

UNIVERSITY OF TAMPERE

Teaching Film Literacy for International Educators

Faculty of Communication Studies (COMs)

Master's thesis in media education

Sergei Glotov

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University of Tampere

Faculty of Communication Studies (COMS)

SERGEI GLOTOV: Teaching Film Literacy for International Educators

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The influence of film is continuously growing, despite of that, film is rarely studied on its own. The research to date has focused on using film instructively, presenting it as an audio-visual tool for learning various disciplines. However, this approach does not stimulate understanding of film or, in other words, development of film literacy.

The specific objective of this study is to establish film literacy education and to participate in the discussion on film education for international teachers. Due to the globalization, openness of universities to international students and rise of immigrants, there is need to develop teaching practices that are suitable for international film literacy class.

This action research is based on Film Literacy Course conducted in University of Tampere, Finland during Summer School 2017. The course had 12 students from various countries. The research data is drawn from three course assignments and the research diary. The thematic analysis was used to review, analyze and synthesize the results. The findings revealed that during the course students developed critical thinking, extended cultural knowledge and broaden practical and theoretical knowledge about filmmaking. These learning outcomes justify film literacy education approach and teaching practices that were adopted for the course.

The study describes a way of teaching film literacy for international educators and recognizes the need for film literacy education among adult population. Therefore, this study calls for the inclusion of film literacy education in media education policy.

Key words: film literacy, film literacy education, film education, media literacy, media education, international educators

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1 INTRODUCTION

The influence of film is continuously growing. James Monaco (2000) observed that the availability and consumption of film have changed significantly in the past 40 years. Back then few people afforded to own the movie, when nowadays few people do not. And it becomes especially clear with the new sources of film distribution, for example, online theatres. Due to its availability, audio-visual format and considerable shorter length (compare to reading a novel, for example) film had established itself within popular culture.

When something becomes influential, it should be studied. In the 1950s University of Southern California in the United States introduced film studies as a program. Young film enthusiasts, for example, future directors George Lucas and Randal Kleiser, proceeded to study there. Since the 1950s film studies appeared in several universities around the world. However, it welcomed only a narrow group of people, who can be called film enthusiasts or devotees. Around the same time, film was introduced in education as an illustrative tool for specific themes, topics and theories. The audio-visual format and the ease of accessibility inspired researchers around the world to study and popularize the usage of film in classrooms.

While suggesting using film as an illustrative tool, researchers were invalidating film's artistic qualities. They approached film instructively and suggested to focus mainly on the content for analysis. However, using film instructively does not stimulate understanding of film. It does not stimulate the development of film literacy. To understand film and foster the development of film literacy one must study film on its own, as a form of art with its traditions and elements.

Film literacy is defined by British Film Institute as “the level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyze its content, cinematography and technical aspects; and the ability to manipulate its language and technical resources in creative moving image production” (2011, p. 3).

The need of being film literate is less recognized than the need of being literate in traditional forms of art. While literature or music are already taught at school level, film is studied only by a

narrow group of devotees in few universities. There is a need to develop and popularize film literacy education.

Vitor Reia-Baptista (2012) states that film has an enormous importance in the construction of people's collective and cultural memories. Films bring people together, inspiring discussions, arguments; films influence our behavior, by presenting memorable characters, who become role models; films influence the way we talk, by providing different quotes for any life situation; films influence the way we think, by inspiring us to form opinions or challenge our beliefs. Film constantly shapes our lives, and yet people are not capable to describe what film is and what it can achieve (Wegner, 1977).

The influence of film is the main reason why the film literacy education is necessary. However, it is not the only one. Richard Dyer McCann (1971) describes other reasons. He notes, that, although the quality standard of films is always debatable, the search for standards is an appropriate activity for a graduate work. Being film literate provides knowledge and skills to not only discover films of a significant value, but also to describe and analyze that significant value.

Studying film, continues McCann, eventually shapes one's taste in film, thus, watching habit. In the long run it might affect the box-office (films' overall profits), which in turn would affect production strategies (McCann, 1971). Once the audience becomes aware of simple repetitive plots, twists or cliché filmmakers use, they no longer would be interested in watching something that familiar. Changes in watching habit might affect film production and challenge filmmakers to put more effort in film development.

Film is a culmination of different arts: music, literature, theatre. And while music, literature, art and theatre are studied and considered to be an important part of a background for an educated person, film is left aside. McCann proclaims that film should be taught as one of the liberal arts, since it reflects one's emotional needs and aids to understanding of self and society (McCann, 1971).

Overall, being film literate may inspire the development of not only the personal taste and skills for describing and analyzing film, but also film industry in general. Film is everywhere, it influences our lives, our culture and our behavior, and thus, we should learn more about it, how it is created and what it creates. At the same time, film belongs to art forms and should be studied with acknowledgment of its artistic qualities. The objective of this study is to develop film literacy education and to participate in the discussion on film education for teachers in international environment and on the concept of film education.

This study adopts action research and is based on Workshop in Media Literacies: Film Education (later referred as Film Literacy course). The course was developed and conducted by me together with Professor Sirkku Kotilainen and PhD student Marjo Kovanen during University of Tampere (UTA) Summer School 2017 in Finland. According to Davydd Greenwood and Morten Levin, “action research refers to the conjunction of three elements: action, research, and participation” (Greenwood & Levin, 2006, p. 5). Since I participated in every stage of the course from planning to lecturing and collected my research data from the course, this study is an action research.

This research is closely related to my field of interest and studying. I was born in Saint-Petersburg and completed Bachelor’s Degree in film studies in Saint-Petersburg State University of Cinema and Television. During the studies, I learned about film industry, film history and film theories, as well as visited film studio, worked for local film festivals and published several film reviews in Saint-Petersburg’s newspaper. After graduation I proceeded to study for Master’s Degree in Media Education in University of Tampere, Finland. In spring/summer 2016 I completed an internship in Finnish organization Koulukino (School Film Association), which provides schools learning materials about films. There I designed several learning materials on Russian and English about animated and feature films.

Described experience provided the knowledge about film: what creates film and what film creates, as well as the knowledge about pedagogical practices in teaching media worldwide and in Finland. That knowledge was used in practice for this action research.

In following Chapter 2 I will present theoretical aspects of film literacy and elaborate on the history of using film in education, film literacy and media literacy, as well as provide theoretical background for this study. Chapter 3 will describe the methodology of this research and present the outlines for the analysis of the research data. Chapter 4 will showcase the findings of this study.

2 CONCEPTUALIZING FILM LITERACY EDUCATION

2.1 *Film in Education*

The need for teaching film was recognized in the late 1950s. However, as Robert Watson (1990) suggests, the only reason for teaching film was to protect youngsters from it, since film was seen as a harmful influence. In the 1960s the negative view towards film had changed, due to the growing appreciation of film as a powerful audio-visual tool that “can serve to stimulate discussion as perhaps no other medium can” (Kitses, 1966, p. 2). Watson (1990) states that soon film was used in English language classes, stimulating talking and writing and developing English skills. Film was chosen for its utility, and up until these days it is often used in different language classes.

The 1970s provided the shift from utilitarian to ideological approach in usage of film in education. Educators were concerned with how films are understood and how film images affect the society. Jay Ruby (1976) regards film as a medium of communication, which contains culturally specific symbol system that can be employed in diverse ways to make statements about the world. He continues that film can be used in teaching within the field of social science to study sociology, to generate data on human behavior and to present social science research findings and theoretical statements. Thus, he presents film as a false mirror to contemporary society that could reveal its complexity.

Utilitarian approach in the 1960s and ideological approach in the 1970s completely separated film from its artistic value. Film language was reduced to still images that were studied in relation to something completely different than film itself. In his work *Teaching with Film* (1977) Hart Wegner wonders why such a complex form of art is usually left to self-teaching, instead of being taught in educational institutions. He notices that people are not capable to describe what film is and what it can achieve, although they are constantly surrounded by the effects of film. In other words, despite watching film and using it in education, people lack film literacy skills.

Notwithstanding the foregoing, film continued to be used instructively in education. Joseph E. Champoux (1999) summarizes that from the late 1970s film was successfully used in teaching different disciplines from cultural studies, language studies and political science to name but a few. He argues that film can illustrate themes in memorable and entertaining ways and presents eight ideas to use film in education: case, experiential, exercise, metaphor, satire, symbolism, meaning, experience and time. To use film as a case means to focus on specific topic and examine the way it is portrayed. Film can be used for experiential exercise, when students would work in groups to solve problems presented in film. By film one can learn more about the power of metaphors, satire and symbolism. Film as meaning provides illustration for specific theories, while film as experience broadens knowledge about diverse cultures. To study film as time means to learn more about past and its' values through film.

Champoux's work and his strong advocacy for using film in education influenced the way film is continuously presented as an illustrative example for some unrelated to film topics. Andrzej Huczynski and David Buchanan (2004) present general conclusion on the film as a powerful tool for illustrating concepts and applications of theories that provides more stimulation for students, being an alternative to conventional methods of teaching. Wendy Casper (2003) sees film as a source of teaching psychology, while Carl Schoenfeld (2010) suggests implementing film in teaching economics. Therese A. Sprinkle and Michael J. Urick (2016) describe the approach of using films to teach leadership and power relationships in the field of management.

These researches value film for its audio-visual format and the power to stimulate discussions among students. Champoux (1999) justifies that film is a great tool for education, due to the ability of film to create emotional viewing experience that does not occur in the real world. He even describes some film techniques such as editing, aspects of camerawork (close-ups, focus), sound mixing and special effects, and rightfully states that they inspire emotional response and guide viewers' attention throughout the film. However, he does not motivate students to study these techniques, but later refers to Paul S. Cowen article *Film and text: Order effects in recall and social inferences* (1984) and suggests that visual media make concepts more accessible to a person than text media and help with later recall.

Even though Champoux concentrated on examples of film techniques, he mainly focused on film context. For Champoux and his followers editing, camerawork, sound mixing, and special effects are tools that help filmmakers convey some messages, ideas and concepts, which need to be analyzed. Thereby, the context of film dominates over its form and style. However, film characteristics cannot be separated from film context, because they contribute to overall result. Camerawork highlights

certain elements, editing and sound mixing creates strong emotional response, and special effects may present something abstract, futuristic and unreal. These characteristics support and are supported by film context. Stanley Kubrick in his epic *2001: A Space Odyssey* would not be able to showcase the danger of artificial intelligence without specific shot composition, intriguing soundtrack and groundbreaking special effects. At the same time his intention to display that topic motivated camerawork, sound mixing and the use of special effects. Therefore, while using film in education, one should not only concentrate on film context, but also present variety of film characteristics that contribute to overall product.

The usage of film in education does not stop on watching and analyzing. The advance of technological progress made film technologies significantly cheaper and more affordable than before. The development of smartphones, simple computer editing programs and online broadcasting channels such as YouTube or Vimeo forever changed the landscape of film production. As the result, technology no longer determines the content and structure of film work, thus it is easier to express oneself with the tools that are more responsive to do so (Clarembaux, 2010).

Marco Aponte-Moreno (2010) suggests that the use of video production can stimulate learning of the second language. He reports that integrating video in the classroom increases students' engagement and motivation and promotes a range of learning styles. At the same time, the use of video stimulates the development of problem solving, thinking and negotiating skills. In addition, Aponte-Moreno notes that video production is perceived to be fun and entertaining, being different from traditional teaching activities.

Video production in the classroom generates positive outcomes for teachers and students, increasing the level of motivation and engagement and developing computer editing skills, however it has negligible effect on overall film literacy. Video production presents a way to express oneself about certain topic in an unconventional way. To do so, students should be familiar with editing programs, for example, Windows Movie Maker or iMovie, as suggested by Aponte-Moreno (2010). In this case, characteristics of film are reduced to mechanical editing, juxtaposing different shots. When film editing is a subject of creative decisions, its functions may vary significantly, depending on filmmaker's intentions. Editing can construct new meanings, generate metaphors, and create different timelines. All these features are redundant, when it comes to video production in classroom. To conclude, despite of its positive outcomes for learners, video production reduces film qualities to simple mechanical editing, thereby presenting film instructively, without acknowledging its rich language.

