Period films' historical content, distortion, and sense-making: A VIEWER Model in teaching Understanding Culture, Society and Politics

TEOPIZ, Stephine Rose[1]; INOCIAN, Reynaldo B.[2]; UN, James Louies B.[3]

[1] 0009-0007-8643-5185; Todd County Elementary School Mission, South Dakota, United States of America. stephinerose.teopiz@k12.sd.us

[3] 0000-0003-2958-2027; Social Sciences Department, Cebu Normal University. Cebu City, Cebu, Philippines. inocianr@cnu.edu.ph

[3] 0009-0005-3554-8847; Department of Psychology, Cebu Normal University. Cebu, Philippines. unj@cnu.edu.ph

The content expressed in this article is the sole responsibility of its authors.

A B S T R A C T

The study aimed to analyze the period films' salient historical contents, distortions, values, and sense-making. It utilized period films shown in cinemas that gained awards such as "Heneral Luna" and "Goyo" using content analysis. Results revealed that the distortions and values were drawn from the historical contents of the two films. Gen Z is more critical in deciphering the film's contents. However, some of them also lacked historical background of the contents of each film. Based on the findings, a VIEWER model was created that facilitates educators, teaching lessons on "Understanding Society, Culture, and Politics." Period films shall be used in the classroom to make students' learning experiences meaningful, awakening, and entertaining. In this sense, the film-viewing experience becomes more interesting and reflective.

RESUME

O estudo teve como objetivo analisar os principais conteúdos históricos, distorções, valores e construção de sentido dos filmes de época. Utilizou-se análise de conteúdo de filmes de época exibidos em cinemas premiados como "Heneral Luna" e "Goyo". Os resultados revelaram que as distorções e os valores foram extraídos do conteúdo histórico dos dois filmes. A Geração Z é mais crítica na decifração do conteúdo dos filmes. No entanto, alguns deles também careciam de contexto histórico para o conteúdo de cada filme. Com base nas descobertas, foi criado um modelo VIEWER que facilita o ensino de aulas sobre "Compreendendo Sociedade, Cultura e Política". Filmes de época devem ser usados em sala de aula para tornar as experiências de aprendizagem dos alunos significativas, instigantes e divertidas. Nesse sentido, a experiência de assistir a filmes torna-se mais interessante e reflexiva.

Introduction

Thomas Edison said, "I believe that the motion picture is destined to revolutionize our educational system and that in a few years, it will supplant largely, if not entirely, the use of books" (Marcus & Stoddard, 2007). Films are viewed as a tool for understanding concepts, exposing real aspects of the world, and enhancing a person's ability to reason out, especially in teaching history.

Barton and Levstik in Marcus & Stoddard (2009) conveyed that "there were three key aims for history education that would prepare citizens such as promoting reasoned judgment, promoting an expanded view of humanity, and deliberating over the common good." Additionally, utilizing movies as an educational tool leads students to opportunities for critical and creative thinking rather than simply memorizing facts (Derelioğlu et al., 2010). However, introducing period films to the class may mislead students especially if a historical inaccuracy is evident. Proper usage of films means that learners are aware of the movie alterations and are told comprehensively which facts have been distorted and are inconsistent with historical facts. Otherwise, some fiction ends up real and construed as facts, contrary to the goals of history in education (Tetzel, 2016).

Social Studies play an integral role in gaining civic competence and a sense of citizenship in the country. The National Council for Social Studies (NCSS) is an organization that consistently supports civic competence as an aim of social studies education. It also emphasizes that K to 12 social studies programs in the Philippines integrate skills, attitudes, and knowledge across all its components. It helps learners create knowledge and attitudes on how to view reality (NCSS, 1992). According to Barr et al. (1997), the perspectives of social studies are expressed in three components: cultural transmission, social science, and reflective inquiry. As technology is widely used across the world, this is a helpful tool in the field of education specifically in the field of social studies.

Becker et al. (1999) mentioned that technology in social studies instruction played a marginal role. Although the interest in exploring technology for education increases, rates of technology integration in social studies instruction have stayed dramatically low. To support this claim, the study of Bolick et al. (2003) revealed that social studies teachers are slow adopters. However, according to Milman and Heinecke (2000), social sciences do not traditionally embrace technology. Ayers (1999) rejoined that "history may be more suited to digital technology than any other humanistic discipline."

Social studies aim to produce citizens ready to deal with societal problems and make solutions out of them. In the Philippines, the Department of Education (2016) implemented the K to 12 and introduced the Social Science 2 subject titled "Understanding Culture, Society, and Politics (UCSP)" to Grade 11 and Grade 12 students. The subject aims for students to

recognize cultural relativism and social inclusiveness to overcome prejudices and political dynamics and engage them in the country's current human development goals. Moreover, Generation Z learners are active users of technology under the K to 12 curricular programs. This situation is a big challenge for teachers in mending the gap with their students.

Over the years, most education experts agree that Generation Z learners are bombarded and distracted by the advent of technology. These Gen Z learners in the Philippines are social media-dependent known as the "selfie" generation (Valeriano, 2016). They are dependent on technological gadgets and spend more time reading online sources on the internet rather than reading hard-bound books. Based on the article published in the Philippine Primer, these learners read newspapers in a short time; they rather navigate to Google and seek information about the things they want to know (Valeriano, 2016). When it comes to entertainment, they spend more time in online games, watching YouTube videos, updating the latest apps, watching the latest Korean dramas, and craving the latest hits. Based on the interview with SunStar Daily Philippines, Generation Z learners tend to love Korean dramas because their plots and twists are different from Filipino dramas (Gandia, 2017).

Gen Z learners now become critical in choosing the genre of watching movies. The study aimed to reconcile the gap between Generation Z behavior towards the reality of the instructional process in social studies, through the aid of technology and period films such as "Heneral Luna," "El Presidente," "Goyo," "Ang Batang Heneral," and others. This study employs these period films in the class to use the learners' hobbies to facilitate better learning and scrutinize the historical distortions present in these films. While students are more active in multimedia and social media, this paper determines the efficacy of teaching UCSP using period films.

The study explored and analyzed the contents of selected period films in teaching "Understanding Culture, Society, and Politics". Specifically, the study also answered the following, (1) explore the salient historical contents in the selected films, (2) decipher historical distortions that can be found in the selected films, (3) analyze values sense-making can be drawn from the period films, and (4) formulate an instructional model based on the results of the study.

