who is the king of Mycenae?

- a. Menelaus
- b. Achilles
- c. Priam
- d. Agamemnon
- e. Odysseus



____ 14.

- a. Hector
- b. Eudorus
- c. Menelaus
- d. Achilles
- e. Agamemnon

____ 15. In the first scene of the film, Agamemnon's army attacks _____.

- a. Thessaly
- b. Mycenae
- c. Ionia
- d. Troy
- e. Sparta



____ 16.

- a. Achilles
- b. Eudorus
- c. Hector
- d. Agamemnon
- e. Menelaus



____ 17.

- a. Eudorus
- b. Paris
- c. Patroclus
- d. Odysseus
- e. Aeneas

____ 18. Who is the best fighter among the Greeks?

- a. Hector
- b. Ajax
- c. Odysseus
- d. Achilles
- e. Boagrius



_____ 19.

- | | |
|--------------|------------|
| a. Agamemnon | d. Hector |
| b. Achilles | e. Eudorus |
| c. Menelaus | |

_____ 20. Who does Achilles kill?

- | | |
|--------------|-----------|
| a. Odysseus | d. Hector |
| b. Agamemnon | e. Priam |
| c. Patroclus | |



_____ 21.

- | | |
|-------------|--------------|
| a. Odysseus | d. Patroclus |
| b. Paris | e. Priam |
| c. Nestor | |

_____ 22. Who is Menelaus's brother?

- | | |
|--------------|-------------|
| a. Odysseus | d. Paris |
| b. Hector | e. Achilles |
| c. Agamemnon | |

_____ 23. Who is the king of Troy?

- | | |
|-------------|--------------|
| a. Menelaus | d. Odysseus |
| b. Priam | e. Agamemnon |
| c. Achilles | |

_____ 24. Who does Agamemnon regularly send to speak to Achilles?

- | | |
|-------------|-------------|
| a. Paris | d. Odysseus |
| b. Ajax | e. Achilles |
| c. Menelaus | |



_____ 25.

- | | |
|-------------|--------------|
| a. Paris | d. Nestor |
| b. Priam | e. Patroclus |
| c. Odysseus | |

_____ 26. Helen is married to _____.

- | | |
|--------------|-------------|
| a. Paris | d. Hector |
| b. Agamemnon | e. Achilles |
| c. Menelaus | |

_____ 27. Who is the best fighter among the Trojans?

- | | |
|-------------|-------------|
| a. Hector | d. Achilles |
| b. Odysseus | e. Ajax |
| c. Boagrius | |

_____ 28. Who is the king of Sparta?

- | | |
|-------------|--------------|
| a. Priam | d. Menelaus |
| b. Achilles | e. Agamemnon |

c. Odysseus

____ 29. Who is Hector's brother?

- | | |
|--------------|-------------|
| a. Paris | d. Odysseus |
| b. Agamemnon | e. Menelaus |
| c. Achilles | |



____ 30.

- | | |
|--------------|-------------|
| a. Hector | d. Menelaus |
| b. Agamemnon | e. Eudorus |
| c. Achilles | |

____ 31. To whom does Paris give the sword of Troy?

- | | |
|---------------|------------|
| a. Andromache | d. Eudorus |
| b. Helen | e. Aeneas |
| c. Hector | |



____ 32.

- | | |
|--------------|-------------|
| a. Patroclus | d. Odysseus |
| b. Paris | e. Nestor |
| c. Priam | |

____ 33. Who does Paris kill?

- | | |
|-------------|--------------|
| a. Achilles | d. Agamemnon |
| b. Menelaus | e. Patroclus |
| c. Odysseus | |

____ 34. Helen has an affair with _____.

- | | |
|--------------|-------------|
| a. Agamemnon | d. Menelaus |
| b. Achilles | e. Paris |
| c. Hector | |

____ 35. Who does Hector kill?

- | | |
|-------------|--------------|
| a. Priam | d. Patroclus |
| b. Achilles | e. Agamemnon |
| c. Odysseus | |

____ 36. Who does Agamemnon take as his slave?

- | | |
|-------------|---------------|
| a. Odysseus | d. Paris |
| b. Briseis | e. Andromache |
| c. Helen | |

____ 37. Who does Hector kill?

- | | |
|--------------|-------------|
| a. Achilles | d. Nestor |
| b. Agamemnon | e. Odysseus |
| c. Menelaus | |



- ____ 38.
- | | |
|-------------|--------------|
| a. Menelaus | d. Hector |
| b. Achilles | e. Agamemnon |
| c. Eudorus | |
- ____ 39. Briseis becomes a priestess of ____.
- | | |
|--------------|-----------|
| a. Zeus | d. Apollo |
| b. Ares | e. Athena |
| c. Aphrodite | |
- ____ 40. Achilles nearly strangles ____ to death.
- | | |
|---------------|--------------|
| a. Briseis | d. Agamemnon |
| b. Odysseus | e. Patroclus |
| c. Andromache | |
- ____ 41. Who is the king of Ithaca?
- | | |
|--------------|-------------|
| a. Agamemnon | d. Odysseus |
| b. Achilles | e. Menelaus |
| c. Priam | |
- ____ 42. Who does Paris agree to fight?
- | | |
|--------------|-------------|
| a. Agamemnon | d. Achilles |
| b. Eudorus | e. Odysseus |
| c. Menelaus | |

Yes/No

Indicate whether you agree with the sentence or statement.



____ 43.
Is this Helen?




____ 44.
Is this Achilles's mother?




____ 45.
Is this Achilles's mother?



____ 46.
Is this Briseis?

_____ 47. 
Is this Helen?

_____ 48. 
Is this Andromache?

_____ 49. 
Is this Briseis?

_____ 50. 
Is this Andromache?

Appendix E: Film Essay - Troy (2004)

Directions: This essay is 7 paragraphs. Each paragraph must contain 5-7 complete sentences. Only information covered in the online lectures or online articles may be included in the essay for credit. Information provided from other sources will be marked incorrect. Outside research was unnecessary.

Paragraph 1: Introduction – briefly discuss the film and your intentions in this essay. Begin with “Troy is the story of...” This paragraph must include the date in which the film’s content is taking place (not the film’s production date) and the location of the film’s content (not where it was produced). Multiple dates and locations may be referenced if necessary. Conclude with “In this essay I will...” The film summary should be no more than 2-3 sentences.

Paragraph 2: Did the Trojan War happen? Does Troy exist? Who wrote the story or how did it get written? Explain your reasoning. What is the purpose of the film Troy? How is its depiction of events (i.e. exclusion of certain characters) different from history or any other film regarding the same topic?

Paragraph 3: Accurate Film and Historical Evidence – What did the film accurately portray about the story? In this paragraph, include two examples of accurate film evidence and match them with sufficient historical evidence. Do not mention here anything that should be saved for the character analysis.

Paragraph 4: Inaccurate Film and Historical Evidence – What did the film inaccurately portray about the story? In this paragraph, include two examples of inaccurate film evidence and match them with sufficient historical evidence. Do not mention here anything that should be saved for the character analysis.