Nonetheless, video production may be useful in developing film literacy. Once students learn film language and understand certain traditions, schools and techniques, they can adopt the received knowledge in practice. They can approach video production creatively, by making staging, editing and camerawork parts of creative decisions. As Robert Watson (1990) explains, to learn film language one must learn to read different film elements (camera position and movement, lighting, staging) in films throughout the history.

“The use of film is not the study of film” (Wegner, 1977, p. 36). With continuously growing influence of film, it is crucial to develop film literacy skills and popularize film literacy education. Film should be studied with acknowledgment of its artistic value, its history and tradition. Film in education should move beyond an instructive approach towards film literacy education, which might be achieved by intercepting film theory and media literacy education.

2.2 Film Theory Approach in this Study

Throughout the course of history, film theorists contributed to conceptualizing and understanding variety of film techniques and their overall role and power in filmmaking. Robert Stam suggests that “film theory is rarely “pure”; it is usually laced with an admixture of literary criticism, social commentary, and philosophical speculation” (Stam, 2000, p. 5). There are numerous film theory schools and traditions: Russian Formalism, the Frankfurt School, Auteur Theory, Semiotic Theory, Feminism Theory to name but a few. All of them contribute to the understanding of film as a complex form of art and offer different keys to its conceptualizing and interpreting.

For this study, I adopt neoformalist theory and work of film scholars David Bordwell and Kristin Thompson. Neoformalism derives from Russian Formalism and concerns with film narrative and stylistic forms. Kristin Thompson (1988) describes that neoformalism assumes that meaning of any film varies and emerges through its use of devices. “Devices indicates any single element or structure that plays a role in the artwork - a camera movement, a frame story, a repeated word, a costume, a theme, and so on” (Thompson, 1988, p. 15). Thus, neoformalism theory provides a paradigm to analyze film of any kind with respect of its uniqueness. At the same time, neoformalism views the audience as active participants in the construction of meanings. Rather than offer an interpretation of a film, neoformalism offers keys for the audience to participate in analysis. Therefore, neoformalism is useful in film education, since it offers explanations of various film

devices and provides the space for critical thinking, instead of forcing the meanings and interpretations.

There are two important dimensions of film for neoformalists: film form and film style. According to Bordwell and Thompson (2016), film form is a set of different relations among film's parts or devices. In other words: film form is the way the film is constructed, what is usually referred as narrative. Film's narrative consists of the story and the plot. The story is the chain of events in chronological order, when the plot is the way the story is presented. Usually, the story consists of the events that are not shown in film. For example, biographical film may start, when the main character is an adult (that is where the plot begins), however the story would begin with the birth of the main character. The relationship between the story and the plot is a narrative, and it determines viewers' involvement into the film.

Film style is a set of different relations among film's visual parts or devices. One of the most significant parts of film style is *mise-en-scène*, the term that describes what and how appears in film frame. *Mise-en-scène* refers to four aspects: setting (the space within the frame), costume and makeup, lighting (the way the lighting is constructed) and staging (usually, actors' performances). The relationship between these four aspects is traditionally controlled by the director. Cinematography (perspective, focus and position) and editing also contribute to film style.

Both film form and film style exist within historical context. Over the course of film history filmmakers around the world developed different traditions that influenced film industries. During the 1920s Soviet directors emphasized the importance of editing and its effect on the audience. Their films and critical work established a tradition titled Soviet montage that influenced filmmakers around the world. The pace of technological advance is another influence on film form and film style. The invention and wide implementation of sound, color, and 3D technology changed the ways directors construct *mise-en-scène*. For example, in the early age of sound cinema, recording devices were considerably big and could not be easily moved on the stage. Because of that actors could not change their positions and usually performed at one spot. Therefore, acknowledgment and analysis of historical context plays significant part in neoformalism theory.

To conclude, neoformalism describes various parts/devices of film and their interrelations within historical context. Since films consist of these devices, neoformalism offers a universal view. In addition, neoformalism does not force any meanings and interpretations, treating the audience as active participants in constructing the analysis. These categories make neoformalism theory useful in film literacy education and provide the foundation towards developing film literacy.

2.3 Film Literacy from the Perspective of Media Literacy

Film literacy may be regarded as a part of broad term - media literacy. W. James Potter defines media literacy as a “perspective from which we expose ourselves to the media and interpret the meaning of the messages we encounter” (Potter, 1998, p. 5). He continues that for developing media literacy one needs tools/skills and raw material/information from the media. Being media literate means having more control over own set of beliefs and behaviors, because one is mindful during exposure of information (Potter, 1998).

David Buckingham defines media literacy as “the knowledge, skills and competencies that are required in order to use and interpret media” (Buckingham, 2003, p. 36). For Buckingham media literacy is not just a set of general steps that would guide people to understand media, it is not a “simply functional literacy” (Buckingham, 2003, p. 37). For him “media literacy is a form of critical literacy. It involves analysis, evaluation and critical reflection (Buckingham, 2003, p. 38). Film is a part of media, and it transmits information, which the audience often analyze, evaluate and interpret. The results of those processes would vary according to one’s level of media literacy, in this case, film literacy. The question is – how to develop film literacy?

Sonja Livingstone in her article *Media literacy and the challenge of new information and communication technologies* (2004) describes four major points in understanding media literacy: access, analysis, evaluation and content creation. Analysis and evaluation were mentioned as parts of media literacy by David Buckingham, however Livingstone broadens the concept of media literacy by including access and content creation. For her access underdetermines media use; analysis focuses on decoding the context; evaluation means developing a critical understanding; and content creation means the practical use of the generated knowledge from previous steps.

These four major points studied in relation to film might improve the awareness of film characteristics, thus inspire the development of film literacy. The first point is *access*. In film industry access is related to development - the way film is produced, distributed and shown to viewers around the world (cinema theatres, physical storage (VHS, DVD), television, online theatres). Research on film development provides insights into not only marketing strategies, but also the history of film production. For example, when Warner Bros. had economic problems with film distribution, they invested heavily into developing of sound in cinema and later produced groundbreaking feature-length sound film *The Jazz Singer*.

In case of current study, *analysis* of film might be completed with neoformalism approach. The analysis of film form provides insights into film narrative, the way filmmakers create the plot and tell the story. The analysis of film style contributes to understanding creative decisions behind camerawork, editing and different shot compositions (*mise-en-scène*). The analysis of these film parts/devices is followed by *evaluation*, when the correlation between film form and film style is developed. If during the analysis the main question is what or how, then during the evaluation it is why. Why this style was chosen, why the film has this narrative, why the main character acted that way? Thereby, evaluation process is the time for interpretation and critical perception of the film.

Content creation allows the viewer to practically adapt the generated knowledge about films. While shooting own film, one will be aware of different film devices and contribute to making creative decisions based on them, what is completely opposite to mechanical video production in classroom. There are many examples of film critics and theorists, who stepped into content creation themselves, the most famous might be French New Wave directors and film critics Jean-Luc Godard and François Roland Truffaut.

To conclude, film literacy is a part of media literacy, hence being film literate means to understand and use film. Film literacy involves access/film distribution, analysis, evaluation, and content creation/film production. The combination of neoformalism film theory and media literacy education provide a framework for film literacy education. By studying film distribution, learning about film form and film style and correlation between them, and adopting received knowledge in practice by producing a film, one can improve and develop own level of film literacy, and learn how to understand and use film.

2.4 Film Literacy for Educators

To study film literacy, one needs a specialist that can become a teacher or educator. But who can become film educator? Richard Dyer McCann (1971) suggests a simple answer: “the best-prepared teacher is one well-grounded in history, theory, social research, and production” (p. 21). Film literacy educator should know film history from early days of silent cinema to contemporary times and be familiar with different film theories that shaped film throughout its history. At the same time, film literacy educator should be aware of social-political movements that happened in different countries and affected film industry. Additionally, film literacy educator should have a professional experience in film industry.

The answer provided by McCann seems logical, although it does not specify the borders of mentioned disciplines. It is as impossible to know film history and social-political history of many distinct cultures, as it is to be equally familiar with all existing film theories. It is hard to participate in large scale film production likewise. Film literacy educators are not required to be specialists in all mentioned disciplines, however, they should be familiar with film: its history and theory, and film production.

In the classroom film literacy educator should be more than just a lecturer. Stephen Mamber (1997) notices that due to collaborative and interactive nature of film, film literacy educator should shift from giving lectures and grading the assignments to collaborating and co-developing projects. Diane Carson (1997) reminds educators that each student has own learning style, thus educator should present several project options, use unconventional tasks and welcome students' ideas. Students should have an opportunity to interact with each other and teacher, to share opinions and to develop something together. Thus, teaching film literacy is a creative, collaborative and interactive practice.

Even though film literacy educator should not be merely a lecturer, he or she needs to present some materials. Frank Tomasulo (1997) proposes using slides with film screenshots to analyze variety of artistic devices in films. "Mise-en-scène analysis through the use of slides allows students to contemplate a single image for a long period of time, giving them the opportunity to notice proxemics, relationships, background details, symbolic objects or props, and lighting" (Tomasulo, p. 115). By presenting film screenshots on slides, film literacy educators point out different film elements and provide time and opportunity for students to analyze each element individually.

Overall, film literacy educator should have knowledge about film history and theories, as well as have experience in film industry. He or she can use slides with film screenshots as teaching materials and provide unconventional tasks and different options for group or individual projects. Film literacy educator should not distance himself or herself from students but should collaborate with them and invite their opinions and ideas.

The research on role of film literacy educator misses one crucial moment - students' cultural backgrounds, since it primarily focuses on homogeneous class, where all students come from the same culture. However, it is important to acknowledge that students might have various cultural backgrounds. As Philip G. Altbach and Jane Knight (2007) suggest, modern universities not only provide increasing number of opportunities for study-abroad programs, but also develop international perspectives for students with foreign languages and cross-cultural studies. At the same time, as Maria

Ranieri (2016) points out, globalization and the dramatic rise of immigration in recent years affects the political and cultural environment in Europe and beyond.

The internalization in education prompts to develop film literacy teaching practices that are suitable for a heterogeneous class, since distinct cultures present film differently. For example, classic Westerns mythologize a part of American history of conquering and civilizing the West. For someone who is not familiar with American history, it would be challenging to watch and analyze classic Westerns. Thus, film literacy educator should be aware of students' cultural backgrounds.

Then the question is – how to teach film literacy education in international class? This study focuses on Film Literacy course that was conducted during University of Tampere Summer School 2017 in Finland. Summer School courses attract students from different countries, and Film Literacy course was not an exception. In following chapters I will describe the international aspect of the course, as well as present several teaching practices for an international group of students.

2.5 Conclusion

Film have been used in education since the late 1950s, when educators felt the need to protect the youth from the harmful influence of film. In the 1960s educators developed an instructive approach towards film, and used it as an audio-visual tool, for example, in language classes. In the 1970s another approach emerged – ideological, when film was understood as a false mirror of contemporary society. Once filming technologies became common and cheaper than before, video production was introduced, when students were creating and editing short videos in the classroom. These approaches remain common nowadays, however they all neglect artistic value of film and rich set of film's elements.

Using film in classroom in instructive, ideological or mechanical (video production) way does not mean studying film on itself. These approaches reduce film to merely a tool that can be used to study other disciplines. However, due to the growing influence of film in our lives, film must be studied. Additionally, studying film develops personal taste and skills for film analysis, and in a long run, it may influence film production strategies. Therefore, there is a need for film literacy education.

Film literacy, being part of media literacy, involves access/film distribution, analysis, evaluation, and content creation/film production. Film theory, in case of this study, neoformalism approach, provides tools for analysis and evaluation of film. It describes different elements of film

and their interrelations within historical context, without forcing any meaning and interpretations. Moreover, the research on role of film educator suggest useful strategies for teaching and learning practices. The symbiosis of media literacy and film theory provides the possible path for teaching film literacy.

