



Erkkilä Jukka

Film as a tool for Media Literacy Education

Kandidaatin tutkielma/ Bachelor's thesis

KASVATUSTIETEIDEN TIEDEKUNTA

Interkulttuurinen opettajakoulutus/ Intercultural Teacher Education

2023

University of Oulu
Faculty of Education
Film as a tool for Media Literacy Education Jukka Erkkilä
Bachelor's Thesis, 27 pages, 0 appendices
January 2023

In this general literature review I try to answer the question of film being a tool for media literacy education. Previous literature on the theory, policy and pedagogy are used to approach the research question. Deriving from these three key areas an argument could be made for the use of film in education.

Keywords: Education, Literacy, Media education, Film education, Media literacy, Pedagogy, Curriculum

Contents

Introduction	4
Media Literacy and Education	8
2.1 Media Education.....	9
Film and curricula	11
3.1 Finnish Core Curriculum for Basic Education	11
3.2 The National curriculum in England.....	12
3.3 California Education Framework for Public Schools	14
Film and Education	16
4.1 Film, Education and Pedagogics	16
4.1.1 <i>Magic lamp pedagogy</i>	17
4.1.2 <i>Camera stylo-pedagogy</i>	19
4.2 Legislation and copyright	21
Conclusion	22
Discussion	23
Lähteet / References	24

Introduction

Films have fascinated me since I was a child and I have always seen feature films as more than just entertainment. Films were from early on a resource of learning for me personally since watching them which helped me to learn a second language from a young age. This way of thinking has strengthened during the years of adolescence and the viewpoint of what films can convey and teach has widened. Entering the field of education in the university sparked my interest in how films could be used in a classroom to teach pupils. Studying movie research as a minor has moreover focused my thinking and reinforced the notion that films can be a good resource in teaching if applied correctly. Furthermore, could they be used to teach specific skills that are outside the traditional subject matter but still included in the curriculum such as media literacy.

The shift from legacy form media like magazines and books to digital media like online webpages and video has happened to an exponential degree during the 20th century. For example, in an article by Twenge, Martin, & Spitzberg it can be clearly seen how the consumption of digital media has steadily increased amongst the adolescent and the consumption of legacy media has decreased over a 40-year period. (Twenge et al., 2019) This would pose a new challenge for the field of education when it comes to the topic of media literacy.

Media literacy can have multiple definitions and it is therefore important to distinguish which is to be used for the context of this thesis. Media literacy falls under the umbrella term of multiliteracy. Multiliteracy is defined in the Finnish core curriculum for basic education (Finnish Board of Education, 2016) as the competence to: interpret, produce, and ponder from the point of view of values the variety of texts they come across. Furthermore, multiliteracy as a concept is based on the definition of text which includes also audiovisual and digital forms (Finnish Board of Education, 2016). What this means is that the umbrella term for multiliteracy is somewhat intertwined with media literacy on a conceptual level as Palsa & Ruokamo confirm in their literacy review of peer reviewed research on the definitions of the previous (Palsa & Ruokamo, 2015).

Media literacy is defined by Aufderheide (1993) from the point of view of the individual as someone who can: “-decode, evaluate, analyze and produce both print and electronic media.” (p. 1). Livingstone (2004) expands on this definition with breaking media literacy down to four skills: access, analysis, evaluation, and content creation. This distinction could be argued to be

more fitting for the modern age than the one of Aufderheide (1993). These skills outlined by Aufderheide (1993) and expanded by Livingstone (2004) attached to the definition of media literacy are what will be considered in this thesis as the foundation for the pedagogical context.

Another important point of view to acknowledge is how much creation and active usage of media has been increasing amongst people in the world. A research report from between 2005 to 2015 showed that 90 percent of young adults aged 18 to 29 in America used social media by 2015 (Social Media Usage: 2005-2015 | Pew Research Center, n.d.). Furthermore, another research report found that between 2015 and 2016 the growth rate in active mobile social media users was up 17 percent which comes to 264 million more people actively participating in some form of creation online globally (Chaffey, 2016). This would inform that a lot of people act also as creators of the content that we consume.

Putting into perspective just how much content is created and viewed every day we can look at YouTube which is one of the biggest video platforms of all time. According to the official blog of YouTube themselves a billion hours of video gets viewed every day on their site (*You Know What's Cool? A Billion Hours*, n.d.) According to another online article on the matter more than 122 million active users visit the platform every day (*30 Eye-Opening YouTube Facts, Figures and Statistics You Should Know in 2022*, n.d.). Finally, in the case of children a small-scale study from Indonesia found that all the children between the ages of three and seven in the study watched videos on YouTube from 30 minutes up to 5 hours of duration during the day if they had access to a viewing device (Sahriana et al., 2018).

These statistics confirm the fact that exponentially more and more people view and produce content daily of their own various motivations. However, in this thesis the focus will be on the creation and consuming specifically films with pedagogical purpose. In the context of these statistics, it is clear to understand that only teaching pupils to interpret and create legacy media will not suffice anymore in the future when most consumed media is not in the legacy form. As educators it is important to shift the focus of media literacy teaching and explore possible new tools and practices to give pupils the tools to be able to understand, critique and produce the information that is consumed.