Review of Related Literature

This study is anchored on Edgar Dale's Cone of Experience, especially on the visual symbolic stage. According to Edgar Dale (1946), his theory is composed of 11 stages and it starts with the most concrete experiences at the bottom and moves to be more abstract at the top. It proposes that the more senses the learners utilize in experiencing things the better learning is acquired. Proper instructional resources and activities must be employed to understand the lessons better. Also, the theory heads way down the cone, the more the learning and

information can be retained, the better the retention. The cone chart emphasizes the different teaching methods and students learn best when they utilize perceptual learning styles (Dale et al., 1969).

In the direct purposeful experience level, first-hand experiences serve as the foundation of acquiring knowledge. More senses are utilized to build up knowledge of information. Hands-on activities are also used to make sure learners assimilate knowledge. As Corpuz and Lucido (2008) said, this context proved that educational technology is not limited to applications and in-trend gadgets. It provides learners the opportunity to learn concepts and skills more meaningfully. The next level is the contrived experiences. At this level, models and mock-ups are utilized for closer presentation. The learning experiences of students are accessible and practical. Without having direct experience, learning is still possible because it highlights that visualization is another way of ensuring a better understanding of the topic (Corpuz and Salandanan, 2011).

The next level is the dramatized experience. At this level, students' chance to be involved in reconstructed experiences. Through this, they learn through active participation as they immerse themselves in simulated activities. Demonstration at the next level is a visual explanation of significant facts or information through the use of drawings, pictures, and films. Through this, the learning is clear and effective because it is well facilitated.

At the study trips level, learners learn not just indoor experiences but extend outside in the more complex environment. These include excursions and visits to different areas or places not available in a usual classroom setting. Also, exhibits are included to enhance their sensory perceptions. Lastly, Corpuz and Lucido (2008) combined the two levels of visual and verbal symbolisms because these two levels work hand in hand with educational technology. These levels include charts, maps, graphs, and diagrams making these the most abstract of Edgar Dale's Cone of Experience. The more senses are involved and used in learning experiences, there is a retention of knowledge retention. Moreover, they can expand and connect knowledge and values in life situations.

On the other hand, Bruner (1966) believed that the aim of education must be intellectual development as it contradicted the rote of memorization of facts. In 1966, he proposed the three stages of cognitive representations enactive representation (action-based), iconic representation (image-based), and symbolic representation (language-based). In the enactive stage, the representation of knowledge is through actions. There is a direct exposure and manipulation of things. This stage usually happens from birth to age one. Basically, thinking is based on physical actions, and babies learn by doing, rather than by internal representation or thinking. It also includes encoding physical activity and putting it into memory. For example, within the development of shaking in memory, an infant keeps in mind a shaking activity. This scheme persists later in many physical actions like in learning how to ride a bike.

The iconic stage entails the visual summarization of images. Information in this age is acquired through images; information is easier to understand if illustrations or organizers are coupled with verbal cues. Also, in this stage information is kept as sensory images, like pictures in the mind. Most of the time, there is a better understanding of the subject matter through illustrations and diagrams with verbal information. In other words, in this mode of representation, thinking is also based on mental images like smelling, touching, or hearing. This stage appears from one to six years old with the selection of preferred models. In the symbolic stage, words and other symbols describe the learner's experiences. This stage usually appears in children between seven years and older. Acquisition of information through codes and symbols connects acts and language to describe experiences. Learners would learn more using symbols as they interpret them in essential ways.

In other words, this stage of knowledge stores primarily language, mathematical symbols, or other symbol systems like musical notes. Bruner (1966) emphasized that symbols are flexible in that they can be manipulated, distorted, grouped, classified, etc. so the learners are not restrained by their actions or images. With the help of symbols, students' learning experiences will be extended, enabling them to think and reflect in their own ways. Learners can create their meaning as it is exposed to symbols that can be distorted or organized. Moreover, it enhances their critical and creative thinking skills in the learning process. Bruner believes learning must begin with direct object manipulation to store information effectively. After the learners manipulate the objects, they can create visual presentations such as illustrations. Lastly, they can associate symbols with their corresponding meaning.

As both of these theories support meaningful experiences through the help of technology, learners become more interested in watching online movies. Utilizing period films in the instructional process would make learners engage in and be connected to the contents, skills, attitudes, and interests of history. The integration of period films would enhance learners' critical thinking skills, by looking into the historical distortions and facts in some selected films. Also, they can value using period films when they use them in real-life situations. With the help of these theories and variables, the paper proposes an instructional model for educators and administrators to make learning more enjoyable and appropriate.

Period Films

Many studies affirm that integrating period films in a class would inspire young people and motivate them to work harder on their written work. A report in Scotland said that most educators' use of technology has been the primary source of pupils' strength and enthusiasm for writing lessons to improve the quality of written work (Scottish Screen, 2009). Films motivate and give students control over their learning (Wilkinson et al., 2009). In a survey of teachers by Film: 21st Century Literacy, 100% strongly agreed that a movie is one effective way

of getting children to become enthusiastic about learning about their lessons. This finding affirms the Reframing Literacy project when one educator stated, "All the children were motivated and much involved with technology" (British Film Institute, 2008). Marsh and Bearne (2008) rejoined that one teacher said "I became a true convert to the effectiveness of using moving image technology with young children."

Films can be utilized across disciplines and many teachers found that they can help raise the profile of the subjects within schools (21st Century Literacy, 2010). The report also revealed that most educators tried using multimedia in teaching since it is viewed as supportive across the curriculum to attain its goal of learning concepts and skills more effectively (21st Century Literacy, 2010). In the Philippines, the Department of Education addresses gaps between teachers and students by strengthening its outlet in adapting technological advancements and new teaching strategies (Tech and Innovation, 2016). Integrating period films in teaching would somewhat bridge the gap between learners' inability to fully comprehend social science concepts and awareness about its underlying grounds to attain learning of political, economic, and cultural aspects of society.

In addition, Hasley (1980) stated that movies are like novels or short stories in that they tell a story. It includes different genres: romantic, historical, detective, thriller, adventure, horror, and science fiction. Moreover, films may also include sub-groups such as action, comedy, tragedy, westerners, and war. The methods used to analyze a film are closely linked to literature analysis; however, films are multimedia. They are visual media for spectators. Films control more of our senses to create special atmospheres, feelings, or emotions. In addition to literary elements such as plot, setting, characterization, structure, and theme, which form the text or the screenplay, many different film techniques are used to tell the story. The sound, music, lighting, camera angles, and editing are considered. What is important is how all the elements are used to make a good film together (Hasley, 1980).

