

Explore. Experience. Produce.

HANDBOOK FOR FILM EDUCATION



Valve
KULTTUURITALO

VALVEEN
ELOKUVAKOULU

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INTRODUCTION

TOWARDS EXPERIENTIAL, EXPLORATIVE, AND ACTIVE LEARNING



WHAT IS FILM EDUCATION?

“This has been my favorite thing at school” was written on a feedback form by a ten-year-old child after an animation workshop. The comment is proof of the pedagogical possibilities of using films in education. Learning through films is experiential and memorable. In a way, it has always been so, although the forms of film education have changed throughout the years. For instance, the advancements in technology have enabled the use of films as a tool in meaningful learning where activity, constructiveness, and collaboration between pupils are emphasized.

In fact, film education has existed as long as films have. At the turn of the 20th century, the Lumière brothers' films presented reality in a revolutionary way. For the first time ever, people could see motion pictures on the big screen. The film narratives were new to the viewers, and emotional responses were common. Although the narratives have become conventional and predictable, there are still films that surprise and resonate within us. For children, their film journey is only beginning. Thus, the film educator's role is important in introducing new film worlds to them.

In the 1920s, the aim of film education was to educate people on the appropriate social values: there were concerns for how the new technology might affect people's morals (Sihvonen 1988, 118–120). The first mentions of the term 'film education' originate from France in the 1920s (Fedorov 2008, 57). Gradually, the trend of aesthetic film education



developed, emphasizing the art and authorship of the films. A similar trend arrived in Finland in the 1950s as a result of audiovisual education work. Helge Miettunen was a Finnish pioneer who talked about audiovisual education as a means to acknowledge media in teaching. (Nevala 2014.)

Like media education, film education also has multiple approaches that may highlight, for example, criticism, protectionist views, aesthetic features and creative expression or film literacy. Film education often combines features of multiple different approaches. Traditional close reading methods can be used to study the language of films and critical analysis can be used alongside to study the contextual factors, such as motives and the target audience of the film. When creating one's own films one can use multiple approaches of critical media literacy to consider the production process from different perspectives.

The focus of this handbook is on learning, and the perspectives introduced have been chosen accordingly. One can simplify the matter and say that there are two trends which have their own approaches to learning. Traditional film education studies the films as an aesthetic piece of art and the main focus of analysis is on the narrative and the context of the film. This approach frames the film as an explicit subject of teaching and learning. With time, other media types have arisen alongside films, which in part changed how films and film education are perceived at school. Mass communication, communications, and media education are concepts that are used in observing how the children and youth of each era use media.



Nowadays, film education in schools is integrated into media and art education. The study of aesthetics, language, and authorship continue to be carrying themes, but a new trend has also developed. It perceives films as a tool for learning, whereas previously they have been seen as a subject of learning. A film acts as a tool when one learns more about a new topic through it. The idea of using films as a tool is not new—already in 1913, Thomas A. Edison said: “It is possible to teach every branch of human knowledge with the motion picture. Our school system will be completely changed in ten years.” (Smith 1913, 24.)

This handbook explores film education as a functional tool in media education. The pedagogics of ‘camera pen’ are introduced: the video camera can be seen as a similar tool as a pen, which is utilized to learn something new. Using films as a functional tool enables the working culture defined by the new Finnish National Core Curriculum for Basic Education. The working culture emphasizes the integration and dialogue of subjects, active participation of pupils, and the features of meaningful learning, such as activity, constructiveness, collaboration, intentionality, interaction, contextuality, reflectivity, and applicability. Combining filming and learning is experiential, explorative, and engaging as it uses and improves children’s media skills which they have already learned on their own time. Discussions about media skills often include civics and responsibilities, which every child and adolescent should be able to practice even before school—not only as a passive receiver, but as an active producer and interpreter.



The aforementioned approaches in film education are not mutually exclusive. Films are often perceived as an art form of aesthetic expression and narrative style. Trends, where films are perceived as a tool for thoughts and representation, have been less popular. (Kiesiläinen 2017, 8.) The connection between the approaches can be found by watching and analyzing films and through producing one's own films, as well as through exploring the history of films and the developments in narrative techniques. The different approaches enable enriching and varied experiences in film education where it is possible to watch, experience, and produce films.

AESTHETIC FILM EDUCATION

- films as the subject of learning
- film literacy, language, art, and authorship
- prominent figures
- important films in film history
- history of films
- analyzing films
- a theoretical approach

MEDIA EDUCATIONAL FILM EDUCATION

- films as a tool for learning
- integrating films into school subjects and environments
- supports the aims of transversal competencies
- production of audio-visual texts
- active citizenship
- observing the reality and expressing oneself
- interaction and communication
- a practical approach



THE CONCEPTS OF FILM AND EDUCATION

The definition of film has broadened throughout the years, and, nowadays, the definition may also include home videos recorded on a cell phone. In film education, the preferred term is motion picture which helps to avoid ambiguity when defining what a film is. All genres of motion picture are defined as films in this handbook.