A good example on why this critical point of view on media literacy is needed is the information and disinformation spread about the covid-19 disease during the pandemic. A study from Malaysia found that even when young adults felt that they had the tools to identify false information they struggled (Veeriah, 2021). Furthermore, in the same study it was found that the level of

new media literacy on the participating young adults was quite moderate (Veeriah, 2021). As a solution to this problem Veeriah (2021) proposes investment into the education of future young adults to avoid the spread of disinformation. Therefore, new ways of teaching critical literacy and media literacy would be needed to combat this challenge.

Films can be a tool to answer the media literacy challenge in education. First it is important to define what a film is since today there are so many different formats for video and sound outputs. Cambridge dictionary defines a film as “a series of moving pictures, usually shown in a cinema or on television and often telling a story” (Dictionary, 2021). What this means is that we can differentiate films from other video and sound formats with one clear distinction which is that films always have a narrative or a purpose. Secondly, films vary in length there is couple of different established formats like the feature and a short film. The length of a feature film according to Przemysław Jarząbek’s data analysis is anywhere from 80 minutes to 120 (Jarząbek, 2018). In this thesis film refers to anything between a short pupil made film to feature length films of 80 minutes or more.

One of the reasons for why film can be used as tool is that most films are fiction or at best fictionalized versions of real events. Therefore, there always must exist an element of criticism when looking at films either from a consuming point of view or a production point of view. As work of fiction films form a safe environment to explore any topic or idea since the body of work is very diverse. Therefore, using films as educational tools helps the learner to criticize and question the subject matter which is at the core of good media literacy. To add film is a multimodality of things such as audio, video, and text therefore it engages the learner in multitude of different stimuli. This is why it encompasses both legacy and modern mediums within it.

The aim of this thesis is to examine existing literature on media literacy education to establish a framework. Furthermore, use that framework of media literacy education to examine how film can be utilized within it from different point of views such as curriculum, pedagogy, and practice. Through this examination establish a conclusion on the use of film and the variety of possibilities it presents for media literacy education. Therefore, the goal of this thesis is to answer the research question is film a viable tool for media literacy education?

The research method that will be used for this thesis is a general literature review. Literature review is a very common method used in research. A literature review in its simplicity is the compiling and examining of previous literature on the topic to answer a research question based

on previous knowledge. (Baumeister & Leary, 1997; Snyder, 2019; Tranfield et al., 2003). Furthermore, literary review is a flexible method compared to other methods since the conclusion is not just binary confirmation or denial of the hypothesis (Baumeister & Leary, 1997). To add this method is good for identifying if more research is needed or dealing with more conceptual ideas and topics such as literacy for example (Snyder, 2019).

Media Literacy and Education

Media literacy can be argued to be one of the most important 21st century skills that is taught in school since most of the information consumed by adolescents has shifted to digital mediums beyond written and legacy media (Twenge et al., 2019). It is crucial to tell the difference between trustworthy knowledge and reporting and the opposite. For example, the media landscape has shifted to creating as much profit as possible rather than quality reporting or content. To put it another way it doesn't matter what the content is or how well it has been researched if it catches the attention of the consumer for as long of a time as possible.

The fact that this is the current situation we live in would confirm what Herkman was projecting the future to be in his book called "Critical media literacy" in 2007 (Herkman, 2007). This was when the tide was shifting in the media landscape into a marketplace thinking (Herkman, 2007). Furthermore, this kind of consumer mindset brings with it more challenges for an individual to look at products of the media with a clear and critical point of view. (Herkman, 2007). Thinking critically was also identified to be one of the goals for media literacy by Aufderheide in the 1990s (Aufderheide & Aspen Inst. MD., 1993). Therefore, media literacy as a skill is crucial. To be able to understand the mediums and therefore the purpose behind the content and its publisher an individual can analyze the knowledge and use it to create content and new knowledge responsibly.

What is media literacy then exactly? Different researchers have debated the topic up until today. Most of the academic discussion seems to derive the meaning from the definition given by Aufderheide in the 1990s. (Aufderheide & Aspen Inst. MD., 1993). Which simply broke media literacy down to four attainable skills that a person uses to engage with media of any kind. (Aufderheide & Aspen Inst. MD., 1993). These four skills of decoding, evaluating, analyzing, and producing (Aufderheide & Aspen Inst. MD., 1993) are at the heart of the definitions and can be seen to have had an effect even in the curricula level of education when discussing media literacy.

Since then, there has been many other definitions and the landscape has significantly shifted to include a lot more visuality and audio-based mediums. To add technological advancements have brought the media into the palms of everyone who has access to a smart device. In 2004 Livingstone suggested a derived definition for the previous one which would include termino-

ogy like access and evaluation which cater more to the modern mediums like the internet (Livingstone, 2004). Livingstone's (2004) point was to try and answer the challenges for media literacy by modernizing both the terminology and the point of view to fit the now more technological society. Furthermore, delving into the challenges of literacy and skills-based approach for the modern age. Livingstone (2004) argues that we must widen our thinking in terms of literacy to literacies since the complexity of the modern media requires us to engage in with it in multitude of ways.