Paragraph 5: Character Analysis – Choose one of the following characters: Achilles, Hector, or Paris. Discuss their depiction in the film first. Discuss how their historical person was different from the film. Do not repeat information stated in previous paragraphs.

Paragraph 6: Character Analysis – Choose one of the following characters: Andromache, Helen, or Menelaus. Discuss their depiction in the film first. Discuss how their historical person was different from the film. Do not repeat information stated in previous paragraphs.

Paragraph 7: Artistic License and Conclusion – Define artistic/poetic license as you understand it. Reference the motivations of Hollywood, differentiate between films and documentaries and explain the responsibility of the viewer. Wrap up your essay with reasoning as to whether you would use this film to explore history if you were a teacher.

Appendix F: Race, Age and Gender Collection

Please place an X for one of the following as your race:

<input type="checkbox"/>	Caucasian
<input type="checkbox"/>	African American
<input type="checkbox"/>	Latino
<input type="checkbox"/>	Asian
<input type="checkbox"/>	Other

Please place an X for one of the following as your age:

<input type="checkbox"/>	17 or under
<input type="checkbox"/>	18-22
<input type="checkbox"/>	23-35
<input type="checkbox"/>	36 or over

Please place an X for one of the following as your gender:

<input type="checkbox"/>	Male
<input type="checkbox"/>	Female
<input type="checkbox"/>	Gender non-confirming

Appendix G: Consent for Participation in Research Study

Consent for Participation in Research Study

I volunteer to participate in research conducted by Laurie Walker from The University of Louisiana at Monroe. I understand that the research is designed to gather information about academic work of students. I will be one of approximately 200 people involved in this research.

1. I understand that this research is designed to determine how well history can be taught using Hollywood films by engaging college students in active learning strategies regarding errors in films and contrasting them with primary documents and secondary resources.
2. My participation in this research is voluntary, but the assignment is required for the course. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without penalty. If I decline to participate or withdraw from the study, there will be no penalty against me although the assignment is required for the course.
3. Participation involves completing two assignments in the course – the film quiz and the film critique.
4. I understand that the researcher will not identify me by name in any reports using information obtained from this research, and that my confidentiality as a participant in this study will remain secure. Subsequent uses of records and data will be subject to standard data use policies which protect the anonymity of individuals and institutions.
5. I understand there are no risks to this study. The number one priority of this study is to protect those involved in the study.
6. I understand that by signing this form, I certify that I am at least 18 years of age.
7. I understand that this research study has been reviewed and approved by the Institutional Review Board (IRB) for Studies Involving Human Subjects at The University of Louisiana at Monroe. For research problems or questions regarding subjects, the Institutional Review Board may be contacted.
8. I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.
9. I have been given a copy of this consent form.

My Signature

Date

My Printed Name

Signature of the Investigator

For further information, please contact Laurie Walker at walkerl2@warhawks.ulm.edu.

Appendix H: Participant Data

Participant 1 is a male, Caucasian and 36+ years of age. Participant 1 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant noted four out of four of the final comments. Participant 1 scored 30 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 2 is a female, Caucasian and 18-22 years of age. Participant 2 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant noted four out of four of the final comments. Participant 2 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 3 is a female, Latino and 18-22 years of age. Participant 3 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important inaccuracies and most of the film's accuracies. The participant successfully compared two film characters to their historical likeness. This participant noted four out of four of the final comments. Participant 3 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 4 is a male, Caucasian and 18-22 years of age. Participant 4 completed the critique based on research and discussion. This participant did reference a correct date

and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant noted three out of four of the final comments. Participant 4 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 5 is a male, Black and 23-35 years of age. Participant 5 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant noted three out of four of the final comments. Participant 5 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 6 is a male, Black and 18-22 years of age. Participant 6 completed the critique based on a lecture. This participant did reference a correct location. The participant did reference a date. The participant documented most of the film's accuracies. The participant documented most of the film's inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 6 scored 24 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 7 is a male, Latino and 23-35 years of age. Participant 7 completed the critique based on a lecture. This participant did reference a correct location. The participant did reference a correct date. The participant documented most of the film's accuracies. The participant documented most of the film's inaccuracies. The participant

successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 7 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 8 is a male, Asian and 18-22 years of age. Participant 8 completed the critique based on research and discussion. This participant did reference a correct date. This participant did not reference a location. The participant documented most of the film's accuracies. The participant documented the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 8 scored 20 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 9 is a female, Black and 18-22 years of age. Participant 9 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant documented most of the film's accuracies and all of the important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 9 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 10 is a male, Black and 18-22 years of age. Participant 10 completed the critique based on a lecture. The participant did reference general date. This participant did reference a correct location. The participant documented some of the film's accuracies. The participant documented some of the film's inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant

included zero out of four of the closing remarks. Participant 10 scored 22 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 11 is a male, Black and 18-22 years of age. Participant 11 completed the critique based on research and discussion. This participant did reference a correct location but did not reference a date. The participant documented most of the film's accuracies. The participant documented the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included one out of four of the closing remarks. Participant 11 scored 21 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 12 is a female, Black and 18-22 years of age. Participant 12 completed the critique based on research and discussion. The participant did reference a general date. This participant did reference the film's main location. The participant struggled to identify the film's accuracies. The participant struggled to identify the film's inaccuracies. The participant struggled to compare two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 12 scored 19 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 13 is a male, Caucasian and 18-22 years of age. Participant 13 completed the critique based on lecture. The participant did reference a correct date. This participant did reference the film's main location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's inaccuracies. The participant attempted to compare two film characters to their historical

likeness but could have provided more accurate information. This participant included zero out of four of the closing remarks. Participant 13 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 14 is a male, Caucasian and 23-35 years of age. Participant 14 completed the critique based on lecture. The participant did reference a correct date. This participant did reference the film's main location. The participant successfully identified the film's important accuracies. The participant identified most of the film's inaccuracies. The participant attempted to compare two film characters to their historical likeness but could have provided more accurate information. This participant included two out of four of the closing remarks. Participant 14 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 15 is a female, Caucasian and 23-35 years of age. Participant 15 completed the critique based on lecture. The participant did reference a general date. This participant did reference the film's main location. The participant identified some of the film's accuracies. The participant identified the film's important inaccuracies. The participant attempted successfully compared one character to their historical likeness. This participant included two out of four of the closing remarks. Participant 15 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 16 is a female, Asian and 18-22 years of age. Participant 16 completed the critique based on research and discussion. The participant did reference a correct date. This participant did not reference a location. The participant identified most of the film's accuracies. The participant identified most of the film's important inaccuracies. The

participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 16 scored 19 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 17 is a female, Black and 23-35 years of age. Participant 17 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant identified most of the film's accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 17 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 18 is a male, Black and 23-35 years of age. Participant 18 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant identified most of the film's accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 18 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 19 is a female, Latino and 23-35 years of age. Participant 19 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This