All the studies reviewed so far, however, do not discuss the development of film literacy education in the international class. The suggested guidelines for teaching film literacy are for the classes and groups that consist of people of same cultural background. Thus, the possibility that some cultural aspects of film would be challenging to comprehend is not acknowledged. Ongoing internalization of universities, globalization and the rise of immigration showcase the necessity to develop and implement film literacy education on international level.

Hence, the main research question of this study is how to develop teaching film literacy for international educator? The first sub-question of this study is what film literacy teaching practices are suitable for an international class? The second – what are the learning outcomes of the international film literacy course? To answer these questions, I conducted an action research – Film Literacy course. The following chapter will describe the carried action research and provide the detailed information on the course and its' contents and participants.

3 RESEARCH IMPLEMENTATIONS

3.1 Workshop in Media Literacies: Film Education

Film Literacy course was organized during UTA Summer School 2017 that lasted for two weeks in August and was open for Bachelor's degree, Master's degree and PhD students from around the world. All the courses presented during UTA Summer School are taught in English. Summer School offers an opportunity to complete different courses and obtain ECTS in a matter of two weeks. At the same time, Summer School is a chance for students to get familiar with university and its' teaching/learning practices before the official start of the academic year (on Summer School see more on [the website](#)).

According to University of Tampere Curricula Guide learning outcomes of Workshop in Media Literacies: Film Education course is that "students master skills in media critics and analyzing media from the perspectives of production and contents. They understand how to implement a workshop in media literacies from the pedagogic perspective" (University of Tampere, 2015-2016). The course "offers frameworks for media critics and analyzing media and, practical insights to media and, media workshops from a pedagogic perspective" (University of Tampere, 2015-2016). Thus, the course is offered for the future educators and the students of media education.

In addition to presented learning outcomes, Film Literacy course aimed to develop students' own levels of film literacy, present contemporary educational practices concerning film literacy, and describe film literacy from perspective of media educational praxis.

Film Literacy course was designed for 5 ECTS. It included 20 hours of contact teaching, as well as group assignments and film shooting workshop. The course lasted for two weeks with two lectures on each day from Monday to Thursday. Each day combined traditional lecturing with visual presentation and group work or/and discussion (for the timetable of the course see Appendix).

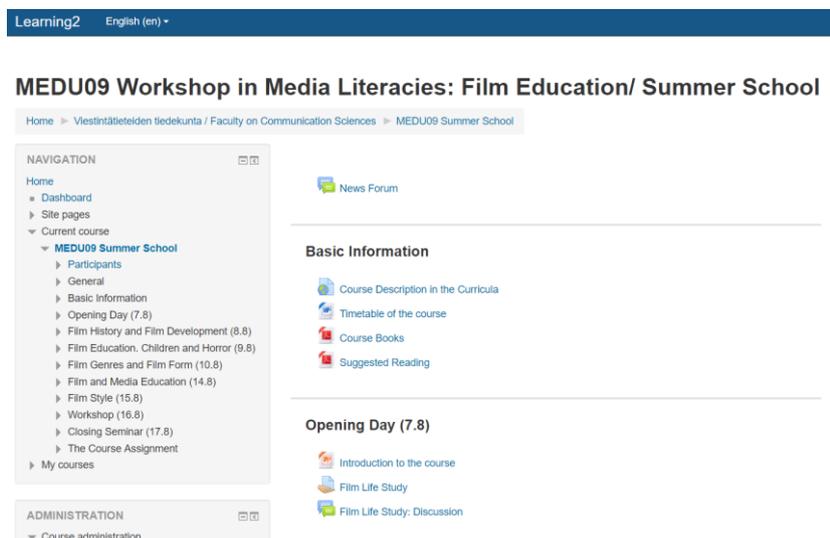
The course had three main teachers. Professor Sirkku Kotilainen was the teacher responsible, lecturer and final evaluator; she completed short lecture about practice-based research, as well as introduced the concept of Camera-pen. After the course she graded the students. PhD student Marjo

Kovanen gave two lectures: Introduction to Film Education and Children and Horror. In latter she explored the connections between horror films and children education. Marjo Kovanen and Sirkku Kotilainen participated in the course as well as researchers for their study on Transcultural Perspectives in Teaching Children's Horror Films (see Kovanen & Kotilainen, 2018).

I performed several duties during the course. I gave lectures on theoretical aspects of film. At first, my aim was to establish a cultural-historical context of film evolution, to present the people, movements and works that influenced film history and film development. At second, I aimed to describe different elements of film (form, genre, and style), their functions and overall importance to film. And, at third, after teaching what makes film, I introduced the dimensions of film analysis and evaluation criteria, to inspire critical thinking towards film. Here is the list of topics of my lectures:

- brief Film History from early silent cinema to modern Hollywood franchises,
- Film Development,
- Film Form and Narrative,
- Film Genres (Western, Musical, Film Noir, Slasher),
- Film Style (Mise-en-scène, Cinematography, Editing),
- Film Analysis.

At the same time, I was also the course coordinator, being responsible for contacting students and visiting lecturers, providing them information about the course and answering their questions. Additionally, I designed the timetable and was responsible for Moodle page of the course. Moodle is online platform for educators and learners that provides personalized learning environments (Moodle, n.d.). Moodle page of Film Literacy course provided lectures' presentations, useful links and materials and place for students to upload their assignments (see Picture 1).



PICTURE 1. Moodle page of the course.

In addition, there were a guest lecture on production of documentary movies by associate professor, visiting scholar at UTA Han Youngqing and a film shooting workshop by MA, film education expert Maikki Kantola. Han Youngqing completed a lecture about his teaching practice on producing documentary movies in China, during which he presented several works of his students. Maikki Kantola introduced basics of filmmaking and organized a practice-based intensive film shooting workshop.

The course had several assignments. The following table describes and states the aims of all assignments.

TABLE 1. Course Assignments.

Title of the Assignment	Description	Aim
Pre-assignment: Film Life Study	A history of relations between a student and film.	To reflect on their own film experience and understand how important film is in their lives.
Camera-pen (Kamerakynä)	Complete short video about first impressions of Tampere.	To introduce students to video production and editing.
Reflection Essay	Write a short essay reflecting your own thoughts about horror content for children and age ratings.	To introduce students to the horror genre, its' connection to children.
Story and Synopsis	Develop their own story within conventions of specific genre.	To adopt practically received knowledge.
Film Review Analysis	Find film review and write short analysis it.	To see the ways film analysis may be completed.
Kuleshov Effect Video	Shoot own Kuleshov effect video.	To help students to understand in practice the power of film editing.
Seminar on Film Cultures	Prepare a short visual presentation (max. 10 min.) about some specific topic of cinema in their own country.	To get familiar with various cultures and learn more about film industries around the world.
Final assignment: Learning Diary	Reflect on the changes in own level of film literacy, personal challenges and learning outcomes.	To analyze personal learning process and reflect on the course.

The table showcases wide range of the assignments that were completed during the course. Film Life Study was a pre-assignment that was also used during the first lecture. The course had several practical tasks (Camera-Pen, Kuleshov Effect Video), reflective tasks (Film Life Study, Reflection Essay, Film Review Analysis, Learning Diary) and one presentation task (Seminar on Film Cultures). Most of the tasks were individual, apart from two group tasks (Story and Synopsis, Kuleshov Effect Video).

The class had 12 students signed up, although only 10 were present throughout the whole course. Students came from various cultures and represented China, Iran, Italy, India, United States and Finland. Two Chinese students came as Master's degree students in Media Education at University of Tampere, and for them it was the first course on Master level. A student from Italy studied economics, having insignificant background in film or media studies. There were two Indian PhD students from collaborating University of MICA in India, as well as two Iranian PhD students, studying at University of Tampere. Others were Master's degree students at University of Tampere.

3.2 Action Research

This study is an action research. Reason and Bradbury in their *Handbook of action research: Participative inquiry and practice* (2001) define action research as a participatory, democratic process concerned with the developing of practical knowledge for worthwhile human purposes; it seeks to bring together action and reflection, theory and practice, in the pursuit of practical solutions to issues of pressing concern to people (Reason & Bradbury, 2001). Thus, the action research requires an involvement of the researcher into a participatory action.

Action research usually consist of four cycles: planning, acting, observing and reflecting. As a researcher, I was involved in every cycle. Prior to the course me, Sirkku Kotilainen and Marjo Kovanen met and discussed the structure of the course, topics of the lectures and ideas for the assignments. During the course, I acted as a lecturer and an assistant teacher. At the same time, I was present on every lecture, observing the teachers and the students. Each day I filled in my research diary with personal observations.

Knowledge that comes from action research is a social construct, embedded within a system of cultural values, which promotes some model of human interaction (Brydon-Miller, Greenwood & Maguire, 2003). Knowledge in action research is obtained from doing, thus, it is practical, and it

serves people in their everyday life. A wider purpose of action research is to contribute to the increased well-being of each human and communities (Reason & Bradbury, 2001). Therefore, action research has humanistic purpose and, in the result, focuses on developing life in various parts of people alone and/or in groups.

In that there is a primary difference of action research from social science. The purpose of action research is not only to understand the social arrangements, but also to effect desired change as a path of generating knowledge (Bradbury-Huang, 2010). Thus, the knowledge, which results from an action research is not only practical, but also transformative, since it seeks the change in current human environment.

This study aims to influence the way film is used in education and develop a possible path of implementing film literacy in education. For the reasons described in the previous chapter, film should be studied, especially with focus on the international teaching and learning. Learning film literacy might help to develop one's taste, as well as affect the film industry. Thereby, this action research seeks practical and transformative knowledge as a result.

3.3 Research Data

This sub-chapter describes the research data collected for this study. Three of the course assignments (see Table 1) are this study's research data. These assignments are Film Life Study, Film Review Analysis and Learning Diary. Film Life Study assignment provides general outlook on film and film industry one had prior to the course, while at the same time it showcases the students' capabilities of critical thinking in film. Film Review Analysis showcases the critical thinking skills that one developed during the course. And Learning Diary provides an opportunity to analyze film literacy levels and skills from the perspective of students. Additionally, learning diaries present students' opinions on the course. Therefore, students' learning diaries are the primary research data for this study. In addition to the assignments, my research diary, completed throughout the course serves as research data.

3.3.1 Film Life Study and Film Review Analysis

Film Life Study pre-assignment served several purposes: introduce the students to the teachers and to other students, provide students' backgrounds on film for the teachers, and encourage the students to reflect on their film experience. While describing the films that they had seen throughout their lifetime, the students critically analyzed them and the influence it had on them. Some students, especially those who had background in film or media studies, focused on qualities of the films, while others concentrated on the messages the films had and the emotions it evoked. Thus, the students showcased their critical thinking skills towards film prior to the course.

Film Review Analysis assignment was designed to present how professional film critics analyze various films, what film analysis techniques and evaluation criteria do they use in practice. All students chosen the reviews of films that they had seen before. The guidelines for the students were to reflect on the specific film review, to critically comment on the methods used by film critique and to provide own ideas and suggestions for the film analysis. By linking the lecture on Film Analysis and this task, the students were expected to acknowledge that critical thinking skills in film differ from those in other media. When analyzing the film, one should concentrate not only on film context, but also on film form. Thus, the aim of the assignment was to improve students' critical thinking skills in film.

Both the assignments were designed to showcase students' critical thinking and analysis skills. Film Life Study, being a pre-assignment, demonstrate the skills prior to the course, whereas Film Review Analysis – during the course, after several theoretical lectures and practical tasks. As a researcher I am interested in the changes that happened with students' critical and analytical skills, and how the course affected those changes. At the end, it might describe the influence the course had on students and the learning outcomes of the course.

Although, Film Life Study and Film Review Analysis are not the primary research data for this study, they provide insights on the changes that occurred for students, while completing the course. Developing critical thinking and analytical skills is a part of becoming film literate, thus it was one of the aims of the course. Therefore, it is crucial for me as a researcher to include it in this study.