In 2010 Potter made a critical analysis of the state of media literacy (Potter, 2010). In this analysis Potter (2010) outlines what has been written so far in academia. The conclusion is that there is a vast body of text which seems to be pretty set on the principles of skills and knowledge having their own distinctive definitions when it comes to media literacy (Potter, 2010). Still, many of the scholars don't seem to refute each other which creates a good basis for using the definitions of Aufderheide (1993) and Livingstone (2004) to analyze the policy level of education.

2.1 Media Education

The term media education is directly connected to media literacy education. It can be thought that media education is the umbrella term of within which media literacy education exists in. According to Kupiainen & Sintonen (2009) media education is an ever-changing manifold concept that is best defined to be the discussion of it since it cannot be concretely defined in any point in time. This is a good point of view on media education since it is enormously wide concept when compared to media literacy. The key difference in being that media literacy can be thought of as a skill-based phenomena that is an action within itself. However, media education encompasses every imaginable side of media and how they can be taught, analyzed, and discussed.

Importantly, these two different terms shouldn't be mixed in the context of this thesis. However, for the context of the thesis it is important to acknowledge the media educational factors that affect media literacy education as well. For example, the ethical considerations of media education. One of the historical views on media education would be the protectionist school of thought. Which according to Buckingham (1998) was meant to inoculate pupils from the effects of media that was deemed harmful. However, according to Kupiainen & Sintonen (2009) this idea is predicated on the fact the pupils would be defenseless against such effects. The problem

here according to Kupiainen & Sintonen (2009) is that this idea is formed based on the adult's perspective and perception on what is harmful or bad for the pupil in the age range they see fit.

However, rather than thinking that it is the place of the adults exclusively to protect pupils from harmful content Kupiainen & Sintonen (2009) propose that pupils should be taught to protect themselves. Furthermore, that we should strive to achieve a space where pupils as part of the modern participatory media landscape can analyze and produce media responsibly (Kupiainen & Sintonen, 2009).

Film and curricula

In this chapter I will be looking at how media literacy and the defined skills and concepts are considered in three different curriculums from the western countries, first I will be examining the Finnish Core Curriculum for Basic Education. Secondly, The national curriculum in England and thirdly the California Education Framework for Public Schools as the example from the USA. The examinations will be based on the; aims, goals and practise presented in the curricula. Finally, I will use this examination to look at media literacy education from the point of view of film being a tool for it.

3.1 Finnish Core Curriculum for Basic Education

The Finnish Core Curriculum for Basic Education is a bit different from the other two in structure. The curriculum gives much more flexibility for the teacher to do practical things the way they want. Therefore, in the curriculum there is not any actual assignments or concrete instruction present. However, there are very clearly defined aims and goals that guide the teacher's work towards the goals of education in Finland.

In the Finnish core curriculum for basic education media literacy is very heavily connected to the concept of multiliteracy as it is one of the focus points of this new curriculum (Finnish Board of Education, 2016). According to the Finnish Board of Education (2016) multiliteracy is to “—interpret, produce and make value judgement across variety of text.” (Finnish Board of Education, 2016). Text in this case also meaning the audio visual. Clearly this part of the curriculum based in the same skills and ideas of decoding, evaluating, analysing, and producing that Livingstone (2004) defined to be crucial in media literacy.

Furthermore, multiliteracy is one of the transversal competences mentioned in the curriculum that each represent cross-subject skills, competencies and will (Finnish Board of Education, 2016). In the curriculum these transversal competencies are what the education system aims to develop in pupils which connect to the mission of basic education in Finland which is to support the growth of pupils as humans and members of society and teach useful and important knowledge and skills (Finnish Board of Education, 2016).

Media literacy therefore falls under the term multiliteracy and is sometimes even interchangeable. However, in the curriculum media literacy itself is mentioned a couple of times. Firstly, in the goals for the subject of religion in the goals it is said that pupils should strive to develop

media literacy for the purpose of being critical (Finnish Board of Education, 2016). Combining the ideas of evaluating media (Livingstone, 2004) and having a critical mindset (Herkman, 2007). Secondly, in the transversal competences for grades 7 to 9 it is stated that pupils will develop their media literacy by actively participating in various forms of media (Finnish Board of Education, 2016). Furthermore, it is also mentioned that pupils should develop their visual literacy which means actively engaging with visual mediums such as film for example (Finnish Board of Education, 2016).

The term media is mentioned countless times in the curriculum. Mostly in connection to terms like evaluate, analyse, interact, and engage which are in line with the skills identified in the definitions for media literacy (Aufderheide & Aspen Inst. MD., 1993; Livingstone, 2004). Furthermore, in the content guidelines media is mentioned as the object to use in learning as it is in the assessment criteria. (Finnish Board of Education, 2016). For example, in social studies for grades 4-6 the curriculum implies active participation and analysis in and of the media. (Finnish Board of Education, 2016).

Another example is from language learning where it is mentioned that the pupils should have opportunities to interact with various media to help their language learning (Finnish Board of Education, 2016). Furthermore, when it comes to film it is said in the curriculum under language learning content goals that pupils should familiarize themselves with films to support learning about culture, literature and language on all levels of basic education (Finnish Board of Education, 2016). From these examples it is clear to draw conclusion that the media and media literacy is embedded into the Finnish curriculum heavily and the chances to use tools like film in practise are many.