participant included four out of four of the closing remarks. Participant 19 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 20 is a male, Black and 23-35 years of age. Participant 20 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 20 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 21 is a male, Black and 18-22 years of age. Participant 21 completed the critique based on research and discussion. The participant did reference a correct date. This participant did not reference a location. The participant struggled to identify the film's accuracies. The participant struggled to identify the film's inaccuracies. The participant struggled to compare one film character to their historical likeness. This participant included one out of four of the closing remarks. Participant 21 scored 14 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 22 is a male, Caucasian and 18-22 years of age. Participant 22 completed the critique based on research and discussion. The participant did reference a general date. This participant did reference a general location. The participant identified the film's important accuracies. The participant identified most of the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included two out of four of the closing remarks. Participant 22

scored 23 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 23 is a male, Asian and 23-35 years of age. Participant 23 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 14 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 24 is a male, Black and 36+ years of age. Participant 24 completed the critique based on research and discussion. The participant did reference a general date. This participant did reference the film's main region. The participant identified most of the film's accuracies. The participant successfully identified the film's important inaccuracies. The participant compared one film character to their historical likeness but could have included more information. This participant included two out of four of the closing remarks. Participant 24 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 25 is a male, Black and 23-35 years of age. Participant 25 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 25 scored 25 out

of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 26 is a female, Black and 36+ years of age. Participant 26 completed the critique based on lecture. The participant did reference a general date. This participant did reference a correct location. The participant successfully identified the film's important accuracies. The participant successfully identified most of the film's inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 26 scored 23 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 27 is a male, Black and 18-22 years of age. Participant 27 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 27 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 28 is a female, Black and 18-22 years of age. Participant 28 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important inaccuracies. The participant successfully compared two film characters to their historical

likeness. This participant included four out of four of the closing remarks. Participant 28 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 29 is a female, Latino and 23-35 years of age. Participant 29 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 29 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 30 is a female, Caucasian and 23-35 years of age. Participant 30 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 30 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 31 is a female, Black and 23-35 years of age. Participant 31 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important

inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 31 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 32 is a male, Black and 18-22 years of age. Participant 32 completed the critique based on research and discussion. The participant did reference a general date. This participant did reference the film's main location. The participant identified most of the film's accuracies. The participant did not identify the film's inaccuracies. The participant did not compare film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 32 scored 16 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 33 is a female, Latino and 23-35 years of age. Participant 33 completed the critique based on lecture. The participant did reference a correct date. This participant did reference the film's main location. The participant struggled to identify the film's accuracies. The participant successfully identified the film's inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 33 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 34 is a female, "other" race and 18-22 years of age. Participant 34 completed the critique based on lecture. The participant did reference a correct date. This participant did reference a correct location. The participant identified most of the film's accuracies. The participant successfully identified film's inaccuracies. The participant

successfully compared one film character to their historical likeness. This participant included two out of four of the closing remarks. Participant 34 scored 26 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 35 is a female, Black and 36+ years of age. Participant 35 completed the critique based on lecture. The participant did not reference a correct date. This participant did reference a correct location. The participant successfully identified the film's important accuracies. The participant successfully identified most of the film's inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 35 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 36 is a female, Black and 23-35 years of age. Participant 36 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant successfully identified the film's important accuracies. The participant successfully identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 36 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 37 is a male, Latino and 23-35 years of age. Participant 37 completed the critique based on research and discussion. This participant did not reference a date and but did reference a correct location. The participant documented most of the film's accuracies and inaccuracies. The participant correctly compared two film characters to

their historical likeness. This participant included three out of four of the closing remarks. Participant 37 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 38 is a male, Asian and 23-35 years of age. Participant 38 completed the critique based on research and discussion. This participant did not reference a location or date. The participant struggled to document the film's accuracies and inaccuracies. The participant struggled to compare one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 38 scored 12 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 39 is a male, Latino and 23-35 years of age. Participant 39 completed the critique based on research and discussion. This participant did not reference a correct location and but did reference a correct date. The participant documented some of the film's accuracies and inaccuracies. The participant compared one film character to their historical likeness but with inaccuracies. This participant included two out of four of the closing remarks. Participant 39 scored 19 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 40 is a male, Caucasian and 18-22 years of age. Participant 40 completed the critique based on research and discussion. This participant did reference correct date and correct location. The participant documented most of the film's accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 40 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 41 is a male, Latino and 23-35 years of age. Participant 41 completed the critique based on research and discussion. This participant did not reference a correct location and but did reference a correct date. The participant documented some of the film's accuracies and inaccuracies. The participant correctly compared one film character to their historical likeness. This participant included two out of four of the closing remarks. Participant 41 scored 20 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 42 is a female, Caucasian and 23-35 years of age. Participant 42 completed the critique based on research and discussion. This participant did reference correct date and correct location. The participant documented most of the film's accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 42 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 43 is a female, Caucasian and 18-22 years of age. Participant 43 completed the critique based on a lecture. This participant did reference correct date and correct location. The participant documented the film's important accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 43 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 44 is a male, Latino and 23-35 years of age. Participant 44 completed the critique based on research and discussion. This participant did reference correct date

and correct location. The participant documented the film's important accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 44 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 45 is a male, Black and 18-22 years of age. Participant 45 completed the critique based on research and discussion. This participant did reference correct date and correct location. The participant documented most of the film's accuracies and inaccuracies. The participant correctly compared three film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 45 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 46 is a male, Caucasian and 18-22 years of age. Participant 46 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented most of the film's accuracies and inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included four out of four of the closing remarks. Participant 46 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 47 is a female, Black and 23-35 years of age. Participant 47 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 47 scored 30 out

of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 48 is a female, Caucasian and 18-22 years of age. Participant 48 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented most of the film's accuracies and inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 48 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 49 is a female, Black and 18-22 years of age. Participant 49 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 49 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 50 is a female, Caucasian and 36+ years of age. Participant 50 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included four out of four of the closing remarks. Participant 50 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 51 is a male, Caucasian and 18-22 years of age. Participant 51 completed the critique based on a lecture. This participant did reference a correct date

and location. The participant documented most of the film's accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 51 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 52 is a female, Caucasian and 18-22 years of age. Participant 52 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented most of the film's accuracies and inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 52 scored 26 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 53 is a female, "other" race and 18-22 years of age. Participant 53 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 53 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 54 is a female, Caucasian and 36+ years of age. Participant 54 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant successfully compared two film characters to their historical

likeness. This participant included four out of four of the closing remarks. Participant 54 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 55 is a male, Caucasian and 18-22 years of age. Participant 55 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented most of the film's inaccuracies but only some accuracies. The participant successfully compared one film character to their historical likeness. This participant included two out of four of the closing remarks. Participant 55 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 56 is a male, Caucasian and 23-35 years of age. Participant 56 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant documented the film's important accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 56 scored 29 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 57 is a female, Black and 23-35 years of age. Participant 57 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 57

scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 58 is a male, Black and 23-35 years of age. Participant 58 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant attempted the film's accuracies and inaccuracies but could have provided incorrect information. The participant correctly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 58 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 59 is a male, Caucasian and 18-22 years of age. Participant 59 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported the film's accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 59 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 60 is a male, Black and 23-35 years of age. Participant 60 completed the critique based on research and discussion. This participant did not reference a date but did reference a correct location. The participant struggled with documenting the film's accuracies and inaccuracies. The participant incorrectly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 60 scored 16 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 61 is a female, Caucasian and 23-35 years of age. Participant 61 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant documented some of the film's accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 61 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 62 is a female, Black and 18-22 years of age. Participant 62 completed the critique based on research and discussion. This participant did reference a correct date and one of the film's locations but not the main one. The participant correctly reported most of the film's accuracies but only some of the inaccuracies. The participant correctly compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 62 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 63 is a female, Black and 18-22 years of age. Participant 63 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 63 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 64 is a female, Black and 36+ years of age. Participant 64 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and some of

the inaccuracies. The participant correctly compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 64 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 65 is a female, Caucasian and 23-35 years of age. Participant 65 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and inaccuracies. The participant correctly compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 65 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 66 is a male, Caucasian and 23-35 years of age. Participant 66 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and inaccuracies. The participant correctly listed two of the film's anachronisms. This participant included three out of four of the closing remarks. Participant 66 scored 27 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 67 is a female, Black and 18-22 years of age. Participant 67 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of

four of the closing remarks. Participant 67 scored 25 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 68 is a male, Black and 23-35 years of age. Participant 68 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 68 scored 28 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 69 is a male, Black and 23-35 years of age. Participant 69 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported the film's accuracies but only some inaccuracies. The participant correctly listed most of the film's anachronisms. This participant included two out of four of the closing remarks. Participant 69 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 70 is a female, Caucasian and 23-35 years of age. Participant 70 completed the critique based on research and discussion. This participant did not reference a correct date but did reference a correct location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant incorrectly listed some of the film's anachronisms. This participant included two out of four of the closing remarks. Participant 70 scored 16 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 71 is a female, Black and 18-22 years of age. Participant 71 completed the critique based on a lecture. This participant did reference a correct date and location.

The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 71 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 72 is a female, Black and 18-22 years of age. Participant 72 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 72 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 73 is a female, Black and 36+ years of age. Participant 73 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported most of the film's accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 73 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 74 is a female, Caucasian and 23-35 years of age. Participant 74 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 74 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 75 is a male, Caucasian and 18-22 years of age. Participant 75 completed the critique based on a lecture. This participant did reference a correct date and location. The participant correctly reported the film's important accuracies and inaccuracies. The participant correctly listed the film's anachronisms. This participant included four out of four of the closing remarks. Participant 75 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 76 is a female, Caucasian and 23-35 years of age. Participant 76 completed the critique based on research and discussion. This participant did not reference a correct date and location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant incorrectly listed the film's anachronisms. This participant included zero out of four of the closing remarks. Participant 76 scored 6 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 77 is a male, Caucasian and 23-35 years of age. Participant 77 completed the critique based on research and discussion. This participant did reference a correct date but did not reference a location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included one out of four of the closing remarks. Participant 77 scored 17 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 78 is a female, Black and 18-22 years of age. Participant 78 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported the film's accuracies and inaccuracies.

The participant did correctly list the film's anachronisms. This participant included four out of four of the closing remarks. Participant 78 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 79 is a female, Black and 36+ years of age. Participant 79 completed the critique based on research and discussion. This participant did reference a correct date and location. The participant correctly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included four out of four of the closing remarks. Participant 79 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 80 is a female, Black and 18-22 years of age. Participant 80 completed the critique based on research and discussion. This participant did not reference a correct date but did reference a general location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included two out of four of the closing remarks. Participant 80 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 81 is a male, Caucasian and 18-22 years of age. Participant 81 completed the critique based on research and discussion. This participant did not reference a correct date but did reference a correct location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included three out of four of the closing remarks. Participant 81 scored 20 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 82 is a male, Black and 23-35 years of age. Participant 82 completed the critique based on research and discussion. This participant did reference a correct date range and a correct location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included one out of four of the closing remarks. Participant 82 scored 20 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 83 is a female, Caucasian and 23-35 years of age. Participant 83 completed the critique based on research and discussion. This participant did not reference a correct date or but did reference a general location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included zero out of four of the closing remarks. Participant 83 scored 16 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 84 is a female, Black and 18-22 years of age. Participant 84 completed the critique based on research and discussion. This participant did not reference a date or location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did correctly list the film's anachronisms. This participant included two out of four of the closing remarks. Participant 84 scored 14 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 85 is a male, Black and 23-35 years of age. Participant 85 completed the critique based on research and discussion. This participant did reference a correct date but not a location. The participant incorrectly reported the film's accuracies and

inaccuracies. The participant did correctly list the film's anachronisms. This participant included two out of four of the closing remarks. Participant 85 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 86 is a male, Black and 18-22 years of age. Participant 86 completed the critique based on research and discussion. This participant did reference a correct date range but an incorrect location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did compare two characters to their historical likeness but with major inaccuracies. This participant included one out of four of the closing remarks. Participant 86 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 87 is a female, Black and 18-22 years of age. Participant 87 completed the critique based on research and discussion. This participant did reference a correct date range but an incorrect location. The participant incorrectly reported the film's accuracies and inaccuracies. The participant did compare two characters to their historical likeness but with major inaccuracies. This participant included one out of four of the closing remarks. Participant 87 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 88 is a female, Black and 18-22 years of age. Participant 88 completed the critique based on research and discussion. This participant did reference a correct date range but an incorrect location. The participant correctly reported the film's accuracies and inaccuracies. The participant did compare two characters to their historical likeness but could have provided more information. This participant included zero out of four of the closing remarks. Participant 88 scored 20 out of 30 points on the critique. This

participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 89 is a female, Latino and 23-35 years of age. Participant 89 completed the critique based on research and discussion. This participant did reference a correct date range but no location. The participant correctly reported the film's accuracies and inaccuracies. The participant did compare two characters to their historical likeness but could have provided more information. This participant included three out of four of the closing remarks. Participant 89 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 90 is a male, Black and 18-22 years of age. Participant 90 completed the critique based on research and discussion. This participant did reference a correct date and but could have been more specific about the location. The participant struggled with the film's accuracies and inaccuracies. The participant struggled to compare two characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 14 scored 25 out of 30 points on the critique. Participant 90 scored 16 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 91 is a male, Black and 18-22 years of age. Participant 91 completed the critique based on research and discussion. This participant did reference a correct date range but an incorrect location. The participant did not list the film's accuracies and inaccuracies. The participant did not compare two characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 91 scored 10