The main principal in defining the term education is that the objective of the activity is to educate. Education influences psychological development and results in a change in the person. The change may be realized, for example, when the person learns to perceive films as a part of arts, culture, and language. It is stated in Elokuvakasvatuksen opas (Koulukino 2013), a guide for film education, that the aim of film education is to prepare pupils to acquire film literacy skills (Kovanen 2013, 23). An important factor in achieving the aims is creating an environment where the child can realize films as a part of culture, arts, and language. Individual realizations take the child forward on their film journey and develop their relationship with films. Additionally, the realizations influence other traits that change and develop in interaction with films.

THE VIEWER BECOMES THE PRODUCER

The digital breakthroughs in filming technology have made it easier for a viewer to become a producer. Nowadays, everyone carries a video camera with them at all times. Making one's own film is a sort of royal sport of film education. It combines learning the use of the video



camera with the language and authorship of films as a tool of self-expression, observation, and interaction. Making one's own films is an excellent way to learn to understand the film form and the art of films in the best way possible. Some years ago, making films at school was difficult and time-consuming. One needed a video camera and, in addition, cassette tapes, batteries, cables, and an efficient computer where the material could be edited and, finally, recorded back onto a cassette tape. If one wanted to distribute the films, the cassettes and DVDs were sent to shows and festivals. Today, films can be filmed, edited, saved, and distributed online using one device, such as a cell phone or a tablet computer.

Since smartphones have become common, so have photographing and filming. In recent years, the percentage of video data in mobile data has grown exponentially. Videos have become a popular format to record and share moments of daily life and celebrations. Consequently, social media is full of short video clips. For example, hundreds of hours of content is uploaded into YouTube every minute, and the content is viewed around the world as many as one billion hours a day. Some videos may become viral. They spread quickly around the world and millions of people may watch them. This has created new social trends such as vlogging and making YouTube videos. It can be said that film culture is very rich and diverse. As an art form, film is undeniably one of the most important ones of the last century, but, at school, its pedagogical potential is often forgotten—films are unfortunately only perceived as entertainment.



NATIONAL FILM WEEK FOR SCHOOLS AS THE BASIS FOR FILM EDUCATION

At its best, films can act as art, culture, and language. This handbook introduces these functions of films in three chapters which are Part 1: Explore (p. 14), Part 2: Experience (p. 26), and Part 3: Produce (p. 39). The chapters offer tools for film education, explore the pedagogics of film education, and answer the questions: What is film education? Why should film education be a part of basic education?

These chapters are based on the national curriculum of National Film Week for Schools in Finland. The artistic, cultural, and lingual characteristics of films are introduced in film education through the three themes, which are exploration, experience, and production. Although the chapters are independent, they also overlap and support each other in learning film literacy.

The National Film Week for Schools is a theme week for basic education pupils. During the week, the movies are used as a tool in learning various subjects as introduced in the pedagogics of camera pen. Additionally, the pupils familiarize themselves with the alphabet of narratives and cultural heritage of films by watching and making films. This has proven



to be a successful method in film education and phenomenon-based learning.

The materials and films for the film week can be found online at www.elokuvaviikko.fi (in Finnish). The teacher may choose the suitable materials for their class for the week. Films can be included in teaching throughout the school year and all of basic education. The goal is to introduce pupils to films as a form of art, culture, and language, and show them that films are a meaningful tool in learning and self-expression at school.



	EXPLORE	EXPERIENCE	PRODUCE
Contents	<ol style="list-style-type: none"> 1. Alphabet of narratives 2. Integration of film into various school subjects 	<ol style="list-style-type: none"> 3. Watching films 4. Observation, comprehension, and critical interpretation of film text and context 	<ol style="list-style-type: none"> 5. Fictional short film 6. Hit video - music video 7. Symphony of the City
Pedagogics	Camera pen	Film analysis	Learning by producing
Topics	<ul style="list-style-type: none"> - history of films and narrative techniques - unification of teaching - transversal competencies 	<ul style="list-style-type: none"> - cultural heritage of films - film analysis - watching films - film narratives - authorship 	<ul style="list-style-type: none"> - narration - audio-visual narration - creativity and self-expression - interaction - authorship
Aims	<ul style="list-style-type: none"> - producing, evaluating, and interpreting productions in various contexts and environments - observing the reality and surroundings via a video camera (representation, framing the space and time) - using equipment and software - joy of making and expressing - using information technology as an interactional tool and for researching, processing, and presenting materials 	<ul style="list-style-type: none"> - observing and recognizing fiction, fact, and opinion - exploring films from creator's, viewer's, and situational perspectives - experiencing and interpreting art and culture 	<ul style="list-style-type: none"> - using equipment and software - producing, evaluating, and interpreting productions in various contexts and environments - experiencing and interpreting art and culture - joy of making and expressing - conveying one's own thoughts and feelings audio-visually
Links to transversal competencies (National Core Curriculum for Basic Education)	<ul style="list-style-type: none"> - thinking and learning to learn (T1) - cultural competence, interaction, and self-expression (T2) - multiliteracy (T4) - ICT competences (T5) 	<ul style="list-style-type: none"> - thinking and learning to learn (T1) - cultural competence, interaction, and self-expression (T2) - multiliteracy (T4) 	<ul style="list-style-type: none"> - thinking and learning to learn (T1) - cultural competence, interaction, and self-expression (T2) - multiliteracy (T4) - ICT competences (T5)