3.3.2 Learning Diary

Yazdan Mansourian (2008) identifies learning diary as “records of learners' reflections on their learning activities which are developed by themselves and in their own words” (p. 691). In the

learning diary one describes own experience and opinions, as well as evaluates and analyzes the concepts and frameworks of the course. There are usually no strict restrictions about the style and the length of learning diary. Otilia Clipa, Aurora-Adina Ignat, Mihai Stanciu (2012) mention that the learning diary helps students to come up with new ideas, to reflect on carried out activities and the overall studying process, while simultaneously it helps researchers to study learning experiences of their students.

While planning the course, Professor Sirkku Kotilainen, me and Marjo Kovanen agreed on learning diary as a final assignment of the course. In addition to the guidelines, we designed a set of questions that students could have covered. These questions were designed as the guidelines for students, however answering all of them was not mandatory. These questions were:

1. How did your level of film literacy change throughout the course? What did you learn during this course (the most important aspects from your perspective)?
2. Did you have any challenges in learning?
3. How do you understand the concept of film literacy?
4. What do you think about using film in education?

Additionally, we asked to refer to at least three articles that were provided in Further Reading's folders on course's Moodle page. Those articles were selected by lecturers and provided deeper view on the topics covered during the course. There were no regulations on which articles to choose, only that the chosen articles must be from Further Reading's folders. Since for most of the students writing a learning diary was a new experience, we provided links to the guidelines for writing learning diary, as well as answered students' questions regarding the matter.

We asked students to write 8 to 10 pages, although this regulation was not obligatory to fulfill. The deadline was 31st of August at 11:55 PM, thus students had almost two weeks after the last lecture of the course to complete an assignment. Out of 10 students of the course, 9 provided the learning diary.

Students' learning diaries are this study's main research data. One of the objectives of Film Literacy course was to increase students' levels of film literacy. In learning diaries students described what they seen as the personal level of film literacy before the course. Later they proceeded on analyzing the changes that occurred during and after Film Literacy course. At the same time, they mentioned specific topics that interested them the most. Hence, students were asked to personally measure the changes of own levels of film literacy and reflect on them in form of learning diary.

3.3.3 Research Diary

Altrichter et al. (1993) describe research diary as one of the most common and useful research methods. They mention several advantages of research diary: it is easy to organize, it is useful for data collection (observations, description of context and conditions of action), and it may reflect the development of the research and personal ideas and insights. Research diary presents a useful way of collecting the data and personal insights as the action is happening.

Altrichter et al. (1993) provide several suggestions for completing research diary.

1. It should be personal.
2. It should be written regularly and soon after the action.
3. It should be used throughout whole research.
4. It should be remained private.
5. Self-censorship is redundant.
6. Each entry should be accompanied by the date of the event and the context.
7. Since the research diary contains various degree of records, it should be convenient to organize it in useful way.

During the course, I had been completing the research diary, following the aforementioned suggestions. Each entry to the research diary was completed after a teaching day, usually at the evening. After marking the date, I continued with chronological description of what happened in the classroom. If the day involved my lectures, I usually critically analyzed my teaching style, as well as described what I perceived as students' reaction to lectures, discussions and assignments. It was crucial for me to analyze my teaching style for future improvements. In last paragraph, I usually described students' answers, questions and their contributions to various discussions. Overall, my research diary is 6 pages long, typed in Calibri font with size 12.

3.4 *Analyzing the Research Data*

3.4.1 Thematic Analysis

For this study I adopt thematic analysis method in analyzing the research data. Jennifer Fereday and Eimear Muir-Cochrane (2006) describe thematic analysis as “a form of pattern recognition within the data, where emerging themes become the categories for analysis” (p. 82). Virginia Braun and Victoria Clarke in their work *Using thematic analysis in psychology* (2006) provide the guidelines for completing the thematic analysis and describe what is a theme. For them, a theme “captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set” (p. 10). They continue by providing several steps for completing thematic analysis:

1. Get familiar with the data,
2. Generate initial codes,
3. Search for the themes,
4. Review the themes,
5. Define and name the themes,
6. Produce a report.

In case of this study I use different data: two students’ assignments (Film Life Study and Film Review Analysis), learning diaries (this study’s main research data) and my research diary. While reading through Film Life Study and Film Review Analysis assignments, I noticed the expressions of critical thinking skills towards film. I underlined the places, where the students expressed critical thinking and analyzed the films. I specifically focused on the language the students use, the flow of ideas and the topics they tackle. After reviewing the data, I understood that there is a visible difference in critical thinking skills presented prior to the course (Film Life Study) and during the course (Film Review Analysis). Thus, I decided to conclude the comparative thematic analysis of these two assignments. The results of this analysis are reported in sub-chapter 4.2 Learning Outcomes.

I used thematic analysis for analyzing my research diary as well. Research diary provides my personal observations, completed during Film Literacy course. After studying the research diary, I concluded that it offers three types of information: timeline of the course (the way lectures were structured, who was the lecturer, what were the topics of the lecture), observation on the teaching practices (the way my teaching was conducted, how did other lectures performed) and observation on the learning experience of students (how did students act during the lectures, what were the questions they asked, what were the opinions they expressed). These three types of information are the themes for thematic analysis. I continued to underline the parts of the research diary, where I express observations on specific themes. Thus, the research diary was decoded.

Film Life Study and Film Review Analysis, as well as the research diary are the supporting data for this study. The comparative thematic analysis of Film Life Study and Film Review Analysis may showcase one of the learning outcomes that the students had from the course. Thematic analysis of the research diary may provide additional information on the way the course was structured, the teaching was conducted and the students' learning experiences. The main research data for this study is learning diaries, the final assignment, where the students reflected on their learning experience and expressed their opinions on the course. The next sub-chapter explains the way learning diaries were analyzed.

3.3.3 Analyzing Learning Diaries

Learning diaries, completed by students of Film Literacy course, provide insights on how students perceived the teaching/learning experience, what they have learnt, what challenges they encountered and how did their levels of film literacy change. All these topics are relevant for this study and for the main research question, which is how to implement film literacy education on international level? To design comfortable learning environment for teaching Film Literacy, one must research not only from educators' perspective, but also from students' perspective. Students' opinions and comments on the ways the course was conducted would help to improve and develop the course. At the same time, it is crucial to analyze the impact the course had on students.

For the thematic data analysis, I developed the table (see Table 2) with several columns titled with the topics relevant to the research. These columns are: Learning Outcomes, Film Literacy concept, Challenges and Overall Opinion on the Course. (These topics are not themes in thematic analysis, because the students were originally asked to provide their reflections on these specific four topics.) The second row of the table is titled Quotes, where I put quotes and extracts (with a student number and a country of his or her origin) from the learning diaries according to the topics. The third row is titled Themes, and it showcases the themes that were defined after completing the thematic analysis of the quotes and extracts according to each topic. Hence, the outline of the table is as such:

TABLE 2. Analyzing of Learning Diaries: Outline.

Topics	Learning Outcomes	Film Literacy concept	Challenges	Overall Opinion in the Course
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Quotes				
Themes				

That table showcases the carcass for the analysis. Next table (see Table 3) serves an example to illustrate how I filled the table for analyzing learning diaries (see Table 2).

TABLE 3. Analyzing of Learning Diaries: Example.

Topic	Learning Outcomes
Quotes	<p><i>I especially liked <...> the one on genre, which by digging deeper into more specific types of film also introduced me to several films I had never heard of, and taught me something of the history of films I couldn't have learned from a more generalized look on film history. (Student 1, Finland)</i></p> <p><i>The other thing that I learnt is about film style and film Genre that was new to me and a little bit challenging. I understood what the film style is and film genre and what the difference between them is. (Student 5, Iran)</i></p>
Themes	Learning about Film Genres (the variety of them, the differences between genre and style).

As seen from the table, I list two extracts from different learning diaries in Quotes row. These two quotes showcase the influence the lecture on Film Genres and Film Style had on students. One student admits that the lecture broadens his/her knowledge about existing genres and films of these genres, while another student mentions that he/she learned new concepts such as film style and film genre and grasped on the differences between them. Thus, in the Themes row I wrote that one of the learning outcomes was the understanding of Film Genres.

Film literacy course was an action research of this study. I was involved in every stage of the course from planning to final evaluation. During the course, students completed several assignments, which aimed to foster their levels of film literacy and provide background on film education. Along with my research diary, student's assignments are the research data of this study. Film Life Study and Film Review Analysis showcase the development of critical thinking. Learning Diary represents

students' evaluation of their own learning experience and the changes in their levels of film literacy. Additionally, research diary provides insights about teaching practices and students' learning experiences. The following chapter presents the findings of analyzing this study's research data.

4 FINDINGS

This chapter describes the results of the action research conducted during Film Literacy course in UTA Summer School 2017. The chapter begins with the description of the new teaching approach that was designed for Film Literacy course, that is followed by the presentation of the learning outcomes of the course. Then the chapter continues with the description of several teaching film literacy practices for international educators, that were used during the course. Additionally, the chapter presents the challenges that the students had experienced, and then concludes with the mapping of the findings.

In this chapter I will use quotes and extracts from various assignments. The quotes would be referenced with the title of the assignment, number of the student and his or her home country (for example, (Film Life Study, Student 2, China)). All quotes are reported with authors' original spelling. Additionally, quotations from the research diary would be introduced throughout this chapter with reference to the day of the entry (for example, (Research Diary, 10.08.17)).

4.1 Linking Media Literacy Education and Film Theory

For designing the content of Film Literacy course, I used an approach that links media literacy education and film theory. Following Sonja Livingstone's (2004) four major points in understanding media literacy: access, analysis, evaluation and content creation (described in sub-chapter 2.3) and neoformalism film theory shaped by Kristin Thompson and David Bordwell (described in sub-chapter 2.2), I developed an approach for teaching film literacy. Film is a part of media, thus four major points in understanding media literacy may be adopted to study film. Film is unique form of media, and its uniqueness is presented within neoformalism theory.

During Film Literacy course, the students studied access, analysis, evaluation of films and participated in content creation. In the following paragraphs I will describe the adopted Film Literacy approach by focusing on these four major points.

Access

Sonja Livingstone (2004) states that access to media underdetermines its use. In film industry access is related to film development. However, as Thompson and Bordwell suggest, the access of film is tightly connected with film history. Neoformalists understand the development of film within historical context. Therefore, I decided to start the course with brief introduction to film history. The purpose of the lecture was to provide an overlook on the most significant movements, events, personalities and technological inventions throughout the history of film.

The succeeding lecture was titled Film Development and it focused on production, distribution and exhibition. During the lecture I described various scales of film production, provided historical and modern ideas for film distribution, and talked about the means of film exhibition (cinema theatres, film festivals, physical storage). I tried to incorporate both lectures together, to showcase how historical processes in film changed the way it is accessed. For example, in Film History presentation I mention Paramount decision that ended block-booking (the practice of selling several films in one package, instead of selling films on its own), and in Film Development presentation I returned to block-booking and elaborated on its origin and the influence.

Studying film accessibility from historical perspective provides the knowledge about the development and evolution of film. At the begging films were shown in large theaters with live orchestra, then after the rise of multi-plex with several screens under one roof, film became more accessible. Nowadays, people have no need to go out, having an opportunity to watch films at home. That progress contributes to growing influence of film, thus film access needs to be studied.

Analysis

Neoformalism describes two integral parts of film: film form and film style. The analysis of film form provides insights into film narrative. During the lecture titled Film Form and Narrative, we discussed how filmmakers present and develop the story and what tools they use for that. The aim of the presentation was to showcase the wide range of possibilities film form provides to filmmakers, as well as to present several examples from notorious films.

The analysis of film style contributes to understanding creative decisions behind camerawork, editing and different shot compositions (*mise-en-scène*). During Film Style lecture we discussed *mise-en-scène* and its aspects, as well as different dimensions of editing and various techniques used

in cinematography. Later we proceeded to film genres, since a genre is a set of formal and stylistic conventions, and discussed Western, musical, noir and slasher (a sub-genre of horror).