Understanding Culture, Society, and Politics in the K to 12 Curriculum

The implementation of Republic Act 10533, or the Enhanced Basic Education Act of 2013 highlights the educational reform in the Philippines. Most scholars believe that the new curriculum in our country for our learners necessitates learners not to be left behind when it comes to the educational cycle, meeting the demand for a highly-skilled workforce across the region. Historically, the Philippines was the ultimate and last country in Asia and one of the only three countries in the world with a 10-year educational cycle in basic education (Business World Magazine, 2016). Aside from this, former Department of Education Secretary Leonor Briones explained the imperative to implement this program to keep up with our regional neighbors and the global community. During the SEAMEO INNOTECH 2012, the Department of Education revealed that this program is considered "the most comprehensive basic education reform initiative ever done in the past more than centuries ago".

Several scholars also conclude the benefits of this program such as decongesting a 12-year program and giving learners enough time to master the basic concepts and competencies. Once they graduate the senior high school, they are ready for employment, and entrepreneurship and even proceed to college, and accelerate recognition from other countries when it comes to educational standards (DepEd, 2015).

This program adds three years of formal schooling at the basic education level. To be specific, kindergarten is mandatory as the children reach five years old, and two years of formal schooling is added to the high school level which we have known as the senior high school level, to make Filipino students globally competitive (Cabansag, 2014). These additional years are believed to be helpful because they give the learners sufficient knowledge before, they go to the real world.

In addition, Senior High School (SHS) covers the last two years of the K to 12 program offerings. It includes Grades 11 and 12 learners who must go through core curriculum subjects under a specific track of their choices such as academic, technical vocational, sports, and arts and design. Core subjects must be taken up by students in any strand such as media literacy, literature, and social sciences subjects like UCSP.

In UCSP, anthropology, political science, and sociology enhance students' awareness of social, cultural, and dynamics in political aspects. It also highlights the value of being sensitive to cultural diversity. At the end of this course, students are expected to acquire ideas and concepts about culture, society, and politics and to overcome prejudices through social inclusiveness and cultural relativism.

Generation Z

The beliefs, values, behaviors, and expectations stay steady throughout a generation's lifetime (Chaffin et al., 2011). Beard et al. (2010) stated that educational nuances are required to teach incoming classes of millennial learners more effectively. They also found out that the group was comprised of people born between the early 1980s and 1990s called Generation Y. They are characterized as having a sense of entitlement, a desire for customization, and availability on demand. They are also known as savvy technology multitaskers and prefer having hands-on activities.

A decade later, learning institutions have faced another set of characteristics and expectations from Generation Z, these are the people, who were born from 1996 to 2012. According to Beard (2017), they are raised with technology and easy accessibility, but technology is highly incorporated into their daily lives. In another study, Ernst and Young (2016) mentioned that Gen Z people value employers that provide equal opportunities to learn better in their field. They are believed to be realistic. Ernst and Young (2016) revealed that 91

percent have access to smartphones, gadgets, and YouTube. Also, they noted that Gen Z values "seamless experiences and engagement that builds into ongoing relationships".

Another study revealed that this generation is typically self-aware, self-learner, and entrepreneurial. These learners are realistic and innovative–and have the initiative–to make a better environment (Merriman, 2015). Another study conducted by EDUCAUSE (2016) with 1,000 students in a US university revealed that Gen Z students see technology and creativity as an important aspect of education they are excited; however, nervous about their futures, they want to learn through doing and creating things by themselves and creativity plays an integral role in their future endeavor and working environment (Adobe, 2016).

Films and Academic Performance

Books and texts are important and effective in learning; however, educators should take notice of more effective and efficient visual stimuli at present. Learners have become familiar with accumulating knowledge through various media such as video clips and movies. As Cruse (2006) mentioned, "Media Generation is truly evident in how people live their lives today; actually, sparing more than a quarter of their entire day showing their devotion towards these media devices." Thus, it is easier to gain students' attention when it is used as part of the instructional process. This situation helps learners develop creative, critical, and reflective skills by employing constructivist and scientific approaches to teaching (Inocian, 2014).

Utilizing movies as an aid in presenting a lesson across different learning contents is no longer new to the field of education. Using historical period films has become a tool in learning since the early part of the '90s (Hobbs, 2008). This account was similar to the use of filmstrips during the Second World War, where it was made one of the training tools for soldiers to enhance their learning capacity (Hovland et al., 1949).

Based on the research and educator surveys, educational videos are generally good reinforcement and supplementary reading for lecture materials enhancing the students' prior knowledge, developing comprehension and rational thinking, catering to diverse learning styles and preferences, and increasing learner motivation (CPB, 2004). In this survey, the most significant result acquired the direct relationship between frequency of use and perceived student achievement and motivation. As per the record, among frequent teachers who used TV or video for more than two hours per week, two-thirds found that students learned more when TV or video was used, and roughly 70% found that student motivation increased (Corporation for Public Broadcasting, 1997).

Some studies also emphasize the positive impact of movies on students' academic performance. The study by Rockman et al. (1996) exemplified the home's impact on academics and school viewing of "Bill Nye the Science Guy," which showed that learners who watched the program gave more comprehensive explanations of scientific concepts. This claim supports the idea that human memory stores information in both visual and oral forms (Champoux, 1999;

Kuzma/Haney, 2001). Thus, this statement was made even more concrete when Stice (1987), as cited in Powner and Allendoerfer (2008), mentioned that "students retain 10% of what they read, [but] 50% of what they see and hear." According to Hébert & Peretz (1997); Schlaug et al. (1995), "A video engaged the two hemispheres of the human brain: the left side processes the dialogue and lyrics, while the right side processes the visual images, sound effects, and harmonic relationships thus using more sense and promote better learning."

The effectiveness of period films is rampant, being used in different lessons. The power of videos to teach various content, especially historical films is exceptionally capable of lifting students to "a higher level of inquiry" (Sabato, 1992), to "preserve details of life that may not be communicated or appreciated in writing" (Johnson & Vargas, 1994), and hoist history to "come alive to students" (Dobbs, 1987). Using films, it is easier to address past issues using movies in teaching political science. Films aid the past to make bridges to 'relive' the historical and theoretical experiences of human societies.