PART 1:
EXPLORE

In media educational film education, the motion picture is seen as a tool for learning which is also utilized in the pedagogics of camera pen. The video camera and film are not the subject of learning, but a functional way to learn about new subjects. The methods support the pupil's active learning and interaction.



THE PEDAGOGICS OF CAMERA PEN

*I believe that the motion picture is destined to revolutionize our educational system...
The education of the future, as I see it, will be conducted through the medium of the
motion picture, a visualized education. – Thomas A. Edison, 1922*

Media educational film education supports the new Finnish National Core Curriculum for Basic Education, that was published in 2016, and its aims to achieve transversal competencies. It uses motion pictures as a functional tool for learning something new. Working is learner-centered, active, and functional. The given tasks are simple and completing them is usually fast and efficient. A common feature of the activities is that the pupils observe and explore the world through a video camera. The world looks different when observed through the loupe and screen of the camera. Attention is on the framed time and space—always one moment and frame at a time. In other words, the pupils' observations and tasks actively frame the reality. Additionally, the working requires creativity, self-expression, and interaction. The information is then compiled and shared audio-visually—like it was written by an audio-visual pen.

The pedagogics of camera pen perceive the video camera as a pen-like tool which is used functionally to learn new things (Kiesiläinen & Nevala 2011, 24). In 1948, film producer and theorist Alexandre Astruc stated that films are developing into an instrument of expression and its own special language, which an artist can use to express their thoughts in a similar fashion as with written language. Astruc claimed that films had only been entertainment until then. He named the new film era as *caméra-stylo*—camera pen. (Astruc 1995, 75.)



The camera pen can be used to write diary entries, poetry, stories, essays, or symphonies. One can also communicate, pass on information, and express creativity with it. According to Ismo Kiesiläinen, in the pedagogics of camera pen, films are used as a cognitive and constructive tool through which a pupil explores the world, thinks, and expresses their thoughts (Kiesiläinen 2017, 8). Teachers can integrate filming into various subjects which makes the learning meaningful, experiential, explorative, and functional as instructed in the Finnish National Core Curriculum for Basic Education. It may be appealing for the teacher to realize that the camera pen videos do not need to be completely finished productions. The videos may be hazy and, for example, compiled of notes written by different people or a vlog about daily life rather than an actual story. The camera pen tasks are often completed quickly. During further training on the camera pen, hundreds of teachers have been excited by the concept: “This is so easy!”; “It’s great that long projects are not required!”; “The tasks are so simple that one doesn’t need to be very skilled in media and technology to complete them.” The idea is not to release the creations nor grade them technically or artistically. The focus is on the contents and how they interact with the thoughts of the creator or creators. (Kiesiläinen 2017.)



Examples of functional integration of motion pictures into school subjects
More information at www.elokuvaviikko.fi (in Finnish)

SUBJECT	TASK
MOTHER TONGUE, LANGUAGES	Film objects whose names begin with different letters. Try to find as many objects as possible that begin with the same letter.
VISUAL ARTS	Film objects that are the same color. Consider what the colors are communicating in the visual environment.
MATHEMATICS	Film objects that have a geometric shape. Consider why it has the specific shape and whether it could have some other shape.
HISTORY	Create a short (approx. 2 minutes long) news broadcast or a piece of news that discusses a topic, event, or person that has been discussed in class.
BIOLOGY, ENVIRONMENT AND NATURE SCIENCES	Film seasonal features in your environment
GEOGRAPHY	Film landmarks on your way to school or near the school. Consider what the terrain tells you, are there dangerous areas on your way to school, are there multiple route options and which one is your favorite.

INTEGRATION OF FILMS INTO SCHOOL SUBJECTS

Ismo Kiesiläinen's *Kamerakynän pedagogiikka, opettajan käsikirja* (2017), a manual for teachers on the pedagogics of the camera pen, introduces five different ways to use the camera pen: 1. To explore and analyze the world, 2. To discern and demonstrate (language, concepts, and phenomena), 3. To produce and share (information), 4. To express and interact, 5. To realize and reflect learning



Kiesiläinen also introduces exemplary assignments for each of the aforementioned ways. Using a video camera as a tool of observation and exploration enables the integration of motion pictures into various subjects. Learning utilizes and develops the pupils' curiosity, imagination, and inventiveness and, additionally, their skills in problem solving, and data collection. Learning is active, and the focus is on the pupils' creative thinking in observation and transmission of information. In the pedagogics of the camera pen, filming is observing and making choices. Kiesiläinen describes that, traditionally, the pupil is facing a blank canvas that has to be filled according to the assignment or topic, whereas, in the camera pen assignments, the canvas is already full to begin with. It is the pupil's task to choose the elements that are suitable and film them. Additionally, Kiesiläinen compares written assignments and those of the camera pen: when starting a written assignment, the pupil asks how long the text should be, whereas in filming assignments the question is "How long can this be?" (Kiesiläinen 2017, 94.)