Evaluation

Starting from the 1970s film was regarded as a medium of communication that can make statements about the world (Ruby, 1976). Film was understood as a false mirror to the society, thus it was advised to be studied within the field of social science. That ideological approach took a critical look towards film and separated film form from film context by focusing only on the latter. Thus, evaluation of film as a media was completed mostly from contextual perspective.

Neoformalism presents four possible film meanings, in which film form and film context are connected. These meaning are: referential (basic plot summary, the story of the film), explicit (the main point of the film), implicit (interpretations of film topics, that might be presented only visually, or featured in small episode), symptomatic (interpretations of film that are related to social ideology). These meanings are derived from film, and some of them have a certain degree of an interpretation. For neoformalism to evaluate the film is also to interpret it.

During Film Literacy course students completed several tasks that introduced them to critical evaluation of films. Additionally, I presented lectures and follow-up discussion about four film meanings and possible criteria to evaluate the film. The aim was to showcase that film is not only about the context. Film form and film style contribute to film meanings likewise. At the same time, such tasks as Film Life Study and Film Review Analysis highlighted the importance of an interpretation during film evaluation.

Content Creation

Sonja Livingstone (2004) emphasizes three arguments for content creation in education: 1) people learn best about media by producing it, 2) people with practical skills are needed in media production, 3) people have the right to self-representation. All these arguments may relate to film. While producing a film, one can easily understand the importance of editing or camera position. Studying practical filmmaking might provide necessary skills for those, who plan for a career in film industry. Additionally, with film one can express his or her worldview, opinions and feelings.

Following that, it was crucial to have practical filmmaking tasks during Film Literacy course. We started with Camera-Pen task, that not only introduced students to the basics of video production, but also gave them an opportunity to express own feelings. Another practical task was a Kuleshov video effect, when students explored the power of editing. At the end of the course student had a chance to film own short films with professional equipment, thus obtaining the knowledge about actual film production.

By linking media literacy education and film theory into film literacy education approach, I aimed not only to develop a critical understanding of film, but also to present film as a complex form of art with its' language. The participants of Film Literacy course would expand their knowledge on film and develop own levels of film literacy. Film history lecture presents the evolution of film and put film within the context of time and space. Theoretical lectures provide the background on film and showcase film as a complex form of art with wide variety of possible creative decisions. Camera-pen task introduces students to video shooting and editing, while practical workshop enables the participants to make those possible creative decisions by their own and create a short film.

According to official curricula of University of Tampere one of the course objectives was to offer a framework for analyzing media from pedagogic perspective. By linking media literacy education (specifically Sonja Livingstone's work) and neoformalism film theory, an original approach in teaching Film Literacy was introduced. This approach acknowledges film as a part of modern media, however it also recognizes it as an independent form of art with own history and a set of conventions. This approach proved to be successful, judging by the learning outcomes.

Another important objective of the course was to boost student's levels of film literacy. After completing the course, students were asked to describe their understanding of film literacy concept and to reflect on their personal levels of film literacy. Several students describe the benefits of becoming film literate. One writes:

Film literacy as well as media literacy enables people to become an independent, confident, informed, critical audiences, thinkers and creators. It also shows its influence in people's social lives when they encounter other art contents or take part in social activities (Learning Diary, Student 2, China).

Film literacy is part of media literacy. It is the ability to deal with and understand the information we receive from films, and also a form of thinking. It enables people to critically analyse, interpret and create film content. Film literacy can be developed by film education, where people can not only learn and understand

knowledge of film, but also devote themselves to practices (Learning Diary, Student 2, China).

Another state:

Film literacy for me enables people to understand how the film and moving image texts that they make meaning, encourages them to watch films from a variety of sources and inspires them to create films of their own (Learning Diary, Student 3, China).

According to these quotes film literacy enables people to understand film, critically analyze it and create films of their own. This student states that developing film literacy provide an opportunity to understand how film influences people: “It is also a guide to shape the way you think and to understand the way film influences your thinking” (Learning Diary, Student 2, China).

Overall, the students agree that it is crucial for people to develop film literacy skills. One writes that film literacy should be implemented into education, without affecting other subjects:

I very much for the increased use of film in education, especially if it's accompanied by the teaching of film literacy, and with the caveat (which I assume has already been taken into account) that the teaching of film literacy doesn't weaken the teaching of regular literacy (Learning Diary, Student 1, Finland).

Another student, who mentions having no knowledge about film literacy prior to the course, explains that due to the universal nature of film, development of film literacy should be universal likewise:

Film is something we are all familiar with and have board access to. And many of it elevates the ordinary life and has the power to make us see life as never before. Film literacy should be a skill that allow me to deconstruct film to each element and appreciate it as a whole. I feel film literacy is something everyone should grasp, even just a little (Learning Diary, Student 6, China).

In their learning diaries the students described the positive changes in their levels of film literacy, and, moreover, their own growing understanding of the concept and importance of film literacy. Each of the participants found something useful, enlightening and thought-provoking during the course. The following sub-chapter presents the learning outcomes of the course that were achieved by adopting the Film Literacy education approach.

4.2 Learning Outcomes

1) Developing of Critical Thinking

The most mentioned learning outcome in the research data was the developing of critical thinking. Development of critical thinking is a required aspect of learning film literacy, especially considering that film literacy is a part of media literacy. Learning media literacy enables to critically analyze and comprehend media and the messages it produces. Same may be said about film literacy. Learning film literacy provides skills not only to analyze the messages the film produces, but also to understand creative decisions that were made to produce it. Because of that reason, developing critical thinking was one of the course objectives.

Prior to the course we asked the students to complete Film Life Study assignment, where they would not only describe their relationship with films, but also evaluate the films and the influence they had on them. While analyzing the films, the students described emotions the films provoked and how the films achieved those emotional responses. For example, this student describes the joy of watching science fiction films and experiencing new worlds:

The moment I found Blade Runner, I was so overwhelmingly happy. I feel this is the kind of film I have been looking for. Dark City, Blade Runner, the Matrix and 2001: a space odyssey they all leads you into a brave new world you have never seen or even dream of before. No matter how old you are, when watching these films, you are the little kid in a wide world again. They gave me this feeling that I am the 5 years old in front of a DVD player again and it truly marvels me (Film Life Study, Student 6, China).

Additionally, students paid attention to different audio-visual aspects of the films, for example, costumes and setting, in case of this student.

The most significant film I saw during my junior high years, and one that continues to be one of my favourite films of all time, was Amadeus. Despite the stellar story and acting, what struck me the most back then was the setting and costume design, and although I knew thanks to my viewing company that the events of the film were hardly true to life, I still found it absorbing in a manner I hadn't seen films before (Film Life Study, Student 1, Finland).

Furthermore, some students focused on the story, presenting it as the paramount aspect of any film.

In my idea the story itself is more important than special effects. I like to watch a movie that has value to watch at least two time for understanding their dialogs. In fact, the film should have a valuable story behind all actions (Film Life Study, Student 4, Iran).

Overall, the analysis of films in different Film Life Study assignments was quite surface. The students focused on emotions the films evoked and described various aspects of the films from like/dislike perspective. The assignment showcased that, although, the students were able to describe

some specific elements of the film and provide an opinion on them, they lacked critical analysis tools and skills. Film Literacy course aimed to improve students' critical thinking and analytical skills.

During the course there was a lecture on film analysis, in which I described four possible meanings one can derive from a film, according to David Bordwell and Kristin Thompson. Second half of presentation introduced several basic evaluation criteria, for example, coherence, complexity and originality.

One student reports on the value that presentation had:

Among the lecture, the description about evaluation of films was important to me. Before attending this course, I had seen many movies but for evaluating I just could say something positive or negative but when I knew the criteria of film evaluation, I think I am able to evaluate a film more reasonable (Learning Diary, Student 4, Iran).

The lecture was followed by the discussion, during which students mentioned that they rarely looked on films critically and tried to analyze films' meanings. In my research diary I report that during the discussion students were trying to derive four meanings from various films and judge familiar films from different evaluation criteria (Research Diary, 15.8.2017).

Apart from the lecture and the discussion, there was a task to read and analyze professional film reviews to view how film critics derive meanings from film and which evaluation criteria they use. For one student this task was specifically helpful:

The Film Review analysis was one of the best parts of the work. With it I had the possibility to understand what a review was, to read a lot of them and see how good reviewer write about film, how they sub line the problems and the good part of a film and the reference that they notice inside a work that for a person without experience is only a simple film (Learning Diary, Student 7, Italy).

Film Review Analysis assignment provides insights on how students had developed their critical thinking skills. During the lecture, we discussed that there are four types of meanings, and two of them involve a certain degree of an interpretation. Most of the students concentrated on the interpretations film reviewers completed while analyzing the film.

The reviewer interprets to the movie from the intentions perspective, on what the actual message of the movie is about and also on how the literary techniques used in the movie to portray it (Film Review Analysis, Student 9, India).

The interpretation that the author have about the film is that it go behind Sorrentino and Rome to take out from the new society the worst and in the same moment describe Rome in its mysterious part (Film Review Analysis, Student 7, Italy).

Reviewer expressed some important events and parts of movie that is so meaningful and try to summarize the movie with keeping the coherence and tried to clarify the explicit and implicit meaning of movie (Film Review Analysis, Student 5, Iran).

In some Film Life Study assignments, the students described that the message of the film is quite important for them. At that time, by the message they meant an explicit meaning, in other words, the point of the film. However, there are more possible meanings to a film, and a way to derive them is to interpret.

One student pointed out the importance of genre conventions. Genre conventions are guidelines that one can follow or go against from. Genre conventions create certain expectations for the viewers, thus going against them is a way to surprise the audience.

At the same time, he points out that Director Denis Villeneuve cast aside almost every “Independence Day,” “E.T.” and “Contact” cliché and makes a science fiction epic that breaks free of genre shoeboxing (Film Life Study, Student 3, China).

The lecture, following discussion and the Film Review Analysis task provided students an overlook of various techniques one can use for critical analysis of the film. An extract from one learning diary describe the impact this part of the course had on the student’s own level of film literacy.

The changes in my level of film literacy during this course is the development of critical thinking and independent exploring. I began to think about more diverse and wider aspects of film than before (Learning Diary, Student 2, China).

2) Expanding of Cultural Knowledge

Another frequently mentioned learning outcome was the expanding of cultural knowledge. Since Film Literacy course was an international one and had participants from various countries, it was pivotal for teachers to create a democratic comfortable environment within the class, where students were free to express their opinions, thoughts and believes. Thus, they would have opportunities to interact with each other and constantly exchange the information.

During the introduction lecture we asked students to discuss their Film Life Study assignments. We decided that students would form several groups of two and discuss similarities and differences of their assignments, and later present the results to others. Students had 15 to 20 minutes to discuss and prepare oral and/or visual presentations. In my research diary I state:

Many found similarities in their tastes for films, watching animation as kids, rebelling in youth, while watching horror, and then later transfer to almost all

movies of any genres, when turning to adult. The differences that were mentioned were focused not only on own film experience, but on the film culture of specific countries. People from Iran, India and China talked about the current state of their national film industry and how it affected movies they watched (Research Diary, 7.8.2017).

The differences related to the cultures the students were raised in. Someone had access to certain films, while others had not. That presented the idea that film culture varies in separate places, and something that might be usual for one is completely unknown for another. Simultaneously, the discussed similarities showcased that cultures do not exist in a bubble, that there are connections between them.

For the closing seminar we asked students to prepare short presentations about something of their interest that relates to their home countries' film culture. The objectives of the seminar were to let students be presenters and to let them be introduced to other cultures. The seminar explored diverse topics, some of which were unfamiliar to both students and teachers. The seminar was repeatedly highlighted in learning diaries:

One of the most interesting session was the last session that participants were presenting their own interest about the film in their country (Learning Diary, Student 4, Iran).

According to different presentation from various countries and cultures I got some information about what is popular in some countries and which style or techniques are used in their films more (Learning Diary, Student 5, Iran).