In teaching, a lesson in psychology, the contents and features of personality become difficult for some students. With the appreciation of the movie "Concubine," they view personal performances and unique personalities of characters in the movie. In this way, difficult concepts become easier and students may have a more profound understanding. Using movies as part of the learning process increases students' academic performance.

Some difficulties are considered before setting up the entire movie set. Firstly, technical and logistic issues are inevitable. Secondly, viewing movies could defeat the essence of time and goal orientation. Movie showing consumes a longer time, which affects the teacher's ability to cover the lesson (Kuzma & Haney, 2001).

According to Craciun (2004) in his article entitled "Teaching Political Science at Movies," a drawback is seen in film viewing some information seen and heard is misleading to students. Personal Plan movies with good acting and effects may drive the learners' attention away from the real topic or issue and end up appreciating the actors. Watching the Apocalypse (1979), a student could be more impressed with Marlon Brando's acting, instead of assimilating the information about the military and political aspects of the Vietnam War in the history of Vietnam.

Some history-related films have become fictional, take The Patriot (2000) into consideration, which climax included a dramatic battle injecting some authentic elements from the actual battles at Cowpens and Guilford Courthouse and a fictionalized hero (played by Mel Gibson) alongside real historical figures such as Nathanael Greene and Lord Cornwallis.

These concerns are addressed by Ronald Berk when he mentioned, "There should be criteria in choosing videos to be used." According to Berk, three sets of criteria must be considered: (a) the students' characteristics, thus emphasizing age or grade level, gender, ethnicity, and language-dominance of the audience; (b) the offensiveness of the video, these

criteria give focus on the essence of life and morality; and (c) the video structure, this would include the type of video, the connection of the video to the lesson and the appropriateness of the video to the learning environment.

Research Methodology

Research Design

The study employed a qualitative content analysis method. It is a systematic approach for coding and categorizing big quantities of textual data to determine trends and patterns of words used, their frequency, interactions, and communication structures and discourse (Pope et al., 2006; Gbrich, 2007). Also, the content analysis aims to define features of the content in the document, by examining its impact based on what was said, to whom it was intended; and with what impacts it projected (Bloor & Wood, 2006).

Research Respondents

The 80 research respondents consisted of two blocks of classes in Grade 12 under the Humanities and Social Science (HUMSS) track. Each block had 40 students. They were enrolled in Grade in one of the big private universities of the country.

Research Instrument

The researcher utilized the historical films shown in the cinemas that gained various awards such as "Heneral Luna" and "Goyo". Since these films are known to the millennials, these were used as the instrument of this study many positive reviews were collected when these were shown in cinemas around the Philippines. Also due to the repetitive viewing of these films by the researcher and colleagues in the social science department, the researcher used these films as the medium of integration in the teaching of UCSP. An interview questionnaire was used to describe students' knowledge and accounts of the films' salient contents, historical distortions, and values.

Research Environment

The research was conducted in one of the private universities in Cebu City where one of the researchers taught the course in Understanding Culture, Society, and Politics among two identified blocks or sections.

Data Gathering Procedure

A transmittal letter was handed to the School Principal requesting the office to allow the researchers to conduct the study, integrating historical films in teaching "Understanding of Culture, Society, and Politics." The respondents engaged in film-watching. After watching, they were instructed to list the salient historical facts, distortions, and values of sense-making that they could spot from the film. Then, the researcher gave the questionnaire collated the verbal data, and subjected these data to coding and triangulation processes.

Data Analysis

Upon consolidation of the answered interviews, the verbal data were treated using content analysis. Tracy (2012) described content analysis, examining the collected respondents' write-ups, transcripts, and notes. The data were reviewed comprehensively and sections identified to have similar focus were integrated to make compact, efficient summaries of its content. Tallied data were categorized using coding in tabular presentations. The process consisted of examining, categorizing, tabulating, and recombining amassed information before progressing to deeper exposition. Findings, including descriptions of essential meanings, were elaborated on and related to the collected data to justify the interpretations presented. A thematic analysis was also used from the narratives of the respondents. Also, axial coding was utilized in this study. Axial coding involves linking information to generate codes, categories, and sub-categories from the collected data (Allen, 2017).

Ethical Considerations

The ethical principles in conducting this study were followed. All forms of communication were provided to the respondents and colleagues to ensure the respondents' consent. No respondents were placed at risk of harm. To protect their identity, no mention of their names was observed. They may also have opted not to provide personal information if they desired. All data gathered were treated with the utmost confidentiality. All documents that contain transcript responses were destroyed. All assurances were practiced to ensure confidentiality during the survey's administration, collection, and analysis.

Results and Discussion

Salient historical contents selected in Heneral Luna and Goyo

Heneral Luna and Goyo are considered to be popular and influential period films. These two films get the attention of the general public for they reveal the events in the past and serve as an eye opener to viewers in terms of awakening their suspended judgments and perspectives on each character. The films' historical significance remains the cause of influence and popularity. Also, it draws positive emotions and values toward the learners and spectators. Historical facts such as the origin of places of Luna (Manila) and Del Pilar (Bulacan), their assigned territories, and specific times remain untouched and accurate.

Clarifications on facts such as origin, places, and period were considered through varied aids and verified cultural references such as letters, diaries, newspapers, books, and historical accounts. These were carefully examined to come up with more accurate facts and uncover the challenges in the past. However, the films seemed to be less popular to those who were selective viewers. Lack of background knowledge of history made it hard to identify salient contents and even led to uncertainty and no judgment.

Historical distortions of Heneral Luna and Goyo

Academically, distortions in period films can be sorted out and analyzed. Critiquing a film is deciphering the gaps in each given film. In period films Heneral Luna and Goyo, historical distortions were evident such as the character's profile, settings, clothing, and story's plot. There are different motivations for the presence of distortions in film such as lack of verified historical references, entertainment value, and personal bias. A lack of verified historical references may lead to confusion and blind spots in past events. This could lead to a lack of research since there are limited sources of historical events. In the light of entertainment, adjustments, and alterations of the story's plot occurred for it mediates the entertainment value, giving the audience to use symbolisms and relate pressing challenges in today's situation. It is believed that alterations were made for entertainment's sake and connection to the present time. Also, the destruction of original places in history affects its changes.