out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 92 is a male, Black and 18-22 years of age. Participant 92 completed the critique based on research and discussion. This participant did reference a correct location and but not a date. The participant successfully documented important inaccuracies but only most of the accuracies. The participant compared two characters to their historical likeness but with a few errors. This participant included three out of four of the closing remarks. Participant 92 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 93 is a female, Black and 23-35 years of age. Participant 93 completed the critique based on research and discussion. This participant did reference a correct location and date. The participant successfully documented important accuracies but only some of the inaccuracies. The participant struggled to compare two characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 93 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 94 is a male, Black and 18-22 years of age. Participant 94 completed the critique based on research and discussion. This participant did reference a correct location and date. The participant unsuccessfully documented accuracies and inaccuracies. The participant unsuccessfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 94 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 95 is a male, Black and 18-22 years of age. Participant 95 completed the critique based on research and discussion. This participant did reference a correct location and date. The participant successfully documented important accuracies and inaccuracies. The participant struggled to compare two characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 95 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 96 is a male, Latino and 18-22 years of age. Participant 96 completed the critique based on a lecture. This participant did reference a correct location and a correct decade though not a precise date. The participant documented the important accuracies and inaccuracies. The participant compared one character to their historical likeness. This participant did not note the difference between a film and a documentary, artistic license, the responsibility of the viewer or the motivations of Hollywood. This participant included zero out of four of the closing remarks. Participant 96 scored 24 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 97 is a female, Latino and 18-22 years of age. Participant 97 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 97 scored 29 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 98 is a female, Black and 18-22 years of age. Participant 98 completed the critique based on a lecture. This participant did reference a correct location and date. The participant documented the important accuracies and inaccuracies. The participant compared two characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 98 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 99 is a female, Caucasian and 18-22 years of age. Participant 99 completed the critique based on a lecture. This participant did reference a correct location and date. The participant documented the important accuracies and inaccuracies. The participant compared two characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 99 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 100 is a male, Latino and 18-22 years of age. Participant 100 completed the critique based on a lecture. This participant did reference a correct location and almost referenced a correct date but misstated the part of the century. The participant documented the important accuracies and some inaccuracies. The participant compared two characters to their historical likeness but could have provided more information. This participant included one out of four of the closing remarks. Participant 100 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 101 is a male, Caucasian and 18-22 years of age. Participant 101 completed the critique based on a lecture. This participant did reference a correct location and almost referenced a correct date but misstated the part of the century. The participant documented the important accuracies and most inaccuracies. The participant compared

two characters to their historical likeness but could have provided more information. This participant included one out of four of the closing remarks. Participant 101 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 102 is a female, Latino and 36+ years of age. Participant 102 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 102 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 103 is a male, Black and 18-22 years of age. Participant 103 completed the critique based on a lecture. This participant did reference a correct date and location. The participant documented the important accuracies and most of the inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 103 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 104 is a male, Caucasian and 18-22 years of age. Participant 104 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant identified some of the film's accuracies. The participant identified some of the film's inaccuracies. The participant struggled to compare one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 104 scored 20 out

of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 105 is a male, “other” race and 18-22 years of age. Participant 105 completed the critique based on a lecture. The participant did reference a correct date. This participant did reference a correct location. The participant documented the film’s important accuracies. The participant documented the film’s important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 105 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 106 is a female, Black and 18-22 years of age. Participant 106 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant struggled with the film’s important accuracies. The participant struggled with the film’s important inaccuracies. The participant struggled to compare one film character to their historical likeness. This participant included one out of four of the closing remarks. Participant 106 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 107 is a male, Black and 18-22 years of age. Participant 107 completed the critique based on lecture. The participant did reference a correct date. This participant did reference a correct location. The participant documented the film’s important accuracies. The participant documented the film’s important inaccuracies. The participant successfully compared two film characters to their historical likeness. This

participant included four out of four of the closing remarks. Participant 107 scored 30 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 108 is a male, Caucasian and 18-22 years of age. Participant 108 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant documented most of the film's important accuracies. The participant documented the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included four out of four of the closing remarks. Participant 108 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 109 is a male, Black and 18-22 years of age. Participant 109 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant documented the film's important accuracies. The participant documented most of the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included three out of four of the closing remarks. Participant 109 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 110 is a female, Black and 18-22 years of age. Participant 110 completed the critique based on research and discussion. This participant did reference a correct date and a correct location. The participant noted the important accuracies and most of the important inaccuracies. The participant successfully compared two characters

to their historical likeness. This participant included zero out of four of the closing remarks. Participant 14 scored 25 out of 30 points on the critique. Participant 110 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 111 is a female, Black and 18-22 years of age. Participant 111 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant documented the film's important accuracies. The participant documented the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 111 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 112 is a female, Black and 18-22 years of age. Participant 112 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant documented the film's important accuracies. The participant documented the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included four out of four of the closing remarks. Participant 112 scored 29 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 113 is a male, Black and 18-22 years of age. Participant 113 completed the critique based on research and discussion. The participant did reference a correct date. This participant did reference a correct location. The participant documented

most of the film's important accuracies. The participant documented most of the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 113 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 114 is a female, Black and 36+ years of age. Participant 114 completed the critique based on lecture. This participant did reference a correct date and a correct location. The participant noted the important accuracies and inaccuracies. The participant successfully compared one character to their historical likeness. This participant included one out of four of the closing remarks. Participant 114 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 115 is a female, Black and 18-22 years of age. Participant 115 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted the important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 115 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 116 is a male, Black and 18-22 years of age. Participant 116 completed the critique based on lecture. This participant did not reference a correct date and but did reference a correct location. The participant noted most of the film's accuracies and inaccuracies. The participant successfully compared one character to their historical likeness. This participant included four out of four of the closing remarks.

Participant 116 scored 25 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 117 is a male, Caucasian and 18-22 years of age. Participant 117 completed the critique based on lecture. This participant did reference a correct date and a correct location. The participant noted the important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 117 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 118 is a female, Black and 18-22 years of age. Participant 118 completed the critique based on a lecture. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 118 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 119 is a male, "other" race and 18-22 years of age. Participant 119 completed the critique based on a lecture. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 119 scored 14 out

of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 120 is a female, Black and 36+ years of age. Participant 120 completed the critique based on a lecture. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 120 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 121 is a male, Caucasian and 18-22 years of age. Participant 121 completed the critique based on research and discussion. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 121 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 122 is a female, Caucasian and 18-22 years of age. Participant 122 completed the critique based on research and discussion. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical

likeness. This participant included zero out of four of the closing remarks. Participant 122 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 123 is a male, Black and 18-22 years of age. Participant 123 completed the critique based on research and discussion. The participant did not reference a date. This participant did reference a correct location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 123 scored 18 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 124 is a male, Black and 18-22 years of age. Participant 124 completed the critique based on research and discussion. The participant did reference a correct date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 124 scored 18 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 125 is a female, Caucasian and 18-22 years of age. Participant 125 completed the critique based on research and discussion. The participant did not reference a correct date. This participant did not reference a location. The participant identified some of the film's important accuracies. The participant identified some of the

film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 125 scored 9 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 126 is a male, Black and 18-22 years of age. Participant 126 completed the critique based on research and discussion. The participant did not reference a date. This participant did not reference a location. The participant identified some of the film's important accuracies. The participant identified some of the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 126 scored 9 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 127 is a female, Latino and 18-22 years of age. Participant 127 completed the critique based on research and discussion. The participant did not reference a date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 127 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 128 is a male, "other" race and 18-22 years of age. Participant 128 completed the critique based on a lecture. The participant did not reference a date. This participant did not reference a location. The participant identified most of the film's

important accuracies. The participant identified most of the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 128 scored 11 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 129 is a female, Black and 36+ years of age. Participant 129 completed the critique based on research and discussion. The participant did not reference a date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 129 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 130 is a male, Black and 18-22 years of age. Participant 130 completed the critique based on a lecture. The participant did not reference a date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 130 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 131 is a female, Black and 23-35 years of age. Participant 131 completed the critique based on a lecture. The participant did not reference a date. This

participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 131 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 132 is a male, Caucasian and 18-22 years of age. Participant 132 completed the critique based on a lecture. The participant did not reference a date. This participant did not reference a location. The participant identified the film's important accuracies. The participant identified the film's important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 132 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 133 is a male, Black and 18-22 years of age. Participant 133 completed the critique based on research and discussion. The participant did not reference a date. This participant did not reference a location. The participant identified most of the film's important accuracies. The participant identified most of the film's important inaccuracies. The participant successfully compared one film character to their historical likeness. This participant included zero out of four of the closing remarks. Participant 133 scored 11 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 134 is a male, “other” race and 18-22 years of age. Participant 134 completed the critique based on a lecture. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film’s important accuracies. The participant identified the film’s important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 134 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 135 is a female, Black and 23-35 years of age. Participant 135 completed the critique based on a lecture. The participant did reference a correct date. This participant did not reference a location. The participant identified the film’s important accuracies. The participant identified the film’s important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 135 scored 18 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 136 is a male, “other” race and 18-22 years of age. Participant 136 completed the critique based on a lecture. The participant did not reference a correct date. This participant did not reference a location. The participant identified the film’s important accuracies. The participant identified the film’s important inaccuracies. The participant successfully compared two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 136 scored 14 out

of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 137 is a female, Black and 23-35 years of age. Participant 137 completed the critique based on research and discussion. The participant did not reference a date. This participant did not reference a location. The participant struggled to identify the film's important accuracies. The participant struggled to identify the film's important inaccuracies. The participant struggled to compare two film characters to their historical likeness. This participant included zero out of four of the closing remarks. Participant 137 scored 9 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 138 is a male, Black and 18-22 years of age. Participant 138 completed the critique based on research and discussion. This participant did not reference a date or location. The participant unsuccessfully noted the accuracies and inaccuracies. The participant unsuccessfully compared characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 138 scored 10 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 139 is a male, Black and 18-22 years of age. Participant 139 completed the critique based on a lecture. This participant did not reference a date but did reference a general location. The participant struggled to note the accuracies and inaccuracies. The participant successfully compared characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 139 scored

17 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 140 is a female, “other” race and 23-35 years of age. Participant 140 completed the critique based on lecture. This participant referenced a correct date. The participant did not reference a location. The participant noted the film’s important accuracies and inaccuracies. The participant successfully compared characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 140 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 141 is a male, Caucasian and 18-22 years of age. Participant 141 completed the critique based on lecture. This participant referenced a correct date and location. The participant identified most of the film’s accuracies and inaccuracies. The participant successfully compared characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 141 scored 27 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 142 is a female, Black and 23-35 years of age. Participant 142 completed the critique based on research and discussion. This participant referenced a correct date and one of the locations of the film but not the main location. The participant struggled with the accuracies and inaccuracies. The participant struggled to compare characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 142 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 143 is a male, Latino and 23-35 years of age. Participant 143 completed the critique based on research and discussion. This participant referenced a correct date and region. The participant successfully determined the film's accuracies and inaccuracies. The participant successfully explained both of the film's anachronisms. This participant included one out of four of the closing remarks. Participant 143 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 144 is a male, Caucasian and 18-22 years of age. Participant 144 completed the critique based on research and discussion. This participant referenced a correct date and location. The participant noted the film's important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 144 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 145 is a male, Black and 36+ years of age. Participant 145 completed the critique based on research and discussion. This participant referenced a correct date and location. The participant correctly noted the film's accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 145 scored 28 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 146 is a male, Caucasian and 23-35 years of age. Participant 146 completed the critique based on research and discussion. This participant referenced a

correct date and location. The participant noted most of the film's accuracies and inaccuracies. The participant successfully compared one character to their historical likeness. This participant included two out of four of the closing remarks. Participant 146 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 147 is a male, Caucasian and 23-35 years of age. Participant 147 completed the critique based on research and discussion. This participant referenced an incorrect date and a correct location. The participant struggled with the film's accuracies and inaccuracies. The participant inaccurately compared characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 147 scored 16 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 148 is a female, Latino and 23-35 years of age. Participant 148 completed the critique based on research and discussion. This participant referenced a correct date and location. The participant correctly noted the film's accuracies and inaccuracies. The participant successfully compared one character to their historical likeness. This participant included two out of four of the closing remarks. Participant 148 scored 27 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 149 is a female, Latino and 23-35 years of age. Participant 149 completed the critique based on research and discussion. This participant did not reference a date but did reference a correct region. The participant identified most of the film's non-anachronistic accuracies and but only some of its inaccuracies. The participant

successfully explained both of the film's anachronisms. This participant included four out of four of the closing remarks. Participant 149 scored 23 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 150 is a female, "other" race and 23-35 years of age. Participant 150 completed the critique based on research and discussion. This participant did not reference a date but did reference a correct location. The participant struggled with the film's non-anachronistic accuracies and inaccuracies. The participant successfully explained the film's anachronisms. This participant included three out of four of the closing remarks. Participant 150 scored 19 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 151 is a male, Black and 36+ years of age. Participant 151 completed the critique based on research and discussion. This participant referenced a correct date and a correct location. The participant struggled with the film's non-anachronistic accuracies and inaccuracies. The participant successfully explained the film's anachronisms. This participant included four out of four of the closing remarks. Participant 151 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 152 is a female, Black and 23-35 years of age. Participant 152 completed the critique based on research and discussion. This participant did not reference a date but did reference a correct region. The participant struggled with the film's non-anachronistic accuracies and inaccuracies. The participant successfully explained one of the film's anachronisms. This participant included three out of four of

the closing remarks. Participant 152 scored 17 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 153 is a female, Latino and 36+ years of age. Participant 153 completed the critique based on a lecture. This participant referenced the correct date and location. The participant correctly identified the film's accuracies and inaccuracies. The participant successfully explained the film's anachronisms. This participant included four out of four of the closing remarks. Participant 153 scored 30 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 154 is a female, Caucasian and 23-35 years of age. Participant 154 completed the critique based on a lecture. This participant referenced the correct date and location. The participant correctly identified the film's accuracies and inaccuracies. The participant successfully explained the film's anachronisms. This participant included four out of four of the closing remarks. Participant 154 scored 30 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 155 is a female, Black and 18-22 years of age. Participant 155 completed the critique based on research and discussion. This participant did not reference a correct date but did reference a correct location. The participant unsuccessfully noted the accuracies and inaccuracies. The participant successfully noted the film's anachronisms. This participant included two out of four of the closing remarks. Participant 155 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 156 is a male, Black and 18-22 years of age. Participant 156 completed the critique based on research and discussion. This participant did reference a