The assignments and the lesson plans of the explorative section of the National Film Week for Schools are based mainly on the pedagogics of the camera pen and on the transversal competencies of the Finnish National Core Curriculum for Basic Education. The lessons aim for experiential, explorative, and functional learning where the pupils are encouraged to use their imagination to realize, create, and apply skills they have learned outside of school to schoolwork. The materials for the explorative section include lesson plans for each school subject. The main idea is that the video camera is used just like a pen to portray one's own thoughts, observations, expressions, and explorations audio-visually. The child may not even realize that they are presented with a learning opportunity.



EXPLORING THE HISTORY OF FILM

At times, films can act as both the theoretical subject of learning and as a functional tool for learning. This is possible, for example, when the history of films is explored through first-hand production processes. The subject of learning can be the narrative or the characteristics of film media which are learned through producing one's own creative pieces. Consequently, the children get first-hand experience on the history of films and the developments of narrative styles. Production is simple, and the assignments enable learning about the history of films in an enjoyable way.

One may want to begin with the basics of film narratives, in other words the 'alphabet of films'. Once characteristics and layers of narratives are stripped away, only the fundamentals remain. The mind and learning are easily directed to them. The answer to the question 'What is a film?' can be found with simple assignments: one single assignment can be completed in only ten minutes.

The illusion of motion pictures is a central topic when one is exploring the fundamentals of film. One can get acquainted with them by creating so-called optical toys that were common in the 19th century before actual films were created. One simple example of such an illusion of motion picture is to draw two pictures of the same object with a small difference and then one can flick the pictures back and forth.



Example 1:

Creating an animation roll / Time required 15–45 minutes

- 1. Cut four strips from an A4 paper with the height of 7 cm.*
- 2. Fold a strip in half so that the paper opens to the left like a leaflet.*
- 3. Fold the strip open. Draw a simple picture on the right-hand side of the leaflet. The picture should be on the right-hand side of the center of the page—not in the center nor on the right edge.*
- 4. Close the fold. The picture you drew should be visible through the top page. Draw another picture on top of it on the paper but include a small difference in it. You can copy the picture through the paper so they will line up.*
- 5. Roll the topmost page of the leaflet around a pencil (the pen is rolled counterclockwise) right until the inner edge of the page.*
- 6. Release the pen and slightly straighten out the paper.*
- 7. Place the pen on the right-hand side edge and move it back and forth from left to right. Try different speeds.*
- 8. Add elements or colors on the pictures.*



From the illusion of motion picture one can move on towards thinking and presenting events cinematically by creating a one-shot film that is 45 seconds long. Creating this so-called Lumière film is an excellent and simple way to practice the basics of film art, such as framing time and space and representation of the reality. Through producing such a short clip, one can consider elements of narrative style and mise-en-scène (placing on stage) from different perspectives, such as lighting, framing, dynamics of the picture and its dimensional effects, layers of elements, direction of movement, composition, events on screen and outside of it, and even the three-act structure and turning points. In other words, all elements that can be analyzed in film can be considered through the task.

Framing decisions affect the cinematic space. One has to decide which parts of the reality are shown to best serve the storyline and the action sequence. Since the video camera can capture only one frame of the surroundings at a time, the cinematographer has to define the framing. Consideration for the composition can be seen already in the first films: the dimensional effects and diagonals are carefully chosen to add to the film's impressiveness. For example, when the Lumière brothers' film *The Arrival of the Mail Train* was presented, the audience panicked when the train on the screen seemed to come at them.



Example 2: Lumière task / Time required 2 x 45 minutes

Create a film! The task is an introduction to the basics of film: framing and representation. The aim is to focus on the framing: what is seen in the frame, what is not seen and what actions are shown. In addition to focusing on the spatial framing, another focal point is the framing of time and action.

- 1. Choose the subject of filming or design an event to be filmed.*
- 2. Place the video camera or other recording device (such as an iPad) on a tripod if one is available.*
- 3. Choose the shot size: extreme long shot, full shot, or medium shot. The perspective should be eye-height.*
- 4. One should not move the camera while filming.*
- 5. Film an event or action.*
- 6. The length should be 45 seconds.*

The next logical step after the Lumière film is to make a three-shot film and to come up with an edit. With only three shots, one can already tell a proper cinematic story when the second shot is a close-up, which is one of the most effective and emotionally powerful narrative devices. It is also easy to demonstrate the three-act structure this way.