3.2 The National curriculum in England

The National Curriculum in England is like the Finnish curriculum in a way that there too it is possible have flexibility to go outside the curriculum when there is time during each school year (Department for education, 2014). The main aims for the curriculum are developing essential knowledge for the pupils to be able to be educated and understand the world around them as citizens (Department for education, 2014). Which is very similar to the Finnish curricular goals.

In the National Curriculum in England from 2014 media literacy or multiliteracy aren't mentioned outright. However, in multiple parts the themes of both terms are mentioned. For example, in the art and design section of the English curriculum as a purpose for studying it is mentioned that pupils should be able to engage, produce and furthermore experiment with their own art (Department for education, 2014). Furthermore, in the aims for the subject it is said that pupils are expected to evaluate and analyse art (Department for education, 2014). Another example of the themes of multi and media literacy is found in the citizenship section of the curriculum. It is said in the aims for this subjects that pupils should be able to criticize and debate political topic and ideas. (Department for education, 2014). Being critical and having autonomy for one's decision making especially with political ideas and content is one of the most significant points of successful critical media literacy according to Herkman (2007).

From the digital point of view the basic curriculum for England has a couple of examples that link to modern ICT-skills and their role in effective media literacy. One example is in the computing subject mentioned as "—pupils become digitally literate--"(Department for education, 2014) which connects to the idea of access which even though highly debated does play a part especially in today's modern world according to Livingstone (2004). This shows us that the basic principles for media literacy as Aufderheide (1993) and later Livingstone (2004) outline are found also in the UK curriculum for basic education. Pupils are furthermore expected to develop critical thinking towards art as they advance in their studies (Department for education, 2014). Which goes in line with one of the classic justifications for media literacy by both Aufderheide (1993) and Herkman (2007).

Another example of literacy skills in the curriculum is in the languages section which concerns mainly the teaching of foreign languages. In the goals it is emphasized that pupils learn to read and write effectively and the therefore communicate efficiently (Department for education, 2014). This connects to the idea of producing in different mediums and text that was part of the crucial skills for effective media literacy according to Aufderheide (1993) and Livingstone (2004). Furthermore, in the mother tongue or as it is called in the curriculum English section the focus of the aims and goals for the subject is to produce literate, active and fluent citizens. (Department for education, 2014). This ensures that they won't get disenfranchised according to the curriculum (Department for education, 2014).

3.3 California Education Framework for Public Schools

In the United States of America however there is no centralized curriculum across the whole country. Education is decentralized between the states themselves. This means that every state has the power to dictate the curriculum within this K12 system which means twelve grades of study starting at year 6 of age up until 18. Because of this decentralization I'm going to be using the California state curriculum as an example for this context. The Curriculum in California differs from the previous two in that, parts of it are most recent to be published in 2019. Therefore, it could be the best equipped to answer the challenges of today because of the exponential nature of the digital development of the world.

The curriculum is broken into sections based on the subject of study and firstly examining the arts education section which was published in 2019 it is clear to see that the basic principles of Auderheide (1993) and Livinstone (2004) are almost directly quoted in the introduction. The curriculum aims for pupils to be: “—engaged, creative, responsive and artistically literate—” (California Department of Education, 2020, p. 15). Which is using different terminology but the same basic principle of engagement, evaluation, and literacy skills. Furthermore, in the goals is mentioned that the curriculum wants to produce citizens who still engage with arts even after their time in the K12 educational framework (California Department of Education, 2020). It is implied here that active production is involved in the engagement mentioned. Furthermore, as the content of education visual and media arts are mentioned among others. (California Department of Education, 2020).

Secondly, in the history-social science section which was published already in 2016 it is said that the goals are to give students opportunities to develop their literacy skills such as reading, writing, critical thinking, and communication (California Department of Education, 2016). Furthermore, these disciplines are geared towards the students' use of text and evidence in argumentation which leans towards more of the critical media literacy idea of Herkman (2007). To add the main goal for these subjects according to the framework document is for students to be ready for their life as active, literate, and well-informed citizens (California Department of Education, 2016).

Thirdly, in the health education framework from 2019 it is emphasized in the goals for the subject that students should be health-literate (California Department of Education, 2019). Which means that students should have the necessary knowledge and tools to understand health related knowledge in their future. Furthermore, critical thinking and effective communication

are mentioned as one of the four main skills to be achieved for future citizens (California Department of Education, 2019).

From these three subject areas it is clear to see just how multidisciplinary the skills and concepts of multi and media literacy can be in the curriculum level. In the basic goals for all these subjects the same themes are mentioned and emphasized. The Californian curriculum is a prime example on how important literacy skills are and how tools and pedagogics can be implemented in a multidisciplinary way.