date range and a correct location. The participant unsuccessfully noted the accuracies and inaccuracies. The participant did not mention the film's anachronisms. This participant included zero out of four of the closing remarks. Participant 156 scored 14 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 157 is a female, Caucasian and 18-22 years of age. Participant 157 completed the critique based on research and discussion. This participant did reference a date range and a correct location. The participant noted most of the film's accuracies and but only noted some inaccuracies. The participant successfully noted the film's anachronisms. This participant included two out of four of the closing remarks. Participant 157 scored 23 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 158 is a male, Caucasian and 18-22 years of age. Participant 158 completed the critique based on research and discussion. This participant did reference a correct date and a correct location. The participant unsuccessfully noted the accuracies and inaccuracies. The participant successfully noted the film's anachronisms. This participant included two out of four of the closing remarks. Participant 158 scored 22 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 159 is a male, Caucasian and 18-22 years of age. Participant 159 completed the critique based on research and discussion. This participant did not reference a correct date and but did reference a correct location. The participant unsuccessfully noted the accuracies and inaccuracies. The participant successfully noted

the film's anachronisms. This participant included two out of four of the closing remarks. Participant 159 scored 19 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 160 is a female, Caucasian and 23-35 years of age. Participant 160 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted most of the film's accuracies and inaccuracies. The participant successfully compared one character to its historical likeness. This participant included three out of four of the closing remarks. Participant 160 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 161 is a male, Latino and 23-35 years of age. Participant 161 completed the critique based on discussion and research. This participant did not reference a correct date but did reference a correct location. The participant noted most of the film's accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 161 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 162 is a male, Black and 18-22 years of age. Participant 162 completed the critique based on discussion and research. This participant did reference a correct date and a correct location. The participant noted most of the film's accuracies and inaccuracies. The participant compared two characters to their historical likeness but with some errors. This participant included two out of four of the closing remarks.

Participant 162 scored 24 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 163 is a male, Black and 18-22 years of age. Participant 163 completed the critique based on discussion and research. This participant did reference a correct date and a correct general location. The participant noted some of the accuracies and inaccuracies. The participant compared two characters to their historical likeness but could have provided more accurate information. This participant included two out of four of the closing remarks. Participant 163 scored 21 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 164 is a female, Black and 23-35 years of age. Participant 164 completed the critique based on discussion and research. This participant did reference a correct date and a correct location. The participant noted most of the accuracies and inaccuracies. The participant successfully compared one character to its historical likeness. This participant included one out of four of the closing remarks. Participant 164 scored 24 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 165 is a male, Caucasian and 23-35 years of age. Participant 165 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted most of the accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 165 scored 24 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 166 is a female, Latino and 18-22 years of age. Participant 166 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted the important accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included two out of four of the closing remarks. Participant 166 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 167 is a female, Asian and 18-22 years of age. Participant 167 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted most of the film's accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 167 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 168 is a female, Caucasian and 23-35 years of age. Participant 168 completed the critique based on a lecture. This participant did not reference a correct date and but did reference a correct location. The participant noted the most accuracies and inaccuracies but could have provided more information. The participant successfully compared one character to their historical likeness. This participant included two out of four of the closing remarks. Participant 168 scored 22 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 169 is a female, Caucasian and 18-22 years of age. Participant 169 completed the critique based on a lecture. This participant did reference a correct date and a correct location. The participant noted most of the film's accuracies and

inaccuracies but could have provided more information. The participant successfully compared two characters to their historical likeness. This participant included four out of four of the closing remarks. Participant 169 scored 28 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 170 is a female, “other” race and 23-35 years of age. Participant 170 completed the critique based on discussion and research. This participant did reference a correct date and a correct location. The participant noted most of the film’s accuracies and inaccuracies but could have provided more information. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 170 scored 25 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 171 is a female, Black and 18-22 years of age. Participant 171 completed the critique based on a lecture. This participant referenced a correct date and location. The participant correctly identified the film’s accuracies and inaccuracies. The participant comprehensively stated the film’s anachronisms. This participant included two out of four of the closing remarks. Participant 171 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 172 is a female, Caucasian and 18-22 years of age. Participant 172 completed the critique based on a lecture. This participant did not reference a correct date or location. The participant correctly identified the film’s accuracies and inaccuracies. The participant comprehensively stated the film’s anachronisms. This participant

included one out of four of the closing remarks. Participant 172 scored 18 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 173 is a female, Black and 18-22 years of age. Participant 173 completed the critique based on research and discussion. This participant did reference a correct date and a general location. The participant did not identify the film's accuracies and inaccuracies. The participant comprehensively stated the film's anachronisms. This participant included two out of four of the closing remarks. Participant 173 scored 19 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 174 is a female, Black and 23-35 years of age. Participant 174 completed the critique based on research and discussion. This participant did not reference a date or location. The participant struggled to identify the film's accuracies and inaccuracies. The participant correctly identified one of the film's anachronisms. This participant included two out of four of the closing remarks. Participant 174 scored 11 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 175 is a female, Caucasian and 36+ years of age. Participant 175 completed the critique based on a lecture. This participant referenced a correct date and location. The participant correctly identified the film's accuracies and inaccuracies. The participant comprehensively stated the film's anachronisms. This participant included two out of four of the closing remarks. Participant 175 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 176 is a female, Caucasian and 18-22 years of age. Participant 176 completed the critique based on research and discussion. This participant did not

reference a date or location. The participant documented some accuracies and inaccuracies. The participant successfully compared two characters to their historical likeness. This participant included one out of four of the closing remarks. Participant 176 scored 15 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 177 is a female, Black and 18-22 years of age. Participant 177 completed the critique based on research and discussion. This participant referenced a general date and location. The participant barely identified basic aspects of the film's accuracies and inaccuracies. The participant unsuccessfully compared characters with their historical likenesses. This participant included one out of four of the closing remarks. Participant 177 scored 16 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 178 is a female, Caucasian and 36+ years of age. Participant 178 completed the critique based on research and discussion. This participant referenced a correct date but not a location. The participant identified some aspects of the film's accuracies and inaccuracies. The participant successfully compared two characters with their historical likenesses. This participant included two out of four of the closing remarks. Participant 178 scored 20 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 179 is a female, Caucasian and 18-22 years of age. Participant 179 completed the critique based on research and discussion. This participant did not reference a correct date or location. The participant struggled to identify basic aspects of the film's accuracies and inaccuracies. The participant struggled to compare characters

with their historical likenesses. This participant included one out of four of the closing remarks. Participant 179 scored 9 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 180 is a female, Latino and 18-22 years of age. Participant 180 completed the critique based on research and discussion. This participant did not reference a date or location. This participant struggled to identify inaccurate and accurate parts of the film as well as to compare one character to its historical likeness. This participant included one out of four of the closing remarks. Participant 180 scored 10 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 181 is a female, Caucasian and 18-22 years of age. Participant 181 completed the critique based on a lecture. This participant did not reference a date or location. This participant struggled to identify inaccurate and accurate parts of the film as well as to compare one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 181 scored 11 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 182 is a female, Black and 23-35 years of age. Participant 182 completed the critique based on a lecture. This participant did not reference a date or location. This participant struggled to identify accurate parts of the film but did not one important inaccuracy. The student successfully compared one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 182 scored 15 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 183 is a female, Caucasian and 18-22 years of age. Participant 183 completed the critique based on a lecture. This participant did not reference a date but did reference the correct location. This participant struggled to identify accurate parts of the film but did include the important inaccuracies. The student successfully compared one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 183 scored 19 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 184 is a female, Black and 23-35 years of age. Participant 184 completed the critique based on a lecture. This participant did not reference a date but did reference the correct region. This participant did not identify the accuracies of the film. The participant attempted to provide inaccuracies but they were incorrect. The participant compared one character to its historical likeness but the comparison lacked evidence. This participant included one out of four of the closing remarks. Participant 184 scored 13 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 185 is a female, Latino and 18-22 years of age. Participant 185 completed the critique based on a lecture. This participant did not reference a date or location. The participant did identify the important accuracies of the film. The participant mentioned a character but did not compare it to its historical likeness. This participant included two out of four of the closing remarks. Participant 185 scored 13 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 186 is a female, Black and 23-35 years of age. Participant 186 completed the critique based on a lecture. This participant did not reference a date or