Example 3:

Practicing the three-shot film, temporal, and spatial continuity / Time required 3 x 45 minutes

The task is to film a scene where one event is presented in one space in three shots: 1. shot: extreme long shot > 2. shot: close-up > 3. shot: extreme long shot
G.A. Smith's film Sick Kitten (1903) can be watched on YouTube as an example. The pupils can consider what the purpose of the close-up is in the film.

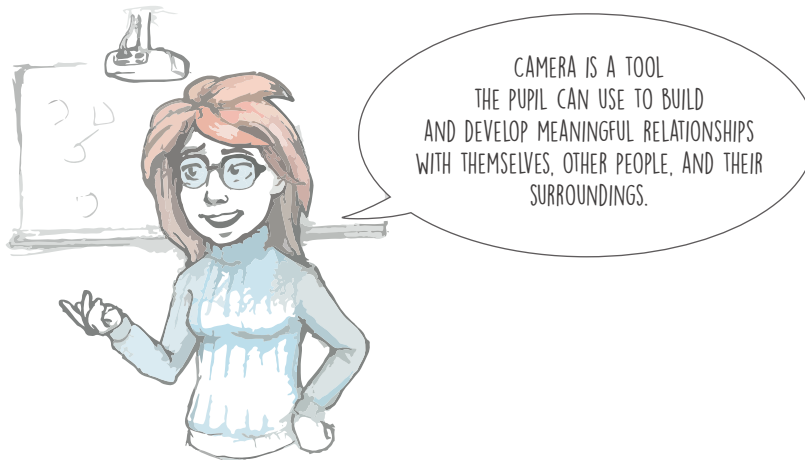
Work steps:

1. *Plan a simple event to be filmed or film an actual event.*
2. *Place the video camera or other recording device (such as an iPad) on a tripod if one is available.*
3. *Choose the shot size, either extreme long shot or full shot. The perspective should be eye-height.*
4. *One should not move the camera while filming.*
5. *Film approximately 15–20 seconds of action.*
6. *Pause recording and move the camera closer to the subject. Choose one specific aspect from the shot for close-up.*
7. *Film for another ten seconds.*
8. *Pause recording and move the camera to its original position. Film another 15–20 seconds.*
9. *The total length should be approximately 45 seconds.*



Background music can be used—preferably instrumental music. One can also include live music on the film. One can film the task also on an iPad or a similar tablet computer. On an iPad, the takes can be filmed with the iMovie application where it is easy to change the colors to black and white, delete the audio, or add background music. Depending on the group size, 30–45 minutes should be reserved for presenting.

With these three exemplary tasks, the children are taught about the history of film and multiple aspects of the basic characteristics of film art: the illusion of motion picture, framing, representation, and narration. Introducing other tasks related to the history of film, such as creating film tricks with stop-trick films and montage, is also easy. Such tasks have been introduced in the Aikamatka elokuvaan guide of Valve Film School and on the website of National Film Week for Schools.



LINKS TO THE FINNISH NATIONAL CORE CURRICULUM FOR BASIC EDUCATION

The explorative tasks on the National Film Week for Schools support the aims of multiple transversal competencies of the Finnish National Core Curriculum for Basic Education, such as ICT competencies, multiliteracy, thinking and learning to learn, cultural competencies, interaction, and self-expression.

The pupils' task is to produce, evaluate, and interpret productions in different environments and situations and, additionally, to practice using equipment (video camera, tablet computer) and editing software.

When doing the camera pen exercises, the joy of expression and expression should be as present as when filming traditional narrative films.

After the explorative lessons, the pupils have learned to use ICT technology to collect, handle, and present information. They have also learned to use it as an interactive tool. Additionally, the pupils learn to search answers to questions by observing either independently or cooperatively.

The pupils' cooperative skills improve, and the pupils are encouraged to listen to others' views.

In lower secondary school, technology is already used comprehensively in learning. The pupils' understanding of the functions of equipment and software deepens and they learn to understand the multifaceted and developing technology in filming.

Motion picture is still widely used as a tool for self-expression. It allows pupils to experience and interpret film arts and culture and the cultural heritage of films.



PART 2:
EXPERIENCE

The basis for a life-long relationship with films is created already during childhood. Experiences with film develop one's own taste in films and skills in film literacy. One learns to read, understand, and critically interpret the language of film. The role of film as art, culture, and language is realized when watching and discussing films. Realizations and experiences guide the child forward in the world of film and build their own film identity.



BASIS FOR A LIFE-LONG RELATIONSHIP WITH FILMS

Each of us has their own experiences with the film media. We may have seen films on the big screen at a cinema or on the screen of a television, computer, tablet computer, smartphone, or VR glasses. Films are a diverse media: we watch films to be entertained, relax, experience the pleasures of art, and learn new things about the world which we live in. Films are also a media, which stirs emotional reactions: we laugh, cry, and get scared with or for the characters of a film. The emotional connection with the characters and the events of a film can be powerful. Even so powerful that some film-related memories never fade.