Personal bias is also pointed out in the film as one of the causes of distortions. Personal stands and views influence writing and interpreting historical events. History in this sense is becoming subjective. It could be a motivation to avoid conflicts, and personal interests and to hide the truth. However, a few respondents said no distortions were applied to the film due to a lack of knowledge of Philippine history. It signifies more aggressive initiatives and efforts in learning and understanding culture, society, and politics among our students. Thus, we make them more responsible and critical individual citizens.

Values Sense-making drawn from "Heneral Luna" and "Goyo" Period Films

Films can draw positive emotions and values. The two films were successful in promoting good values to the viewers. The respondents considered patriotism, loyalty, and bravery, as evident values in both films. They defined these values based on their perspectives. Patriotism is the value of showing support and love to the country. Loyalty is the value of giving full allegiance to the state and bravery–showing strength in fighting and facing battles that benefit the countrymen.

Values integration into films may enlighten viewers that period films are not just for entertainment; but connecting background knowledge of the past and also an agent in promoting good attitudes towards self, life, and country. In the same way as this set of values, UCSP taught students to appreciate its history and culture, embrace dynamics in different aspects, and be committed to discovering personal and collective identity. Through this, learners would show more love and support for their country, like showing allegiance to the state.

VIEWER Model in the Teaching of UCSP

Based on the findings, in the light of Edgar Dale's and Jerome Bruner's theories, instructional design was molded. The VIEWER model is an instructional model that aids educators in making a film as an educational tool that links history, society, and cultural knowledge to learning competencies set in the curriculum guide. It encourages better analysis of social, political, and cultural changes in the Philippine context. It serves as a guide for effective instruction and meaningful learning experiences. It is believed that engaging activities can demonstrate students' interest and curiosity in broadening their knowledge of the aspects of culture, society, and politics. As teachers engaged in Validating, Integrating, Extracting, Writing, Engaging, and Reflecting (VIEWER) processes, film viewing is not just an activity but a learning opportunity for students to embrace its history, society, and culture that strengthens Filipino values sense-making processes. Table 1 shows its visual presentation.

Table 1.

The VIEWER Model in Film Viewing Using the Lesson on Human Variations in UCSP

PHASES	PROCESS	TEACHER'S TASK	LEARNER'S TASK
Pre-viewing	**V**alidating refers to the proper selection of films to be shown to the learners considering their risks and contents.	The teacher selects thoroughly the film material and asks for validation from his/her colleagues or superiors.	The learners will anticipate their excitement about the planned film viewing.
	Integrating is determining and making the lesson objectives relevant using the film set by the curriculum and the teachers.	The teacher checks and connects the objectives and learning competencies of the topic in the film being used. Teachers formulate film-showing questions that include the learning competencies which are articulating observations of human cultural variation, social differences, social change, and political identities and analyzing social, political, and cultural change.	The students will answer the guide questions prepared by the teacher.

Viewing	**E**xtracting is the process of getting and using critical thinking skills to decipher historical distortions, salient contents, and values from the film.	The teacher provides guide questions to the learners in analyzing the period film used in the instructional process.	Through the questions given by the teacher, the learner is now guided to effectively analyze the salient points of the film including its facts and distortions and variations on social, political, and cultural changes.
	Writing is the process of taking down notes of the important events/ scenes in the films. Also, annotation can be done in this stage.	The teacher sets the conditions for writing important facts, concepts, and lessons learned in the period film viewed.	Learners write the important events/scenes in their activity sheets or journals. Keywords can be utilized.
Post-viewing	**E**ngaging refers to the meaningful discussion between teachers-learners or learners-learners to clarify and evaluate their understanding of the film.	A panel discussion, buzz session, reporting method, and peer learning can be utilized in discussing important points from the film. Engage students to demonstrate curiosity and openness to dynamics.	The student actively participates in the activities. Students are prompted to answer the questions after discussing them with his/her peers.
	Reflecting refers to the impact of the film on the present times. Addresses how the learners apply the knowledge and values of the film to their lives.	The teacher prepares reflective questions to connect the film's Filipino values to the learner's life It can be through journal writing, the Socratic method, song, poem, or drawing.	Students can answer the reflective questions creatively with excitement.

The VIEWER Model of Film guides teachers on how to make the film more interesting and relatable when used in the classroom setting. This model provides learning opportunities for students to use their critical thinking skills in watching a period film. Also, it is more student-centered for it gives them the chance to think and reflect in their ways. It is made possible as their teachers do the Validating, Integrating, Extracting, Writing, Engaging, and Reflecting processes to produce students who are more critical and responsible film viewers.

Lesson development can be done in this model. Through the numerous scenes in Heneral Luna and Goyo, students are expected to meet the following learning competencies such as articulating observations on human cultural variation, social differences, social change, and political identities in the Spanish era in the Philippines and analyzing the effects of social, political, and cultural change during that time.

In the pre-viewing phase, validating and integrating processes are done. It is where teachers together with colleagues and proper authorities select the possible and good material (film). After that, checking and integrating the learning objectives into the film's concept must

be done to make the film, a medium of instruction relevant to learning competencies as well. Formulation of film viewing questions is also done in this process.

In the viewing phase, extracting and writing processes occur. It is where students' input and output schemes happen. Input in the film serves the process of getting enough information–describing the variations of culture, society, and politics. The output is the part where learners take notes in the answer sheet while watching the scenes or events in the film. Learners see that they understand the film and acquire the needed information, guided by the film-viewing questions. Through active observation, students can itemize the variations in culture, society, and politics, during the Spanish era.

Lastly, the after-viewing phase, engaging, and reflecting are utilized to know the film's overall impact on significance and value integration. This is considered the most important phase since; the teachers utilize Cooperative Learning (CL) strategies to make students' viewing experience insightful and engage them in boosting their interest in history. In this sense, students would make the connection and take note of the implications of the changes in culture, society, and politics from the past to the present. Also, the values taught in these films are realized and applied in real-life situations.

Edgar Dale's cone of experience and Jerome Bruner's 3-fold analysis were anchored in the creation of this instructional design. As emphasized by Edgar Dale the proper selection of educational resources plays an important role in better instruction and learning. The combination of visual symbolism and verbal symbolism guarantees learning. It includes charts, maps, graphs, and diagrams making it the most abstract among all the components of the cone of experience. As students see the events in the past and decode the verbal symbols, it provides different interpretations through cognitive connections to their background knowledge.

In addition, Jerome Bruner proposed that in the symbolic stage, learners describe their experiences through symbols. These symbols would create a meaningful learning experience for them as they use them in the interpretation of the happenings in the current times. Therefore, utilizing period films in the instructional process would make students engage in and be more connected to the contents, skills, attitudes, and interests of history.