<The seminar>, when everyone of us has the chance to introduce the cinema in our home country and the chance to know what cinema like across the globe. I think this presentation is a great way to break bad stereotypes and send out new messages (Learning Diary, Student 6, China).

Seminar on Film Cultures was informative and inspiring. It provided an opportunity for students to speak about film culture in their own countries. It also showcased how rich and different film culture is, and how significantly it varies from one country to another.

As teachers we created several opportunities for students to express their native cultures and explore other cultures as well, so that students would expand their cultural knowledge during the course. Students' learning diaries showcase that the goal was achieved.

Students in the class had the different background in the field and experiences. It caused we can find out many experiences from the different groups. Doing something as a group, made us to get more familiar with each other's culture (Learning Diary, Student 4, Iran).

Students were introduced to the many faces of film in various cultures. Additionally, students mentioned that some cultural stereotypes were broken, while the cultural knowledge was broadened. During the discussions students focused not only on film, but also on politics, female rights, gender issues, parenting and economical state in various countries. Sometimes lecturers, who represented diverse cultures, joined those discussions. Thus, the course provided students an opportunity to extend their cultural knowledge.

3) Experiencing Practical Filmmaking

Film Literacy course had several practical tasks: Camera-pen, Kuleshov effect video and Film Shooting Workshop. Camera-pen served as an introduction to mechanical principles of filmmaking: shooting and editing. For some students this task was one of the first opportunities to complete a practical video making. One student mentions in the learning diary:

I had never even filmed a video with my phone before, let alone tried shooting an actual short film. Even in such a short time, I learned something about practical film-making. The first exercise, the camera pen video, made me truly understand the difficulties of filming outside in a crowded place, especially when you're filming something timing-sensitive and also wish to preserve the audio track (Learning Diary, Student 1, Finland).

Another student describes the outcomes of this task:

When I was making a video of my first impression, I tried to recall every detail of my memories first and then go out to investigate the things around my daily life. During this process, I experienced my life in a richer manner and dwelled deeper into my thoughts (Learning Diary, Student 2, China).

Kuleshov effect video assignment introduced students to creative editing. This task helped students to understand that editing is something more than simple juxtaposing of different shots. With editing one can create a set of different meanings. Students were enthusiastic about this assignment and developed a set of curious videos that were later uploaded to Moodle. This quote from one learning diary express the excitement one student had with Kuleshov effect task:

Kuleshov was a genius when he thought about the different images and the effect that these could be have on people. <...> Using images in different ways we can understand how people react and studying it we can arrive to create a new way of representation and to create sentiments without that the audience understand why they feel like that. I want to go deep in this study also after the course (Learning Diary, Student 7, Italy).

At the end of the second week of the course students had a practical film shooting workshop with MA, film education expert Maikki Kantola. She provided students with film equipment (cameras, recording microphone) as well as laptops with professional editing software. She started the workshop with short lecture, during which she explained various aspects of camerawork, some of which we had covered during the course (for example, camera position). After giving instructions on how to use the equipment, she separated students into two groups and let start working.

There were four stages of the workshop: first – the lecture, second – developing a story and a storyboard, third – shooting, fourth – editing. During the second and the third stages students worked independently, however, during the editing Maikki assisted to both groups. At the end of the workshop two short films were presented, and on the following day they were uploaded to Moodle.

Film shooting workshop was an exciting task for students, as they expressed it in their learning diaries:

Experience of preparing scenario and shooting that was a day of full of new experiences and interesting too (Learning Diary, Student 4, Iran).

All the work with Maikki gave me the possibility to understand how certain things have to be made and how you have to take some shots. <...> I did a film. I did a short film with actors, story, development and conclusion. I was really happy and I want to do it again (Learning Diary, Student 7, Italy).

<I> feel that practical film-making is the best possible way to learn to understand film, bolstered by theory (Learning Diary, Student 1, Finland).

In addition to that, students had a chance to experience collaborative work with members of diverse cultural backgrounds. Filmmaking is rarely a one-person job, mostly it includes several professionals working together as a team or set of teams. Moreover, especially in case of large-scale productions, members of the team might come from various cultural backgrounds. However, despite of all the differences they need to work together to complete the final product. Film Shooting Workshop showcased that to the students.

4) Broadening of Theoretical Knowledge

The course had several theoretical lectures, where, according to neoformalism film theory, various parts/devices of film and their interrelations within historical context were studied. Judging by students' learning diaries, everyone expended own knowledge on film, however each student derived something specific and unique for him/herself from theoretical lectures. Out of all presented

theoretical lectures Film Genres and Film Style were the ones that proved to be the most beneficial. Students expanded their knowledge on different genres and understood genre as a set of conventions. One student describes theoretical learning outcomes of the course:

The other thing that I learnt is about film style and film Genre that was new to me and a little bit challenging. I understood what the film style is and film genre and what the difference between them is. Film styles are recognizable film techniques used by filmmakers to give specific changes or value to their work. It can include all aspects in making a film: sound, mise-en-scene, dialogue, cinematography, or attitude (Learning Diary, Student 5, Iran).

Another student states that learning more about horror genre was inspiring:

As I learnt more about the horror genre, an important realisation dawned on me. This realisation is that the horror genre could be used as a means to provide a cathartic moment for viewers in the audience who have had a traumatic experience (Learning Diary, Student 8, India).

Film History lecture provided the knowledge about overall ideas of historical processes in film. Several students described how fruitful the lecture about film history was. A student mentions: “During the first week of the course I learnt some fundamental and basic issues about film like film history and film development” (Learning Diary, Student 5, Iran). Other student states: “From the film history and development courses. I get a map of how the world movie developed” (Learning Diary, Student 3, China). While another student writes: “I partially learnt how film evolved and how a film is produced and distributed” (Learning Diary, Student 7, Italy). As seen from the quotes, film history lecture provided overall ideas of historical processes in film.

Film form and film narrative lectures were quite informative for some students. They report:

“I didn’t know all the form of narrative particulars that could be implemented by using a certain style (like the particular of the time, used in different construct to give some feelings to who watch)” (Learning Diary, Student 7, Italy).

Film form and narrative is very useful to me. Though it’s very short and fundamental, it really gives me the general idea of different parts of film. Some of them is very elusive that I have rarely paid attention to while watching the film... . After the presentation, I went back to this film and found it’s even more genius than I thought it was (Learning Diary, Student 6, China).

The lastly quoted student also mentions specific topic from presentation, writing that “diegesis and nondiegesis is another part that I was drawn in this presentation” (Learning Diary, Student 6, China), and later continues exploring these dimensions of narrative based on personal film experience. The total world of the story action in film is diegesis, while credits and intertitles, for

example, are non-diegetic. Filmmakers may choose to play with these dimensions, for example, by changing film’s soundtrack from non-diegetic to diegetic.

In addition to lectures, students were asked to complete several group tasks, where they would adopt theoretical knowledge in practice. Students completed story and synopsis task, during which they created their own stories within conventions of different genres. Additionally, they filmed Kuleshov video effect, that helped them to explore how editing creates different meanings.

The following table sums up the presented results and showcases four types of the learning outcomes the students had with a brief description of them.

TABLE 4. Learning Outcomes of International Film Literacy Course

Learning Outcomes	Description
Development of Critical Thinking	Skills and knowledge that enables not only to critically comprehend the messages from film, but also to analyze its artistic value.
Expanding of Cultural Knowledge	Knowledge about the position of film in various cultures, as well as knowledge about some cultural norms, traditions and beliefs in distinct countries.
Experiencing Practical Filmmaking	Knowledge about practical filmmaking: shooting and editing video, working with professional sound equipment, completing creative decisions.
Broadening of Theoretical Knowledge	Knowledge about theoretical aspects of film, such as film genres, film style, mise-en-scène, film narrative.

As the table shows, four distinctive types of learning outcomes were derived from analyzing this study’s research data. Development of critical thinking was the most frequently mentioned. Additionally, students expended their knowledge about distinct cultures, as well as received practical and theoretical knowledge about filmmaking. During the short two-weeks course the students received knowledge that is connected to media literacy education (developing of critical thinking),

film education (practical and theoretical knowledge) and intercultural perspective (expanding of cultural knowledge). That was achieved by new teaching approach adopted for the course.

4.3 Teaching Film Literacy Practices for International Educators

Film Literacy Course was international. The team of teachers represented various countries. I – Russia, Professor Sirkku Kotilainen, Marjo Kovanen and Maikki Kantola – Finland, and visiting scholar Han Youngqing – China. During the lectures and discussions, we shared our cultural knowledge and experience together with students and achieved expansion of participants' knowledge about various cultures and the state of film in there.

The team of students was international likewise. For the course we welcomed students of any nationality and any cultural and scientific background. At the same time, we did not provide any age or gender limitations. The course had PhD students and Master's degree students, it had students with background in film studies and students with background in unrelated to film industry majors, and it had people from different corners of the world. In the international class it is pivotal to create a comfortable and democratic environment for students to share their opinions and experiences. Our efforts proved to be successful as seen from the learning outcomes of the course. This sub-chapter explores the teaching practices that were adopted for an international course and helped to achieve the aforementioned learning outcomes.

Film Life Study

The concept of Film Life Study was introduced by Professor Sirkku Kotilainen during our meeting in the planning stage (on media life study, see Tuomo Turja, 1992 and Kotilainen, 2001). The idea was to ask students to describe their personal experience with film in autobiographical manner. The guideline for this task, composed by Marjo Kovanen, stated:

You can start, for example, by recalling your first film memory and first cinema experience. What do they mean to you? Are they positive or negative? During the writing you can also use these questions for guidance: What are the most memorable films you saw in your preschool years, school years, teenage, adulthood? Have some film significant meaning in certain points of your life? Which people or events have influenced in your film taste? etc.

We made Film Life Study as a pre-assignment, that was sent to students two and a half weeks before the course. At the same time, we planned to use Film Life Study during the course. During the first lecture we asked students to form small groups and discussed their experiences with focus on similarities and differences, and later describe the outcomes of their work in small presentation.

Overall, Film Life Study and following discussion on similarities and differences are useful teaching practices that helps 1) to perceive personal film experience, 2) to introduce students to teachers and to each other, 3) to establish similarities and differences between various film cultures.

Camera-pen (Kamerakynä)

The concept of camera-pen was introduced by Alexander Astruc in 1948 as a new form of audio-visual language. In recent years Finnish film and media pedagogue Ismo Kiesiläinen developed the concept of Kamerakynä, basing it on the work of Astruc. Ismo understands camera as an educational tool, that can help students to explore, to think and to express their thoughts (more on Camera-Pen, see Kiesiläinen, 2017). For Film Literacy course we adopted the idea of Kamerakynä and asked students to create short (max. 3 minutes) videos about their first impressions of Tampere. Students were advised to use mobile phone cameras and simple editing programs available online.