The appreciation for films as art in teaching has been lost for a long while—unlike that of literature, visual arts, and music. Many teachers do outstanding work, however, in including film education in their teaching and the Finnish film education is top-class. One might think that film education is doing well since there are plenty of films. Organizations, such as National Audiovisual Institute KAVI, School Cinema Association Koulukino, Ihmefilmi, Kaikki Kuvaa, Metka Centre for Media Education, AV-Arkki The Centre for Finnish Media Art, National Film Week for Schools and Valve Film School for Children, publish materials and organize workshops for pupils and training for teachers in all of Finland. Additionally, regional film centers are involved in film education and the programs of multiple film festivals include master classes, school screenings, creator visits, and national tours (DOKKINO and Love & Anarchy tours). Teachers often do an excellent job of utilizing the free content that is available for schools. So, what seems to be the problem? Maybe the fact that films do not have an explicit role in the Finnish National Core Curriculum for Basic Education. This may be one of the reasons why all teachers do not see films as an important part of their teaching.



Currently, it seems that it is easier for teachers to accept films as reward and entertainment than as art, culture, and language. This may be the reason why films are not permanently included in the cultural curriculum of schools and municipalities, excluding some exceptions.

Although there are multitude of operators, overall, the film education work is branded by inequality. In some Finnish municipalities, it is possible to visit movie theaters during film festivals, whereas elsewhere there may not even be movie theaters—not to mention film festivals. Some teachers give their pupils an opportunity to make their own films every year or watch a film classic with them, whereas other pupils may only dream of making films. Films may be watched in school, but only every once in a while or at the end of the semester. These moments may be fun and entertaining for the pupils, but the opportunities of film education will be missed. The worst-case scenario is that such moments may also lead to breach of copyrights or the Act on Audiovisual Programs which sets the age limits for films.

Films adapt well into school because they are an easy topic for discussion and almost everyone has their own personal experiences with them. The same can hardly be said about other arts—except for music. Children are introduced to films at a very young age which is why film education should begin when the child is still young. One's own taste in films develops over time. Acquiring a new taste may require over 20 tries. Opportunities to try film should be offered regularly and not be alarmed if seeing a film brings up strong protests or opinions from children. According to the French essayist and film educator Alain Bergala, the development takes time, sometimes even years (Bergala 2013, 54).



Watching films in movie theaters should be utilized in film education as much as possible. Visiting movie theaters is not always possible, of course, so the teacher should be aware of restrictions on watching films in class. A permission for public viewing is required when films are watched at school. Acquiring the permission often requires money, but it is also possible to watch films free of charge at school. Elokuvapolku website of the National Audiovisual Institute and, for example, the CinEd film education project allows access to European films alongside some learning materials. There are also films free of charge online whose copyright terms have expired, for example, if over 70 years has gone since the creator or creators' passing or the use of the work has not been restricted by the copyright laws to begin with. One can acquire the permission for viewing by paying for a film license which is offered by the organization APFI ry (Audiovisual Producers Finland) and the company M&M Viihdepalvelu. Additionally, the prices of the School Cinema Association Koulukino's streaming service include the license for public viewing.

WHAT KINDS OF FILMS SHOULD BE WATCHED?

The book Elokuvakasvatuksen opas, a guide for film education, by Marjo Kovanen and colleagues (Koulukino 2013) lists numerous films that can be integrated into teaching at school. The main principle is that films are useful at school when they are integrated into the teaching of various subjects (Kovanen 2013, 15). According to the guide, the teacher must consider different aspects of films when choosing which one to watch in class: Which film would be sufficiently educational, of high-quality, and a good film overall? The book suggests that whichever film can be suitable for film education if it is discussed critically



and analytically. Entertaining films should also be considered. The authors state, however, that it is also important to introduce new genres and ways to watch films to the pupils. (Kovanen 2013, 15.)

Entertainment films create a good opportunity for discussions in class because children watch them also in their free time. The teacher should consider, however, whether it is wise to spend the few film education classes on watching the same films children also otherwise watch. Film education in schools should not try to compete with the entertainment industry. It is also not wise for the teacher to categorize films as good or bad. It may be better to guide children into new film worlds, which are mentioned in *Elokuvakasvatuksen opas*, thus create more opportunities for trying different film genres, and, as a consequence, develop children's taste in films. The main goal is to pique pupils' curiosity and interest for film culture and art. Instead, discussions on entertainment films, film content, target audience, and the creators' motives are surely fruitful.