Conclusion and recommendations

In critiquing period films, aesthetic, academic, and socio-cultural judgments were analyzed. These speak a lot about the viewer's comprehensive and wide background on history and how they create meaningful connections from their judgment in the past to the pressing concerns and changes in the present. More so, identifying and analyzing salient historical contents, distortions, and values of sense-making in period films are avenues to effective instruction in the teaching of Understanding Culture, Society, and Politics. Utilizing period films in the instructional process makes students engage in and be connected to the contents,

skills, attitudes, and interests of history. Also, values integrated into both films are seen as influential to viewers because they change their perspectives toward heroism and their concept of national identity.

The study recommends that social studies teachers who used period films should engage first in pre-viewing to check the validity and credibility of historical facts from historical fiction. Second, guide questions will not be given before or during viewing to ensure fun and enjoyment while watching the film. Third, guide questions will be posted during the post-viewing, for students to recall what they see from the film. Important take reflections will be noted in the post-viewing like their reflections, anticipations, and intuitions learned from the period films seen in the class.

Funding agency

No funding institution was commissioned in the research.

REFERENCES

Adjepong, A. (2015). Selectiveness+ Conflicting Interpretations+ Distortion of Historical Facts= Inadequate Understanding of the Past: Some Key Limitations of History. International Journal of History and Cultural Studies, 1(3), pp 7-30.

Adobe (2016). New Adobe Study Shows Gen Z Students and Teachers See Creativity as Key to Success. https://news.adobe.com/news/news-details/2016/New-Adobe-Study-Shows-Gen-Z-Students-and-Teachers-See-Creativity-as-Key-to-Success/default.aspx

Allen, M. (2017). The sage encyclopedia of communication research methods (Vols. 1-4). Thousand Oaks, CA: SAGE Publications, Inc., DOI: 10.4135/9781483381411

America Has Spoken (2018, September 5) Jerrold Tarog on 'Goyo': 'Self-reflection, introspection for Filipinos. Rappler. https://rappler.com/entertainment/movies/jerrold-tarog-interviewdescribing-goyo-ang-batang-heneral

Ayers, E. (1999). History in hypertext. Retrieved from http://jefferson.village.virginia.edu/vcdh/Ayers.OAH.html

Baker, A. (1998). Sports films, history, and identity. Journal of sports history, 25(2), 217-233.

Barr, H., Graham, J., Hunter, P., Keown, P., & McGee, J. (1997). A position paper: Social Studies in the New Zealand School Curriculum. Hamilton: School of Education, The University of Waikato.

Bazalgette, C. (2006). Making Movies Matter - Seven Years On. London: BFI.

Beard, D. Schwieger, D. & Surrendran, K (2008). Bridging the Academic / Industrial Chasm for the Millennial Generation. Information Systems Education Journal, 5 (33), 3−15.

Beard, D. Schwieger, D. & Surrendran, K (2010). A value Chain Approach for Attracting, Educating and Transitioning Students to the IT Profession. Information Systems Education Journal, 8(7) 3−12.

Becker, H., Ravitz, J., & Wong, Y. (1999). Teacher and teacher-directed student use of computers and software. http://www.crito.uci.edu/TLC/findings/computeruse

Berk, R. A. (2009). Multimedia teaching with video clips: TV, movies, YouTube, and mtvU in the college classroom. International Journal of Technology in Teaching & Learning, 5(1).

Bloor, M. & Wood, F. (2006). Keywords in Qualitative Methods: A Vocabulary of Research Concepts (1st ed). London: SAGE Publications.

Bolick, C. M., Berson, M., Coutts, C., & Heinecke, W. (2003). Technology applications in social studies teacher education: A survey of social studies methods faculty. Contemporary issues in technology and teacher education, 3(3), 300-309.

British Film Institute (2008). Reframing Literacy. BFI.

Bruner, J. S. (1957). Going beyond the information given. Norton.

Bruner, J. S. (1966). Toward a theory of instruction (Vol. 59). Harvard University Press.

Business World Magazine (2016). The turning point for higher education. http://bworldonline.com/content.php?section=Economy&title=the-turning-point-for-higher-education&id=126796

Cabansag, M. G. S. (2014). Impact statements on the K-12 science program in the enhanced basic education curriculum in provincial schools. Researchers World, 5(2), 29.

Carroll, N. (1992). Cognitivism, Contemporary Film Theory, and Method: A Response to Warren Buckland. Journal of dramatic theory and criticism, 6(2), 199-220.

Chaffin M, Silovsky JF, Funderburk B, Valle LA, Brestan EV, Balachova T, Jackson S, Lensgraf J, Bonner BL. (2004). Parent-child interaction therapy with physically abusive parents: Efficacy for reducing future abuse reports. Journal of Consulting and Clinical Psychology, 72(3), 500–510.

Champoux, J. E. (1999). Film as a Teaching Resource. Journal of Management Inquiry, 8 (2), 240-251

Champoux, J. E. (2007). Film as a teaching resource. Journal of management inquiry, 8(2), 240-251.

CHED K to 12 Transition Program. (n.d.). https://chedk12.wordpress.com/a-historical-perspective/

Corporation for Public Broadcasting, Washington DC. (1997). Study of School Uses of Television and Video. 1996-1997 School Year Summary Report. Corporation for Public Broadcasting.

Corporation for Public Broadcasting (2004). Television goes to school: The impact of video on student learning in formal education. http://www.cpb.org/stations/reports/tvgoestoschool/

Craciun, C. (2004). Teaching political science at the movies. In epsNet Annual Conference, Charles University, Prague.

Chua, M. (2018, August 18) 'Goyo and historical accuracy. The Manila Times. https://www.manilatimes.net/2018/08/18/opinion/analysis/goyo-and-historical-accuracy/431697/

Collins, J., Collins, A. P., & Radner, H. (Eds.). (2012). Film Theory Goes to the Movies: Cultural Analysis of Contemporary Film. Routledge.

Concepcion, P. (2015, August 31) How the film 'Heneral Luna' finally saw the light of day. Philippine Daily Inquirer. https://lifestyle.inquirer.net/205059/how-the-film-heneral-luna-finally-saw-the-light-of-day/

Cook, T. D., Campbell, D. T., & Day, A. (1979). Quasi-experimentation: Design & analysis issues for field settings (Vol. 351). Boston: Houghton Mifflin.