Film and Education

As mentioned before there is a place for films to be used in education and media literacy education. The curricular examples all show that there are opportunities for the use of films embedded into the policy level that is the curriculum. The use of film in education is not a new phenomenon. Historically educational films have been used since the early 20th century (Ferster, 2016). The earliest films are suggested to have been used in 1897 (Ferster, 2016). Mostly through history the films that were used in education were made for that purpose hence the name educational films (Ferster, 2016). However, when addressing film education in this thesis I am not meaning the mere use of films in the classroom as the object for learning. Rather the focus is on the multimodal use of films with pedagogic purpose as outlined before.

Film education as a term surfaced first in France in the 1920s in a conference of the regional departments of film education (Fedorov, 2008). The development of Film education later continued with the cinema and youth movement base in France in the 1930s which was specifically targeted for children and promoted critical thinking and developing creativity (Fedorov, 2008).

Historically film education was first understood as learning about film theory (Nevala, 2019). However, later film education developed into two distinct schools of thought. The traditionalist idea where film was seen as the learning object (Nevala, 2019). The media educational idea of film being a tool for learning (Nevala, 2019). Both ideas bring film into the classroom but for different reasons. The traditional idea frames film as the object to be analysed and dissected down to the methodology of creating films (Nevala, 2019). Furthermore, cumulating knowledge of the medium itself rather than using it as a tool to learn about something else (Nevala, 2019). Quite opposite to this the media educational idea develops the educational purpose of film further to be used as a tool to facilitate learning about something else (Nevala, 2019). Naturally in educational context these two schools of thought tend to mix together depending on the pedagogy and aims of learning.

4.1 Film, Education and Pedagogics

When discussing the use of film in education one is bound to come across the term pedagogy. Which the definition of varies depending on the context but in this context pedagogy quite literally means how the education is organised in conjunction to the use of film.

As can the theory of film education so can the pedagogy of film education be divided to two distinct approaches. The differing factor being the goals of learning. If the goal is to learn specifically about film as a subject the best course of action might be the careful dissection of films in the means of analysis, critique and conversative exploration of the topic. However, using films as learning content that is viewed rather than producing films the educator is faced with the responsibility of curating the content (Kovanen et al., 2013). According to the guide for film education almost any movie can be used as learning content in education if it is being handled respectfully (Kovanen et al., 2013). For example, if the content would be dealing with topics that might be hard to understand or conceptualise it is key to discuss them with the students. It is emphasised further in the guide that it is important to take a critical point of view on the content. (Kovanen et al., 2013)

Looking at the possibilities that using film in the classroom they are many. For example, films can be used to deal with topics of all ranges in a safe environment. According to Kovanen & others (2013) films can help to open discussions, widen world views, and support the forming of the identities of the pupils. Furthermore, they make the point that different kinds of film experiences spark different kinds of conversations in and outside of the class even between generations (Kovanen et al., 2013). Furthermore, if we apply the learning goals to a wider field of subjects in a transversal view. We can establish methods of using films and the activity connected to films and the making process as a device for wider range of learning possibilities.

4.1.1 Magic lamp pedagogy

Magic lamp pedagogy is a pioneering form of pedagogy created by Finnish art pedagogue Katri Laiho as a part of her thesis (Laiho, 2005a). Other contributors to the creation of the pedagogic method include pedagogue Kaija Juurikkala and Outi Rousu with the help of a wider network in conjunction with the Oulu film school Nukku between 2003-2005 (Laiho, 2005b). This form of pedagogy concentrates on filmmaking as a tool to be used in the classroom (Laiho, 2005b). Laiho (2005a) specifically set out to prove that the magic lamp method can be used as a tool for media education. Furthermore, that using filmmaking in the school doesn't have include a large amount of planning if the focus is in doing rather than extensive perfecting and planning (Laiho, 2005a).

According to Laiho (2005b) the process goes as follows: the pupils will make a film within a very short period of time and with very little equipment and production required. The methodology is focused in removing the barriers of high production film making and rather focusing on doing and being present with the art. What is meant by this is that throughout the phases of production the pupils have a safe environment to explore ideas and express themselves (Laiho, 2005b). For example, during the pre-production when creating ideas, the pupils will perform the ideas in the means of improv without any sort of critique (Laiho, 2005b). This helps to establish the safe environment and is bringing together drama and storytelling from other subjects like literacy and mother tongue.

The next step is to put the story of the film to words in groups that will also make the film based on this text later on (Laiho, 2005b). The story should be no longer than five sentences to keep it simple and easy to capture (Laiho, 2005b). After this the stories are presented and discussed with the class and the teacher (Laiho, 2005b). It is here where the judgement of the teacher is important to guide and discuss the possible problematic content like for example violence as Kovanen & others previously noted as well (Kovanen et al., 2013).

After these preparatory planning stages have been done it is time to get shooting. Some preparations can be done before like wardrobe and choosing the shooting location, but simplicity and ease of access is emphasized here (Laiho, 2005b). Furthermore, it might be a good idea to also divide roles between the pupils in the groups beforehand to avoid confusion but not an absolute must (Laiho, 2005b). After this the pupils start shooting. The story is to be shot in one take meaning that editing will be done and if the shooting completely fails it can be redone from the start meaning that none of the old footage shall not be used (Laiho, 2005b).