When choosing, watching, and discussing films, one should remember their role as art, culture, and language. As was already mentioned, one's taste in films develops over time, and it may take multiple films to get acquainted with new genres. Watching an old black-and-white film with the pupils may feel like a waste of time—which it may be if it is a one-off experience. The pupils may be confused about the lack of color, which they may have never encountered before, or the actors' slow pace. The opposition to an "ancient" film can be quite strong. Such is understandable because the pupils may perceive a film that was published only five to ten years ago as old. Before watching an old film in class, the topic should be carefully introduced to the pupils to avoid surprises, such as the ones



mentioned above. On the other hand, if, for example, five films are shown as a series, the opposition will dwindle gradually, and the pupils will start to notice elements of the plot and narrative that they are already familiar with. Such has happened, for example, in the Ihmefilmi project. The idea was to show film classics to students of lower secondary school and general upper secondary school. The CinEd film education project functions as a part of the Ihmefilmi project, and its aim is to introduce European films to 6–19-year-old children and adolescents and, additionally, offer learning materials and training.

As the definition of film has broadened and each of us has recorded videos (made films, that is) of the surrounding reality, the ways of watching films have also changed. Films and series are being watched on the smartphone during morning commute to school or work. It is common to watch multiple episodes in a row—this is called binge watching. Such marathons are a consequence of the series dramaturgy which offers tight twists and turns with fast tempo. Social media and the onslaught of messages has shortened our attention span. Thus, videos are being scrolled by fast, and the viewer is not going to watch a video for long if they are not hooked from the beginning. This development has affected watching habits overall. The pupils' lack of perseverance may present a challenge when new unfamiliar and challenging narratives are introduced. Pupils may have difficulties concentrating on the narration of a 50-year-old film, not to mention the narration of 80- or 90-year-old films. That is why it is pedagogically important to watch old films and introduce pupils to the cultural heritage of them. Discovering and realizing the connection between the old and the new film is important in finding one's own taste in films and developing one's own film identity. Cherishing the cultural heritage of films and passing it along to new generations is a significant part of film education. Introduction into the history of film can



begin with key creations and creators. Each genre and decade has their own master (e.g. Chaplin, Hawks, Welles, Hitchcock) whose work demonstrates authorship in the film art.

FROM FIRST IMPRESSIONS TO INTERPRETATION

There are multiple ways to interpret and analyze films. Alain Bergala notes that, at school, there is a tendency to move on to analysis too soon. Consequently, a pupil does not have enough time to face the film so that they would be personally impacted, and they could form their own thoughts and realizations of the film. (Bergala 2013, 54.) Good and simple starting points for film analysis do exist, however, and they should be used as the framework for discussion. Discussions on a film are fruitful regardless of whether film theories and vocabulary are familiar to pupils. A simple template for analysis can be used as the basis for discussion. The template guides the pupil from first impressions to exploring the film narrative, and, finally, to interpretation. Guiding questions include: What kinds of thoughts and feelings did the film or film clip stir right after watching? How was the film created? What narrative techniques were used in the film? Was there some message in the film? Who was it meant for? What was the film about? Why was it made?



FIRST IMPRESSIONS	Close reading	INTERPRETATION
First reactions on what was seen	How was the film made?	Why was the film made?
<ul style="list-style-type: none"> - feelings, impressions 	<ul style="list-style-type: none"> - textual analysis - structural analysis 	<ul style="list-style-type: none"> - contextual analysis - external factors
FILM ANALYSIS		

Film analysis includes exploring, interpreting, and reading the cinematic production. Quite often films are seen as language or as a language-like system in film analysis. After exploring, one notices that the language of film has various rules and conventions which are repeated from one film to another. Similarly, the viewer of the film has different kinds of expectations and schemes on their mind based on the film genre or the fame of the lead actor. Watching a film is an active process during which the film conventions and the viewer's expectations interact. The process can be called film literacy. We utilize our literacy when we receive or create audio-visual productions—in other words, texts. The process of learning film literacy is similar to that of learning how to read written texts. First, one learns to mechanically read signs and meanings from the film text through analysis. Next, they learn to understand the texts, and, finally, to interpret the seen content critically. This also applies to self-made films. Film analysis is a part of the shared film experience. Films are discussed together, and pupils learn to respect each other's opinions.



TECHNIQUES FOR FILM ANALYSIS

For the observations and discussions on films to be comprehensive, the following techniques should be taken into consideration in analyzing films: terminology, close reading of the film, and interpretation theories. Although discussing and talking about films does not necessarily require knowledge of terminology or film theories, a common terminology makes it easier to discuss the creator's cinematic solutions and different aspects of the film. By using common terminology and concepts, the focus of the discussion can range from dramaturgy to visual expression or technical execution.

When one is close reading, the film is observed from up close: how it is structured and how it was made. The film is broken down into pieces and one can explore the structures and technical solutions of the film, including its textuality and inner world. A film scene can be divided into takes through a structural analysis where each take of the scene is analyzed separately. The frame, camera angle, sounds of the soundtrack, events in the shot, and the length of the take. A take is the smallest structural unit in a film, which makes it a good starting point for textual analysis and interpretation on how the messages and the narrative meanings are built. Takes are like letters or words that are placed after one another to build sentences. In textual analysis, the focus is on technical solutions and different narrative techniques. By exploring the frames and camera angles, one can deduce what the creator has wanted the viewer to focus on. By understanding the reasons behind these narrative techniques one can analyze the mood, effectiveness, motives, and the meaning of a scene in a film.