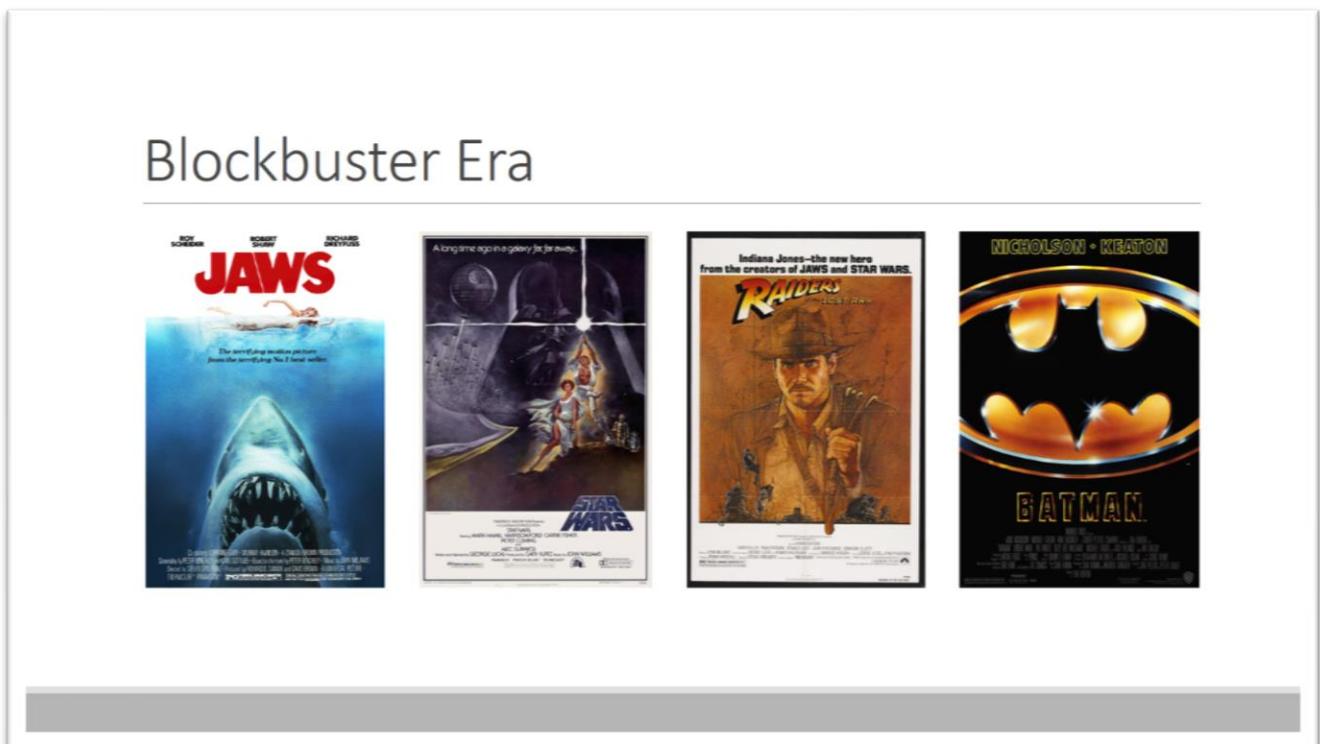
The task had two stages. First stage was to complete a video and upload it to Moodle or any other video hosting website. Second stage was the screening of videos and following discussion at the beginning of the second week of the course. Originally, the aim of the task was to introduce students to video shooting and editing practices. However, the screening and discussion uncovered the international aspect of the task. Quoting my research diary:

Usually, students paid attention to something that they were not used to in their home countries. Some students focused on large amount of wild birds (seagulls, ducks, pigeons) in Tampere, and mentioned that in their countries it is hard to find so many wild birds in cities. Many students focused on Finnish nature, specifically forests and lakes, saying that cities in their home countries are not that green and do not have large amount of clean water (Research Diary, 14.8.2017).

The discussion was fruitful, since it provided a glimpse to students' home countries. Overall, Kamerakynä task about first impressions is a teaching practice that allows international students to get introduced to video shooting and editing and to introduce some aspects of their own cultures.

Visual Presentations

To develop film literacy is to learn not only practical aspects of filmmaking, but also theoretical ones. Frank Tomasulo (1997) suggests using slides to present visual examples for theoretical elements of filmmaking, for example, mise-en-scène. Following that, I decided to use great amount of materials in my PowerPoint presentations. Most of my slides had little amount of text in favor of screencaps, pictures and links to videos on YouTube video hosting website. Every idea that was introduced to students had at least one visual example.



PICTURE 2. An example of slide from Film History PowerPoint presentation.

Visual presentation during Film Literacy course is a powerful teaching practice, since it showcases the examples of abstract theoretical aspects of filmmaking. However, as Craig and Amernic (2006) point out, the effectiveness of any presentation depends not only on the quality of visual examples, but also on the communication skills of presenter. They suggest incorporating active interactions during presentations. After presenting visual examples, screencaps or videos, I asked students to analyze them and share their opinions on it. An extract from my research diary describes interactions I had with students:

The most important thing for me was to present theoretical knowledge in effortless way, so I had a lot of visual examples, and explained many things several times. Students were engaged. After every video I asked them, what did they see, why do they think I showed it, and all the answers were correct. I was very glad to hear that, because it means that they understand and follow my presentation (Research Diary, 10.8.2017).

In international class it is recommended to have presentations with more visual examples, rather than text. The presenter should carefully guide students' attention throughout those examples, allowing students to understand and comprehend the ideas behind it. Moreover, the presenter should actively interact with students, allowing them to express their thoughts, opinions and questions.

Group Tasks

In addition to theoretical lectures and practical assignments, Film Literacy course had several group tasks and discussions within the classroom. The group tasks completed at the end of the lectures were designed according to the topic of the lecture. After the lecture on film genres, students were asked to create their own stories within some genre conventions. After the lecture on film style, students were asked to complete Kuleshov effect video.

During group tasks, students were asked to pick their own groupmates. Expectedly, students picked their friends or people they knew the most. It enabled to create a friendly atmosphere within the group and minimize the possibilities for clashing opinions and arguments. According to my research diary, students were excited about group tasks that involved some creative decisions making process. For example, this was written about film genres group task: "students felt genuinely interested and happy about the task, they were smiling, joking, trying to be as much creative as they can" (Research Diary, 10.8.2017).

Creating own story and Kuleshov effect video are advisable, but not obligatory tasks to complete. It is of paramount importance to establish small group tasks in general, that would allow students to use theoretical knowledge in practice, while enabling them to interact with each other. However, it should be noticed, that group work might be stressful for some people, and they can experience challenges with sharing own opinions.

During Film Literacy course, we asked students to form groups by themselves, so that they would be comfortable with teammates. Despite of that, several students expressed the difficulties they experienced during the group work. One student mentions the encountered limits of group work during the Kuleshov effect video task: "I had a lot of ideas that were stopped only by the group with which I worked" (Learning Diary, Student 7, Italy).

To conclude, group work might be challenging and, as Reijo Kupianen (2015) points out, students might spend most of the time arguing. However, it is also a powerful teaching practice that might enable students to foster their knowledge and to get familiar with each other. Although, several

students experienced the difficulties with working in groups, many expressed joy and excitement of working and creating something together.

Seminar on Film Cultures

For Film Literacy course we decided to put seminar for the last day of the course, so that students would have time to think about the topics and create visual presentations. At the same time, we introduced the task already during the first lecture of the course. Thus, students had almost two weeks to develop the presentations. The official guideline for the task, published on Moodle, stated:

For the closing seminar we ask you to prepare a short visual presentation (max. 10 min.) about some specific topic of cinema in your own country. You can choose to talk about film directors, actors, producers, movies, you can analyse current issues in cinema industry, or present historical perspective of national cinema. The choice is yours.

Although students could upload their presentations on Moodle, every one of them brought portable USB sticks to the class. During the seminar, the only obstacle was time limitation. Unfortunately, we could not allow students to present for more than 10 minutes, thus, sometimes, the presentations were cut short or several slides were not elaborated on. Due to that, we asked students to upload all the presentations later on Moodle, so that others would have a chance to look more thoroughly on them.

This sub-chapter presented several teaching practices that proved to be successful in establishing international film literacy course. To sum up, there is a table of five teaching practices and instructions for them.

TABLE 5. Teaching Film Literacy Practices for International Educators.

Teaching Practice	Instructions
Film Life Study	Create a personal reflection on relationship with film throughout your life. Think about your first film and first cinema experience, the most memorable films you saw. Try to answer how did film influence your life and who or what influenced your film preferences? Assignment can be

	done in form of written essay or video. Number of pages or duration of video is unrestricted.
Camera-pen (Kamerakynä)	Use your mobile phone camera and film video. Do not worry about quality, narrative, editing, but try to use camera as a tool that represents your thoughts and feelings. You can use simple editing applications available online, or you can film video in one shot. The duration of video is decided by educators. After students complete the videos, arrange the screening of their works with following discussion.
Visual Presentations	Create PowerPoint or any other presentation with a large amount of visual materials (pictures, screencaps, videos) that serve as examples for the introduced concepts. While presenting, interact with students, by asking them to explain what they see, to analyze it and express their opinions or questions.
Group Tasks	Allow students to choose their own groupmates. After giving the task, walk around the groups, checking on the progress and providing some advices, if necessary. Be aware, that group work might be challenging for some students.
Seminar on Film Cultures	Develop presentations about topic of your choice that is connected to film culture in your home country. You can present about people, films, movements, issues and history. The choice is yours. The duration of presentation is decided by educators.

The table showcases the teaching practices that were adopted for Film Literacy Course and proved to be beneficial, as judged by students' learning outcomes. Film Life Study, Camera-Pen and Seminar on Film Cultures are the most useful out of five, since they present a direct opportunity for students to voice their experiences, opinions and ideas. At the same time, they allow to practice writing skills (Film Life Study), practical video producing skills (Camera-Pen) and oral presentation skills (Seminar of Film Cultures). Visual presentations allow educators to minimize the issue of possible language barrier by presenting various visual examples, while group work provides an opportunity for students to become more familiar with each other and develop a connection between themselves.

4.4 Challenges of Film Literacy course

During the course students encountered several challenges that disturbed their learning experience. The main complaint was about strict time limits that were dictated by UTA Summer School format. The course lasted only for two weeks with four teaching days per week. During that time, students were exposed to the large amount of information, mostly unfamiliar to them. The schedule was quite intense for students, especially for those, who were taking several courses during the Summer School. Students had to not only be present during the lectures and participate in discussions and group tasks, but also complete homework and read articles. Students mention:

We had class almost every day and every day we had at least one assignment for next day. It was a little stressful for me. In fact in these two weeks I couldn't do anything more than those assignments (Learning Diary, Student 4, Iran).

<The challenge> is the short time for completing assignments and tasks. Some of them were required to be finished in one or two days and the class was taken almost every day (Learning Diary, Student 2, China).

I must confess I found the amount of homework we were expected to do in such a short span of time rather grueling (Learning Diary, Student 1, Finland).

Another challenge that was frequently mentioned in learning diaries was reading professional articles that targeted some narrow topics related to film. During and after the course students were asked to read several articles about film. They write:

When we were asked to read article, I had the problem. It is natural every article needs a professional language and knowledge about it (Learning Diary, Student 4, Iran).

The biggest challenge in learning was to read and understand the academic articles independently, which was not only due to the language, but also because of the complicated aspects and opinions. Therefore, it took time to understand and think about (Learning Diary, Student 2, China).

As seen from the last quote the challenge of reading articles relates to the challenge of time. Time restrictions while reading articles, combined with complicated nature of language, pressured the students.

Time restrictions also affected teaching process. On the second day of lecturing I was supposed to give lectures on film history and film development, and introduce the Camera-Pen task. Due to the time limit, I could not perform a presentation about film development. Eventually, I posted the

PowerPoint presentation file on Moodle for an independent study. Professor Sirkku Kotilainen encountered the similar challenge, when she was giving her lecture on practice-based research. Additionally, during the final seminar we limited students to prepare only 10-minute presentation.

The described challenges suggest that film literacy course should be conducted within a longer period, rather than two weeks. Students should not feel stress and pressure and should have enough time for completing assignments. Film has a complicated language that requires time to observe, understand and comprehend. Additionally, there should be more time for reading academic articles and understanding them. Some of the language might be hard to read, especially if the text is not on one's mother-tongue (what usually is the case in international class).

4.5 Mapping the Findings

Film Literacy course conducted as a part of University of Tampere Summer School was joined by people with various life experiences, academic backgrounds and professional interests. They represented various age groups, genders, nationalities and academic levels. These people joined the course to learn more about film, improve own levels of film literacy and get introduced to modern teaching practices in film education. After two weeks of lectures, assignments, practical workshop and seminar, they presented their final reflections on personal learning outcomes of Film Literacy course. The following table presents teaching practices that helped to achieve each of the four learning outcomes.