Corpuz, B., & Lucido, P. (2008). Educational technology 1. Lorimar Publishing, Inc.

Corpuz, B., & Salandanan, G. (2011). Principles of Teaching 1. Lorimar Publishing, Inc.

Cruse, E. (2006). Using educational video in the classroom: Theory, research, and practice. Library Video Company, 12(4), 56-80.

Cutting, J. E. (2016). Narrative theory and the dynamics of popular movies. Psychonomic bulletin & review, 23(6), 1713-1743.

Dale, E. (1946). The cone of experience. Audio-visual methods in teaching, 1, 37-51.

Dale E. Audio-Visual Methods in Teaching (1969). 3rd Ed. Holt, Rinehart & Winston, 108.

Dee, C. (2015, September 25) Global Filipino: Jerrold Tarog. Philippine Canadian Inquirer. http://www.canadianinquirer.net/2015/09/25/global-filipino-jerrold-tarog/

Derelioğlu, Y., & Şar, E. (2010). The use of films on history education in primary schools: Problems and suggestions. Procedia-Social and Behavioral Sciences, 9, 2017-2020.

Dobbs, C. M. (1987). Hollywood Movies from the Golden Age. Teaching History: A Journal of Methods, 12(1), 10-16.

Earle, W. (2010). Report on Postcards from the Archive Project (July- October 2010). BFI

Eder, J. (2010). Understanding characters. Projections, 4(1), 16-40.

Engert, S., & Spencer, A. (2009). International Relations at the Movies: Teaching and Learning about International Politics through Film. Perspectives: Central European Review of International Affairs, 17(1).

Ernst & Young Report (2016). From Innovation to Expectation – How M & E Leaders are Responding to Gen Z. http://www.ey.com/Publication/vwLUAssets/ ey-media-entertainment-leaders-respond-token-z/$FILE/ey-media-entertainment leaders-respond-to-gen-z.pdf

Everding, G. (2009, August 4) Historical movies help students learn, but separating fact from fiction can be a challenge. The Source. https://source.wustl.edu/2009/08/historical-movies-help-students-learn-but-separating-fact-from-fiction-can-be-challenge/

Film Education (2009). Film Education's National Schools Film Week Festival Report 2009. Film Education.

Film: 21st Century Literacy (2010). Using Film in Schools. London, Film: 21st Century Literacy,

Gabler, N. (2012, July 14) Perspective: Millennials seem to have little use for movies. Los Angeles Times, https://www.latimes.com/entertainment/la-xpm-2012-jul-14-la-ca-film-novelty-20120715-story.html

Gandia, P. (2017, November 7). Why millennials love Korean drama. SunStar, Philippines. https://www.sunstar.com.ph/article/408741/Feature/Why-millennials-love-Korean-drama

Garcia, K. (2016, March 21). Education and the Internet for a sustainable Philippines, Tech and Innovation. https://www.rappler.com/brandrap/tech-and-innovation/education-internet-sustainable-ph

Gen Z in the Classroom: Creating the Future. Adobe Education Creativity Study. (2016). http://www.adobeeducate.com/genz

Goh, C. B. (1989). The relevance of history to our lives today. Teaching and Learning, 10(1), 75-82.

Grbich, C. (2012). Qualitative Data Analysis: An Introduction. SAGE.

Gulsen, U. (2017, March 21) Importance of Cinematography and Cinematographer. Medium.com, https://medium.com/@umitgulsen0/importance-of-cinematography-and-cinematographer-f16f9802ba32

Hadley, M. (2017, September 29) Play it again: Why we love historical movies. Hope Channel, https://www.hopechannel.com/au/read/play-it-again-why-we-love-historical-movies

Hasley, L. (1980) Contemporary Literary Criticisms. Dedria Bryfonski. Gale Research.

Hovland, C. I., Lumsdaine, A. A., & Sheffield, F. D. (1949). Experiments on mass communication. (studies in social psychology in world war ii), vol. 3.

Hébert, S., & Peretz, I. (1997). Recognition of music in long-term memory: Are melodic and temporal patterns equal partners? Memory and Cognition, 25, 518–533.

Head, G. (2008). Evaluation of Moving Image Education Project for young people not in employment, education, or training. Glasgow

Hobbs, R. (2008). Debates and challenges facing new literacies in the 21st century. International Handbook of Children, Media, and Culture. SAGE, 431-447.

Husain, A. (2016, March 7) Hidden Stories and Historical Half-truths: Lies Your Ancestors Told You. Literary Hub. https://lithub.com/hidden-stories-and-historical-half-truths-lies-your-ancestors-told-you/

Inocian, R. B. (2014). Social Studies Teachers' Proclivities to Teach World History in the New K to 12- Junior High School Curriculum in the Philippines. European Scientific Journal, 10(16).

Jaworowski, K. (2018, September 20) Review: 'Goyo: The Boy General Examines a Philippine Hero. The New York Times. https://www.nytimes.com/2018/09/20/movies/goyo-the-boy-generalreview-philippines.html

Johnson, J., & Vargas, C. (1994). The Smell of Celluloid in the Classroom: Five Great Movies That Teach. Social Education, 58(2), 109-13.

Kuzma, L. M., & Haney, P. J. (2001). And… Action! Using film to learn about foreign policy. International Studies Perspectives, 2(1), 33-50.

Knickerbocker, J. L. (2014). Vintage Films as Primary Sources in the History Classroom. American Secondary Education, 43(1), 69-83.

Kuipers, R. (2015, November 30) Film Review: 'Heneral Luna". Variety, https://variety.com/2015/film/reviews/heneral-luna-review-1201649617/

Lefa, B. (2014). The Piaget theory of cognitive development: An educational Implications. Educational Psychology, 1(1), 1-8.

Lin, W. (2017). Film-Aided Foreign Language Teaching Under the Constructivism Theory. Education Journal, 6(2), 84-86.

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

Marcus, A. S., & Stoddard, J. D. (2009). The inconvenient truth about teaching history with documentary film: Strategies for presenting multiple perspectives and teaching controversial issues. The Social Studies, 100(6), 279-284.

Marcus, A. S., Metzger, S. A., Paxton, R. J., & Stoddard, J. D. (2018). Teaching history with film: Strategies for secondary social studies. Taylor & Francis.

Marsh, J., & Bearne, E. (2008). Moving literacy on. Evaluation of the BFI Lead Practitioner.