Finally, once the films have been shot it is time to set the stage for a big first screening of all the movies (Laiho, 2005b). After the premiere the pupils and the teacher will engage in discussion to analyse the films the teacher acting as a guide for the discussion retaining a positive environment (Laiho, 2005b).

This method expands on the idea of a safe environment to explore and learn in the sense that since everybody since presenting the film as it is. There are multiple things to take into consideration here. Firstly, this form of pedagogy is directly aimed at the research question of this thesis. In part Laiho's (2005a) own research question overlaps mine for example in the concrete intention to find a method for the classroom where film and making films can be used in media education. This would include media literacy which deals in the skill of understanding and

analysing in this case films to develop the skill outlined by Aufdeheide & Livingstone (Aufdeheide & Aspen Inst. MD., 1993; Livingstone, 2004).

Furthermore, this pedagogical method also is in line with all the curriculums examined in the idea of using film as a resource for transversal learning of multitude of subject areas. This simple process is in terms of its goals quite a remarkable example of the use of film in education even joining the two different schools of thought on film education. The analysis of film itself and the making of films as a multimodal process for learning to a successful single educational method.

4.1.2 Camera stylo-pedagogy

Historically the camera-stylo pedagogy gets its name from the new age film theory essay of Alexandre Astruc (Astruc, 1948). In the essay Astruc theorized about the camera being like a pen or a brush to be used by the film maker to convey feeling rather than just to record events (Astruc, 1948). This idea was picked up by Finnish scholars in the 2000s in the context of film education and pedagogy. Kiesiläinen (2006) lays out the theoretical foundation in his thesis trying to explore a way to use the idea of Astruc (1948) in teaching and in practise. Expanding upon the ideas proposed by Laiho (2005a) Kiesiläinen (2006) aims to take the idea of film education and pedagogics into a different direction.

In his thesis Kiesiläinen (2006) outlines the framework for the camera-stylo idea as a possible solution to the needs of the ever-evolving media landscape. Looking back at 2006 from almost two decades after many of the arguments for he proposes have not only become relevant but rather every day for most people. As established no matter the age everyone consumes and produces media in a growing rate every day (Chaffey, 2016; Sahriana et al., 2018; *Social Media Usage: 2005-2015* | *Pew Research Center*, n.d.). Media creation has become a norm that intertwines with work, school, and our free time.

The need for developing skills to answer the challenges of such world is exactly what the camera-stylo method offers to the educational process. In this pedagogical method Kiesiläinen (2017) proposes to apply the thinking of Astruc (1948) into the educational context. In other words, to think of the camera as a pencil that is a continuation of the stream of thoughts of the pupil (Kiesiläinen, 2017). This cognitive extension of the concept is what is to be used by the

teacher when utilizing the method in a classroom for it to be implemented fully (Kiesiläinen, 2017).

The camera is to be used by the pupils in the everyday tasks like a pencil that one might use to make notes or record one's actions during the day (Kiesiläinen, 2017). Similar to the magic lamp pedagogy by Laiho (2005b) the produced video should not be edited or pre-produced rather the focus is on them as an extension of the learning process.

In the case of the camera-stylo method the videos shouldn't even necessarily leave the device they were recorded on if it is possible to view them on that said device (Kiesiläinen, 2017). Furthermore, in this method there is no flashy premieres or big screen viewings but rather the pupils involved with the video will view it as soon as possible and once it has filled its educational purpose it can be deleted (Kiesiläinen, 2017). What is to be achieved by this is that the video acts as a recording of real-world events and this allows the pupils and the teachers to form ideas and discussions that are not possible in the moment of action or in a traditional learning context (Kiesiläinen, 2017).

A concrete example of this would be that the pupils get an assignment just like they would when using the pencil and paper but instead of recording the answer with those they use a camera to record the answer to the assignment (Kiesiläinen, 2017). After this the videos are viewed and shared with the others to analyse the solutions (Kiesiläinen, 2017). However, contrary to the magic lamp method critique from the point of view of film making is not the goal here. Rather the solutions are analysed and used as the source for learning (Kiesiläinen, 2017).

Obviously, this method can be applied in various ways to support learning. According to Kiesiläinen (2017) there is five distinct categories where according to his manual for teachers on how to use this method it is most effective. These include "studying and structuring the world, outlining and illustrating (language, concepts and phenomena), producing and distributing (information), expression and interaction, verifying and reflecting learning" (p.12, Kiesiläinen, 2017).

The camera-stylo pedagogy is in a sense quite more fundamental than for example the magic lamp pedagogy since the camera-stylo seeks to change the way we think about using technology in education. Rather than presenting film as a tool it seeks to put film into the centre of the learning experience making it a fundamental part of the everyday routine of teaching and education.

4.2 Legislation and copyright

An obvious thing that must be considered when talking about the use of film in the classroom is the legal argument for and against it. For example, when films are being made, we need to consider who and what can be filmed? Where and to whom that film can be shown? In Finland general rule is that all filming that is directed at a person should have permit from the person who is being filmed (Yksityisyyden Suoja Ja Kuvaaminen - Minilex, n.d.). Furthermore, filming is allowed on public spaces such as parks, streets and forests for example (Rikoslaki Ja Kuvaaminen - Minilex, n.d.).