TABLE 5. Learning Outcomes and Teaching Practices to achieve them

Learning Outcomes	Teaching Practices
Development of Critical Thinking	Film Life Study and following discussion on similarities and differences; Film Review Analysis; Lecture on Film Analysis (four meanings and evaluation criteria)
Expanding of Cultural Knowledge	Film Life Study and following discussion on similarities and differences; Camera-Pen; Group Work; Seminar on Film Cultures

Experiencing Practical Filmmaking	Camera-Pen, Film Shooting Workshop
Broadening of Theoretical Knowledge	Visual presentations of Film History, Film Development, Film Form, Film Genres, Film Style

The table showcases that students developed critical thinking towards films that takes into the account both film form and film context, by completing Film Life Study, Film Review Analysis assignments and participating in the Film Analysis lecture. They expended their cultural knowledge by constantly sharing and discussing individual experiences, cultural traditions and norms with each other. Students got introduced and developed practical filmmaking skills, by completing various tasks and participating in film shooting workshop. And theoretical lectures provided knowledge about various aspects of film as an art form, such as film history, film form, film style, film genres.

These learning outcomes were achieved due to the new film literacy education approach that linked media literacy education and neoformalism film theory. The film literacy education approach was adjusted for an international class, thus several teaching practices were designed and featured in the course. Film Life Study, Camera-Pen and Seminar of Film Cultures inspired the expansion of students' cultural knowledge, while group work and visual presentations supported their learning experience. Film Literacy education approach proved to be successful and beneficial for students. Upon completing the course, they realized the improvements of own levels of film literacy, as well as the importance of teaching and learning film literacy.

Comfortable and democratic environment created by the international group of professionals in various fields of media education resulted in positive outcomes for the students. From the first lecture students were welcomed to share their own experiences and feelings, engage in discussion on various subjects, express their opinions and ask questions. However, due to the time limitations of the course students experienced stress and pressure. The amount of work they were expected to complete, and the short deadlines presented a challenge for students, as well as for educators.

The results of this action research showcase different learning outcomes that students experienced by studying film literacy. These learning outcomes justify film literacy education approach and several teaching practices that were featured during the course. Therefore, this study's findings provide the information on how to teach film literacy for international educators.

5 EVALUATING THE STUDY

5.1 Research Ethics

This study is an action research, and action research involves interaction between the researcher and the participants. That makes the aspect of ethics crucial. Williamson and Prosser (2002) present three important ethical questions in action research. The first question concerns confidentiality and anonymity considering close communication between researcher and participants. Researcher needs to provide strong guarantees that data collection and analysis would be confidential and anonymous.

The second question is about how meaningful is the informed consent? Informed consent implicates the participants willingness in contribute and support researcher's idea. Since action research observes specific issue in development, researcher and participants cannot anticipate the outcome of the action. It is possible, that at some point the action itself and the changes that are happening may appear challenging for participants. Researcher should acknowledge this possibility.

The third question is how can researcher avoid causing harm to participants? Researcher needs to openly discuss his or her ideas with participants and contribute to building overall trust. Carson et al. (1989) argue that action research is democratic and centers around collaboration, where each participant is treated equally and with respect. Thus, the possible issues and complications should be resolved through open and engaged discussion.

Film Literacy course was a part of my Master's thesis work. At the same time, it was a part of Marjo Kovanen's PhD research for her article *Transcultural Perspectives in Teaching Children's Horror Films*. Both my thesis and Marjo Kovanen's research are supervised by Professor Sirkku Kotilainen.

During the first lecture of the course, students were informed that the course is a part of research for me and Marjo Kovanen. Due to that, me and Marjo designed mutual consent papers. The consent papers we provided, clearly stated working titles of my thesis and Marjo's article and their objections. It described how we will collect data and explained that the data will be used for research purpose

only. In addition, we guaranteed that research results will be reported anonymously and confidentially. All students total of 12 signed the research consents.

5.2 Rigor

According to Ernest T. Stringer (1999), in this section of the study the researcher should provide readers with some evidence that the research was not superficial, biased, or insubstantial. He suggests reporting on credibility, transferability, dependability and confirmability, while completing an action research, to establish the trustworthiness of the study.

Credibility

“Credibility is established by prolonged engagement with participants” (Stringer, 1999, p. 176). In case of this study, I was present on lectures throughout whole course, as a lecturer or as an observer. At the same time, being a coordinator of the course, I was responsible for providing the needed information for participants and assisting them in their learning process. Triangulation of information was achieved by collecting data from multiple learning diaries, several students’ assignments, as well as from my research diary.

Stringer (1999) suggests reporting on member checking procedures that provide an opportunity for participants to review and verify the data used for the research. However, in case of this study, the data, which is primary students’ assignments, was completed personally by each student, thus making member checking redundant for the study.

Transferability

“Transferability is established by describing the means for applying the research findings to other contexts” (Stringer, 1999, p. 176). To report on transferability, the researcher should establish “thickly detailed descriptions” that enables audiences “to see themselves and/or their situations in the accounts presented” (Stringer, 1999, p. 176-177). This research was conducted in university environment and was completed in the form of the course. Some of the challenges that students experienced throughout the course might be applicable for the university learning process in general.

At the same time, the course was conducted during UTA Summer School, thus it provides insights on the organization of this event.

Additionally, this study suggests several teaching practices that are adopted by educators outside of the field of film education. For example, the importance of visual presentation, group works and discussions, as well as the completing of the learning diary as a final assignment of the course. And since film literacy education is a part of broad media education, students of media education can relate to this study and the concepts it presented.

Dependability and Confirmability

Dependability and confirmability can be achieved by clear describing of “the processes of collecting and analyzing data and provide the means by which readers may refer to the raw data” (Stringer, 1999, p. 176). The information about this study’s research data and the way it is analyzed is presented in sub-chapters 3.3 Research Data and 3.4 Analyzing the Research Data.

The examples of raw data are presented through anonymous quoting from students’ assignments (Film Life Study, Film Review Analysis and Learning Diary). Two examples of raw data are featured in sub-chapter 3.4.2 Analyzing Learning Diaries.

6 CONCLUSION

Each year the influence of film is growing bigger. We behave as characters from films, quote them as we speak and explore diverse cultures and countries through lenses of film. Film is a great form of entertainment that brings people together, and it is also a great form of art. During its' history, film established rich and sophisticated language, which, however, is remaining to be understood only by professionals. Film literacy education enables people from around the world to learn this language, to get more familiar with film and, thus, to learn to appreciate it. While film literacy education is celebrating film as a form of art, it also raises the critical perception towards film that takes into the account not only the content, but the overall form of the film.

The objective of this study was to develop film literacy education and offer an approach of teaching film literacy for international educators. This research was based on Film Literacy course that was conducted during UTA Summer School. The course adopted film literacy education approach that combined media literacy education and film theory. The findings of this study suggest that approach was successful, as students developed critical thinking towards film and learned theoretical and practical aspects of filmmaking. Film literacy education approach provides a new possibility within the field of film education. It allows students 1) to learn the basics of film history, film development, film form and film styles; 2) to complete creative decisions during actual filmmaking; 3) to establish critical thinking towards film.

Another important learning outcome of the course is the expanding of cultural knowledge. It was mentioned that research on film literacy education lacks the acknowledgement of students' cultural backgrounds. Globalization and the dramatic rise of immigration (Ranieri, 2016), as well as the openness of modern universities to international students, emphasize the need to acknowledge the teaching/learning practices in an international class. Film Literacy course was an international course that welcomed students from various places around the world. As educators, we developed democratic and comfortable environment in the class, we encouraged students to share their opinions and comments and we created several assignments that would assist in the expanding of cultural knowledge.

Teaching/learning in an international class is beneficial, although it is also challenging. One of the challenges that students encountered during Film Literacy course was the language barrier. Some of the students had difficulties with understanding academic articles on English, since English is their second language. For international students the language comprehension and competence are major difficulties during the studying (Robertson, Line, Jones & Thomas, 2000). It is important for an international educator to understand the language barrier, do not judge students for their language and encourage them to participate in discussions. As for reading academic English, the students should be provided with enough time to read and understand the text without stress or pressure.

This study showcased the viable way of teaching film literacy in international class. Additionally, it described several teaching practices that may boost the learning experience of the students. After completing Film literacy course, students themselves realized the importance of learning film literacy (see Chapter 4.1). Learning film literacy enables to appreciate the art qualities of film, while focusing on its context. It enables to appreciate the collaborative nature of film production, while focusing on exceptional talents of various individuals. It enables to appreciate film, while critically analyzing it.

Overall, this study calls for film literacy education to be included in media education policy. Since film is an international phenomenon that spreads its influence around the world, it is natural to study it in international environment. To do so, a change is required in teacher education for more agency-based film pedagogies (Kovanen & Kotilainen, 2018). Described film literacy education approach and several teaching practices provide valuable information for future international film literacy educators. At the same time, this study recognizes the need for film literacy education among adult population and suggests the teaching practices that are suitable for a university environment, as well as for adult education centers.

The presented film education approach is designed for university level; however, it can be used in other contexts. The teaching practices described in this study, for example, film life study or seminar on film cultures, are suitable for immigrants' classes. Through the lenses of film, they can introduce their own culture, while, at the same time, learn about other. Additionally, film literacy education may ease the assimilation process and develop understanding and acceptance of unfamiliar cultures.

Described film literacy education approach may be used in youth and children teaching, since film is a part of everyday life for people of all ages. A brief film history lectures, critical discussions about various films and film shooting workshops will showcase that film is not only a form of

entertainment, but it is complicated and yet fascinating form of art. At the same time, film literacy education among youth and children may influence the development of film tastes and watching habits.

This action research is a small step in developing film literacy education and film education in general, thus new research is needed. A natural progression of this work is to research on what policies and procedures are required for successful film literacy teacher education. What are the required knowledge, skills and behavioral patterns for a film literacy teacher? Additionally, more research on international film literacy education is required, for example, on teaching film literacy for immigrants.

In conclusion, film literacy education celebrates film. It inspires people to learn more about film, as well as to develop skills for describing and analyzing film and film industry in general. Undeniably, film is everywhere, and we should learn more about it, how it is done and what it can do. This research highlights the needs for film literacy education and describes a way of teaching film literacy for international educators. And hopefully soon in education, film will be used to study film.

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Appendix

Timetable of Film Literacy Course

This timetable includes the dates, the time, the title of the lectures, as well as some information about the lectures and assignments. The timetable is separated into two tables that show the schedule for each of the two weeks of the course: Table A6 and Table A7.

TABLE A6: Timetable of Film Literacy Course Week 32.

Week 32	Monday 7.8	Tuesday 8.8	Wednesday 9.8	Thursday 10.8
13:30 – 15:00	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)
	Introduction of the course and of yourself (teachers and participants).	Sergei’s lecture: Film History.	Marjo’s lecture: Introduction to Koulukino and film education.	Sergei’s lecture: Film Genres and Film Form.
15:00 – 15:30	<i>Break</i>	<i>Break</i>	<i>Break</i>	<i>Break</i>
15:30 – 17:00	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)
	Group work: Discussion of similarities between film life studies, presentation of the results.	Development of the film: production, distribution, exhibition. Introduction to Kamerakynä (Film Pen) – method. Task: create short video about first feelings of the arrival to Tampere. Deadline: Saturday at 23:00.	Children and Horror.	Group work: create a synopsis and/or storyboard of own story developed according to specific genre conventions.

TABLE A7: Timetable of Film Literacy Course Week 33.

Week 33	Monday 14.8	Tuesday 15.8	Wednesday 16.8	Thursday 17.8
13:30 – 15:00	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)	Film Education (A3110)
	Reflections of created Kamerakynä videos. Sirkku: Film literacy as media education	Sergei’s lecture: Film Style	Maikki Kantola Workshop	Closing Seminar (Sirkku, Sergei, Marjo)
15:00 – 15:30	<i>Break</i>	<i>Break</i>	<i>Break</i>	<i>Break</i>
15:30 – 17:00	Film Education (B2031)	Film Education (B2031)	Film Education (B2031)	Film Education (A3110)
	Ass. Prof Han’s lecture: “The “1551” Mode teaching of production documentaries” Sirkku’s lecture	Analysis of the film.	Maikki Kantola Workshop	Closing Seminar (Sirkku, Sergei, Marjo)