Mayring, P. (2004). Qualitative content analysis. A companion to qualitative research, 1(2004), 159-176.

Merriman, M. & D. Valerio (2016). One Tough Customer: How Gen Z is Challenging the Competitive Landscape and Redefining Omnichannel. Ernst & Young Report. http://www.ey.com/Publication/vwLUAssets/ EY-one-tough-customer/$FILE/EY-one tough-customer.pdf

Merriman, M. (2015). What if the Next Big Disruptor Isn't a What but a Who? Ernst & Young Report. http://www.ey.com/Publication/vwLUAssets/ EY-rise-of-gen-new-challenge-forretailers/$FILE/EY-rise-of-gen-znewchallenge-for-retailers.pdf

Milman, N. B., & Heinecke, W. F. (2000). Innovative integration of technology in an undergraduate History course. Theory and Research in Social Education, 28(4), 537-556.

Montes, C. (2015, September 26) 'Heneral Luna' and Filipino Audiences. Inquirer.Net. https://opinion.inquirer.net/88869/heneral-luna-and-filipino-audiences Nasson, B. (2009). History: the meaning and role of history in human development. World Civilizations and History of Human Development. EOLSS

National Council for the Social Studies. (1992) https://www.learner.org/workshops/socialstudies/pdf/session8/8.WhatIsSocialStudies.pdf

Neuse, S. M. (1980). Teaching political science with chillers and thrillers. Teaching Political Science, 7(2), 153-167.

Piaget, J. (1983). Piaget's Theory P. Mussen(ed) Handbook of Child Psychology. 4th edition. Vol.1 Springer.

Po, J. (2015, October 12) ' Heneral Luna': it most positive impact. Inquirer. Net. https://opinion.inquirer.net/89301/heneral-luna-its-most-positive-impact

Pope, Catherine, Mays, Nicholas, and Ziebland, Sue (2006) Analysing qualitative data. In, Pope, Catherine and Mays, Nicholas (eds.) Qualitative Research in Health Care, 3rd Edition. Blackwell, pp. 63-81.

Powner, L. C., & Allendoerfer, M. G. (2008). Evaluating hypotheses about active learning. International Studies Perspectives, 9(1), 75-89.

Reich, J. (2017). Exploring Movie Construction and Production. Open Suny Textbooks

Rockman, E. (1996). Evaluation of Bill Nye the Science Guy television series and outreach. Rockman et al. MLC/Disney Educational Production

Sabato, G. (1992). Movies Bring History to Life. Take It from Experience. Social Studies Review, 32(1), 83-88.

Schlaug, G., Jäncke, L., Huang, Y., Staiger, J. F., & Steinmetz, H. (1995). Increased corpus callosum size in musicians. Neuropsychologia, 33(8), 1047-1055.

Schultz, N. (2003, June) Historical Facts. Beyond Intractability. https://www.beyondintractability.org/essay/historical-facts

Scottish Screen (2009). Moving Image Education in Scotland. Scottish Screen. Glasgow, Scottish ScreenTeacher, S. S., County, M. D., & Alvarino, X. M. Teaching Social Studies Through Film.

Sorlin, P. (1988). Historical films as tools for historians. Film and History, 18(1), 2.

Stearns, P. (1998) Why Study History? American Historical Association. https://www.historians.org/about-aha-and-membership/aha-history-and archives/historical-archives/why-study-history-(1998)

The Asian Parent Philippines.(n.d.) https://ph.theasianparent.com/advantages-new-k-12-curriculum

Tomada, N. (2018, August 27) Goyo makes history. The Philippine Star. https://www.philstar.com/entertainment/2018/08/27/1846039/goyo-makes-history

Torres, E. (2014, February 14) The Limitations of History to the Field of Intelligence. E-International Relations. https://www.e-ir.info/2014/02/14/the-limitations-of-history-to-the-field-of-intelligence/

Tracy, S. J. (2012). Qualitative research methods: Collecting evidence, crafting analysis, communicating impact. John Wiley and Sons.

Trafton, J. (2019, October 30) Historical Film. Oxford Bibliographies, https://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-

9780199791286-
0239.xml#:~:text=Historical%20films%20also%20suggest%20new,ways%20of%20
understanding%20the%20present.

Umanath, S., Butler, A. C., & Marsh, E. J. (2012). Positive and negative effects of monitoring popular films for historical inaccuracies. Applied Cognitive Psychology, 26(4), 556-567.

V Reia-Baptista, A Burn, M Reid, M Cannon (2014). Screening Literacy: Reflecting on Models of Film Education in Europe. Revista Latina de Comunicación Social, 69(17), 354-365.

Valeriano, J. (2016, June 27) Millennials in the Philippines: Who are they and what do they do? Philippine Primer. https://primer.com.ph/blog/2016/06/27/millennials-in-the-philippines-who-are-they-and-what-do-they-do/

Vankets, M. (2010, January 10) Can cinematography influence audiences? Belgian Society of Cinematographers. http://www.sbcine.be/?p=1579

Vella, Y. (2001) YaratÕcÕ tarih ö÷retimi. (Bahri Ata, Trans.). Milli Eitim Dergisi, 150.

Wallace, S. (2016, January 13) Film meets fact- Why is historical accuracy important?Muse, https://nouse.co.uk/2016/01/13/film-meets-fact-why-is-historical-accuracy important#:~:text=Basically%2C%20historical%20accuracy%20in%20our,parts%2 0of%20history%20were%20like.&text=If%20history%20is%20the%20source,to%2 0get%20it%20right%20too.

Wang, N. (2018, August 29) 'Goyo: Ang Batang Heneral' A film of epic proportion. Manilastandard. https://manilastandard.net/mobile/article/274212

What Went Before: The K to 12 Program (2018) Inquirer. https://newsinfo.inquirer.net/980733/what-went-before-the-k-12-program

Wilkinson, J. E., G. Head, et al. (2009). Evaluation of the Moving Image in Education Project: Final Report. University of Glasgow

Woelders, A. (2007). Using film to conduct a historical inquiry with Middle School students. History Teacher, 40(3): 363-366.

Wu, W. (2010). Teaching function and practice thinking of psychological movies. International Education Studies, 3(3), 122.

Yam, V. (2018, March 24) The Danger of Historically Inaccurate Movies. Kazingram Dialogue. https://kazingram.com/2018/03/24/the-danger-of-historically-inaccurate-movies/