A school is also considered a public space which would allow filming at a school but for example when pupils are being filmed it would be advisable to get a permit from the legal guardian first even if the material wouldn't be shown anywhere or just used for the pupils own learning purposes (Rikoslaki Ja Kuvaaminen - Minilex, n.d.).

Another thing to consider is the showing of existing films in the classroom. Most films fall under the copyright law which prevents public showing of such material without a permit. Since a classroom is considered as a public space it is therefore forbidden to show a film without a permit. ("Usein Kysyttyä," 2015)

However, things like creative common license and public domain do free a lot of material for use. What is meant by this is that the material made by the artist or maker has been freed for common use. Therefore, it is not under the copyright law and is free to use and show anywhere. Public domain however means material that has been made before the copyright law for example and is therefore not affected by it. All such "free use" material can be great resource in teaching and education.

Conclusion

The purpose of this thesis was to answer the question is film a viable tool for media literacy education through literary review of previous research and policy. Based on the review it can be said that film has a place in education and teaching media literacy.

The multimodality and multi-usability of film as a tool is perhaps unparalleled to many legacy media forms. Furthermore, the fact that much of today's media is in a similar form in terms of audiovisuality. Film serves as a good tool to develop the skills like critical thinking, analysis, and interpretation for media literacy. Furthermore, as everyday producers of media we all need the understanding of the mediums that we engage with to contribute positively. Therefore, there is a need for this the use of audio-visual mediums in teaching and film can easily fit that need.

On the policy level in all the examined curriculums there was emphasis for the development of literacy skills in various subjects. Some parts even mentioning art and film education like for example in the Californian K12 curriculum (California Department of Education, 2020). Furthermore, in the Finnish curriculum (2016) and the Curriculum in England (2014) there seems to be a lot of room to use different kinds of tool like film to support learning towards a good level of media literacy. To add, in the latter curriculums there is also a lot of opportunity to use different pedagogical methods to teach for example media literacy.

There are specific pedagogical methods like magic lamp (Laiho, 2005a) and camera-stylo (Kiesiläinen, 2006) that lean on the use and creation of films. Which push the boundaries of what's possible using film not just as a tool but as a process for learning. Furthermore, the existence of such pedagogical methods proves that film can be used transversally in a multitude of subjects as a tool for learning one of them being media literacy. What this concludes is that film can be used in various of ways in the teaching and learning process. Furthermore, the flexibility the medium offers fits the defining characteristics of media literacy very well in terms of developing multiple skills to support it.

In conclusion based in the research it can be argued that film is a great tool for teaching media literacy if it is utilized to the fullest. This is where the responsibility transfers from theory to practise as it is up to each individual teacher and learner to utilize this recourse to its fullest.

Discussion

With this thesis I set out to prove that film has a place in education. With the conclusion it is clear to see that film has that place at least in the context of media literacy education. However, whether there is a larger place for film as an audio-visual medium in education needs further research.

The pioneering pedagogical methods surely give hope for this, but a more detailed larger scale study would be needed to determine if the use of film in education more universally would be beneficial. Furthermore, as a large part of this thesis deals with the theoretical level and ideas to really find out if the practicality of the use of film and its possible benefit would be universal a critical look at practise would be needed.

As for the contribution of this study it can work as a basis for using film within the framework that is outlined. Certainly, to inspire further research on the topic and pose further questions on the use of film in education.

Lähteet / References

- 30 Eye-Opening YouTube Facts, Figures and Statistics You Should Know in 2022. (n.d.). Retrieved November 21, 2022, from <https://cloudincome.com/youtube-statistics/#youtubestats>
- Astruc, A. (1948, March 30). *La Camera Stylo*. <http://www.newwavefilm.com/about/camera-stylo-astruc.shtml>
- Aufderheide, P., & Aspen Inst. MD., Q. (1993). *Media Literacy. A Report of the National Leadership Conference on Media Literacy*. <http://pc124152.oulu.fi:8080/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=ED365294&site=ehost-live&scope=site>
- Baumeister, R. F., & Leary, M. R. (1997). Writing Narrative Literature Reviews. *https://doi.org/10.1037/1089-2680.1.3.311*, 1(3), 311–320. <https://doi.org/10.1037/1089-2680.1.3.311>
- Buckingham, D. (1998). Media education in the UK: Moving beyond protectionism. *Journal of Communication*, 48(1), 33–43.
- California Department of Education. (2016). *History-social science framework for California public schools : kindergarten through grade twelve*.
- California Department of Education. (2019). *Health Education Framework for California Public Schools Kindergarten through Grade Twelve*.
- California Department of Education. (2020). *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve*. <https://www.cde.ca.gov/Ci/cr/cf/documents/caartsedfw.pdf>
- Chaffey, D. (2016). Global social media research summary 2016. *Smart Insights: Social Media Marketing*.
- Department for education. (2014). *The National Curriculum in England - Framework document*. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/381344/Master_final_national_curriculum_28_Nov.pdf