location. The participant struggled to identify accurate and inaccurate film information. The participant did not compare any character to its historical likeness. This participant included one out of four of the closing remarks. Participant 186 scored 9 out of 30 points on the critique. This participant either did not address social validity or did not provide a clear negative or affirmative response.

Participant 187 is a female, Black and 18-22 years of age. Participant 187 completed the critique based on a lecture. This participant referenced a correct date and location. The participant correctly identified the film's important accuracies and inaccuracies. The participant comprehensively stated the film's anachronisms. This participant included two out of four of the closing remarks. Participant 187 scored 28 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 188 is a female, Caucasian and 23-35 years of age. Participant 188 completed the critique based on a lecture. This participant did not reference a correct date and but did reference a correct region. The participant struggled to identify the film's accuracies and inaccuracies. The participant did comprehensively state the film's anachronisms. This participant included two out of four of the closing remarks. Participant 188 scored 17 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 189 is a female, Black and 23-35 years of age. Participant 189 completed the critique based on a lecture. This participant referenced a correct date and a correct region. The participant identified most of the film's accuracies and inaccuracies. The participant did comprehensively state the film's anachronisms. This participant

included one out of four of the closing remarks. Participant 189 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 190 is a female, Latino and 23-35 years of age. Participant 190 completed the critique based on a lecture. This participant referenced a correct date and location. The participant identified fairly well the film's accuracies and inaccuracies. The participant did comprehensively state the film's anachronisms. This participant included two out of four of the closing remarks. Participant 190 scored 26 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 191 is a female, Black and 23-35 years of age. Participant 191 completed the critique based on a lecture. This participant did not reference a date or location. The participant struggled to identify accurate and inaccurate film information. The participant did comprehensively compare one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 191 scored 13 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 192 is a female, Caucasian and 36+ years of age. Participant 192 completed the critique based on a lecture. This participant did not reference a date or location. The participant struggled to identify accurate film information but did include inaccurate film information. The participant did not comprehensively compare a character to its historical likeness. This participant included two out of four of the closing remarks. Participant 192 scored 14 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 193 is a female, Black and 18-22 years of age. Participant 193 completed the critique based on a lecture. This participant did not reference a date or but

did reference the correct location. The participant correctly identified accurate and inaccurate film information. The participant correctly compared one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 193 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 194 is a female, Black and 18-22 years of age. Participant 194 completed the critique based on research and discussion. This participant did not reference a correct date or location. The participant identified some of the film's accuracies and inaccuracies. The participant correctly compared one character with its historical likeness. This participant included three out of four of the closing remarks. Participant 194 scored 16 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 195 is a female, Latino and 36+ years of age. Participant 195 completed the critique based on research and discussion. This participant did not reference a date or location. The participant struggled to identify the film's accuracies and inaccuracies. The participant comprehensively stated the film's anachronisms. This participant included three out of four of the closing remarks. Participant 195 scored 15 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 196 is a female, Black and 18-22 years of age. Participant 196 completed the critique based on a lecture. This participant did not reference a date but did correctly identify the location of the film's events. This participant identified inaccurate and accurate parts of the film as they referenced characters, but not the accuracies or

inaccuracies that did not involve the characters. The participant correctly compared characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 196 scored 20 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 197 is a female, Caucasian and 23-35 years of age. Participant 197 completed the critique based on a lecture. This participant did not reference a date but did correctly identify the location of the film's events. This participant identified most inaccurate and accurate parts of the film separate from the accuracy and inaccuracy of characters. The participant correctly compared characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 197 scored 23 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 198 is a female, Latino and 18-22 years of age. Participant 198 completed the critique based on a lecture. This participant did not reference a date or a location. This participant identified some inaccurate and accurate parts of the film as they referenced characters, but not the accuracies or inaccuracies that did not involve the characters. The participant correctly compared characters to their historical likeness. This participant included three out of four of the closing remarks. Participant 198 scored 17 out of 30 points on the critique. This participant did not believe the intervention had social validity.

Participant 199 is a female, Black and 23-35 years of age. Participant 199 completed the critique based on a lecture. This participant did not reference a date or location. This participant barely identified inaccurate and accurate parts of the film. The

participant correctly compared one character to its historical likeness. This participant included two out of four of the closing remarks. Participant 199 scored 13 out of 30 points on the critique. This participant believed the intervention had social validity.

Participant 200 is a male, Latino and 18-22 years of age. Participant 200 completed the critique based on a lecture. This participant did not reference a date but did correctly identify the location of the film's events. This participant barely accurately identified the parts of the film that were accurate or inaccurate separately from the characters. The participant correctly compared one character to their historical likeness. This participant included two out of four of the closing remarks. Participant 200 scored 17 out of 30 points on the critique. This participant believed the intervention had social validity.

Appendix I: Institutional Review Board Agreement Form



The University of Louisiana at Monroe Institutional Review Board

Notice of Determination for Projects using Human Subjects

Protocol ID#: 676 -2016
 Principal Investigator: Dr. Kim Kioh
 Collaborator(s): Laurie Walker
 Project Title: Teaching in the Digital Age: History Through Film
 Date Approved: 5/18/2016
 Expiration Date: 5/17/2017

- 1) In accordance with the ULM Policy for the Protection of Human Subjects, the ULM Institutional Review Board reviewed and APPROVED this project on the above date. Note: The project is subject to continuing review and any conditions listed in the comments section below.
- a. This project has received FULL COMMITTEE REVIEW.
- b. This project has received EXPEDITED REVIEW.
- c. This project is EXEMPT based on the following part and section(s) of the ULM Policy for the Protection of Human Subjects:

Exempt:

- 2) In accordance with the ULM Policy for the Protection of Human Subjects, the ULM Institutional Review Board reviewed this project and has determined that this project does not meet IRB standards and is therefore DEFICIENT for the reasons listed in the comments section below.

Comments:

This project's "APPROVED" start date is determined according to the date listed above in this notification. Any research conducted, prior to this date, must cease and all data collected destroyed.

Thank you for your submission. Please contact the Office of Sponsored Programs and Research if you require any further assistance.

Gregory W. Smith, Pharm. D.
 Chair, ULM's IRB

cc: PI's Department Head
 IRB protocol file

Friday, May 03, 2016

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VITA

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