- Fedorov, A. (2008). Media Education around the World: Brief History. *Acta Didactica Napocensia*, 1(2), 56–68.
- Ferster, B. (2016). *Sage on the Screen : Education, Media, and How We Learn*. Johns Hopkins University Press. <http://pc124152.oulu.fi:8080/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xww&AN=1220076&site=ehost-live&scope=site>
- Finnish Board of Education. (2016). *National core curriculum for basic education 2014*.
- Herkman, J. (2007). *Kriittinen mediakasvatus*. Vastapaino.
- Kiesiläinen, I. (2006). *VIDEOKAMERA KOULUTYÖSSÄ: Miten kamera voisi olla kuin kynä?* [Helsingin Ammattikorkeakoulu Stadia]. https://www.doria.fi/bitstream/handle/10024/5942/stadia_1147436561_9.pdf
- Kiesiläinen, I. (2017). *Kamerakynän Pedagogiikka Opettaja Opas*. [http://www.kamerakyna.fi/kamerakynan_pedagogiikka_-_opettajan_kasikirja_\(2017\)_web.pdf](http://www.kamerakyna.fi/kamerakynan_pedagogiikka_-_opettajan_kasikirja_(2017)_web.pdf)
- Kovanen, M., Metsätähti-Koistinen, H., Puura-Castrén, A.-L., & Freese, O. (2013). *Elokuvasvatuksen opas* (2nd ed.). Nemo.
- Kupiainen, R., & Sintonen, S. (2009). *Medialukutaidot, osallisuus, mediakasvatus*. Palmenia Helsinki University Press.
- Laiho, K. (2005a). *Elämäni paras päivä koulussa : Osa 1: Mitä kuuluu mediakasvatus; Osa 2: Taikalamppumenetelmän opas*. [K. Laiho].
- Laiho, K. (2005b). *Taikalamppu-menetelmän opas*. https://www.kulttuurivalve.fi/tiedostot/Lastenkulttuuri/Elokuva/PDF/Kamerakyna2021_WEB.pdf
- Livingstone, S. (2004). Media literacy and the challenge of new information and communication technologies. *Communication Review*, 7(1), 3–14. <http://pc124152.oulu.fi:8080/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=12407183&site=ehost-live&scope=site>

- Marjo, K., Heli, M.-K., Anna-Liisa, P.-C., & Outi, F. (2013). *Elokuvakasvatuksen opas* (2nd ed.). Nemo.
- Nevala, T. (2019). *Elokuvakasvatuksen Käsikirja*. https://www.kulttuurivalve.fi/images/Lastenkulttuuri/Elokuvakoulu/Menetelmoppaat/PDF/kasikirja_web.pdf
- Palsa, L., & Ruokamo, H. (2015). Behind the concepts of multiliteracies and media literacy in the renewed Finnish core curriculum: A systematic literature review of peer-reviewed research. *Seminar.Net*, 11(2). <https://doi.org/10.7577/SEMINAR.2354>
- Potter, W. J. (2010). The state of media literacy. *Journal of Broadcasting and Electronic Media*, 54(4), 675–696. <https://doi.org/10.1080/08838151.2011.521462>
- Rikoslaki ja kuvaaminen - Minilex*. (n.d.). Retrieved January 27, 2023, from <https://www.minilex.fi/a/rikoslaki-ja-kuvaaminen>
- Sahriana, N., Kurniawati, Y., & Pranoto, S. (2018). *Perception of Preschoolers (3-7 years) on Usage of YouTube in Semarang*. 27–33. <https://doi.org/10.2991/SECRET-18.2018.5>
- Snyder, H. (2019). Literature review as a research methodology: An overview and guidelines. *Journal of Business Research*, 104, 333–339. <https://doi.org/10.1016/J.JBUSRES.2019.07.039>
- Social Media Usage: 2005-2015 | Pew Research Center*. (n.d.). Retrieved November 21, 2022, from <https://www.pewresearch.org/internet/2015/10/08/social-networking-usage-2005-2015/>
- Tranfield, D., Denyer, D., & Smart, P. (2003). Towards a Methodology for Developing Evidence-Informed Management Knowledge by Means of Systematic Review. *British Journal of Management*, 14(3), 207–222. <https://doi.org/10.1111/1467-8551.00375>
- Twenge, J. M., Martin, G. N., & Spitzberg, B. H. (2019). Trends in U.S. Adolescents' Media Use, 1976-2016: The Rise of Digital Media, the Decline of TV, and the (Near) Demise of Print. *Psychology of Popular Media Culture*, 8(4), 329–345. <https://doi.org/10.1037/ppm0000203>
- Usein kysyttyä. (2015). In *Tekijanoikeus.fi*. <https://tekijanoikeus.fi/>. <https://tekijanoikeus.fi/usein-kysyttya/>

Veeriah, J. (2021). Young adults' ability to detect fake news and their new media literacy level in the wake of the COVID-19 pandemic. *Journal of Content, Community and Communication*, 13(7), 372–383.

Yksityisyyden suoja ja kuvaaminen - Minilex. (n.d.). Retrieved January 27, 2023, from <https://www.minilex.fi/a/yksityisyyden-suoja-ja-kuvaaminen>

You know what's cool? A billion hours. (n.d.). Retrieved November 21, 2022, from <https://blog.youtube/news-and-events/you-know-whats-cool-billion-hours/>