Theories of interpretation in film analysis refer to the context of films, in other words the



QUESTIONS FOR A CRITICAL ANALYSIS			
PRODUCTIONAL FACTORS	GENRE	TARGET AUDIENCE	REPRESENTATION
Who made the film?	Which genre does the film represent?	Who was the film made for?	What is the message of the film?
Why was the film made?	Does the film meet the expectations of the genre?	Which narrative indicators reveal the particular target audience?	How is the theme of the film handled and what is its relation to reality?
	What typical features of the genre can be identified in the film?		How does the film reflect time?

external world of the film. In contextual interpretation of films, as well as in critical analysis, the message of the film and the creators' motives are explored. The aim of critical analysis is to explore what is behind the story and the whole creation. Guiding critical questions are used as tools in such analysis: What is being watched? (genre), How was the film made? (techniques), What is the film trying to say? (message), Who was the film made for? (target audience). These are examples of questions that can improve the interpretation of films and other media texts. The word critical itself does not mean that films are watched with a frown or that one is looking for negative aspects, but it means an open and analytic attitude in interpretation.

To create a comprehensive film analysis, the aforementioned aspects of textual and



contextual analyses are combined. Also, other more traditional techniques, such as analysis of the plot, genres, characters, and journey of the protagonist, can be included. As a consequence of the analysis, one learns to understand and appreciate films as art: it is an expression of emotions through the creator's deliberate choices. One can also observe different styles of filming, arranging the lighting, and cutting the takes. Watching diverse films improves the viewer's taste in films and their ability to interpret cinematic expression.

There is plenty of material online which can help in learning and developing one's skills in film analysis. For example, the School Cinema Association Koulukino publishes a wide range of materials to support teachers in film education. The materials are often adaptable to multiple subjects. The Elokuvapolku website of the National Audiovisual Institute demonstrates narrative techniques through film samples. The service is a great tool to get acquainted with the narration and the language of film and to process the film experience. The Elokuvapolku website can be accessed at <http://elokuvapolku.kavi.fi> (in Finnish and Swedish).

INSIGHTFUL FILM ANALYSIS

Traditionally, film analysis has meant the written or oral interpretation of a seen film or a clip. As technology has evolved, the means of analysis have also changed and become more diverse. It is increasingly easier to become familiar with film and narration by making films. Thanks to new practical methods, film education has a lot to offer to media education in school nowadays. The effects of watching films are realized in the proficient and insightful



use of diverse techniques and narrative styles.

By making films, the narrative techniques become familiar through personal experiences and self-expression. When one is making a film by oneself, one has to consider creative choices which are otherwise only seen on the big screen: Where would I place the camera? What do I want to say with this shot? Analyzing films becomes more multifaceted and the watching process becomes more rewarding as one gains experience in filming and editing. The development of expression is versatile: on the one hand, one can better discuss films and justify one's own opinions and, on the other, one can tell their own stories visually using different narrative techniques and justify the creative choices.



LINKS TO THE FINNISH NATIONAL CORE CURRICULUM FOR BASIC EDUCATION

Why should films be watched at school?

Film education in school can help in developing the basis for a child's life-long relationship with films. Additionally, watching films supports the aims of transversal competencies of the Finnish National Core Curriculum for Basic Education.

While watching films, the pupils become experienced in critically analyzing questions from the points of view of the creator, the viewer, and the contexts of the film.

The pupils analyze, interpret, and evaluate the seen film as a creation and as a part of film culture.

Watching films is a way to give the pupils an opportunity to experience and interpret film art and culture.

The aim is also to familiarize the pupils with the cultural heritage of films and teach them to appreciate it through watching films.

A film can act as an introduction into the past and present culture and into the division of fact and fiction.

The watching process should enable active reading of the film without diminishing the enjoyment or the pupils' opportunity to be carried away by the film.



PART 3: **PRODUCE**

Creating one's own films is the royal sport of film education. It combines many important areas of film education.

During the production process, the role of film as art, culture, and language should be the starting point for the activities. Learning the language of film and observing and framing the reality in space and time develop the pupils' expressive skills to communicate and influence, alone and as a part of a team.



SIMPLE BUT CHALLENGING PRODUCTION

Nowadays, making films is easier than ever, at least technologically. Almost each of us carries a video camera in their pocket or purse. The camera is one of the most used applications on a phone. Applications for video editing are also available—some free of charge. To conclude, one can film, edit, and share their creations with the world using only one device.

Making films combines the use of language of film to create meanings and the observations and representations of reality. An example of such can be the simplest home videos of birthday parties or other events. The shot is framed as desired so that only, for example, the cakes, the necessary people, or the smiling faces are filmed. Through the viewfinder or the screen of the camera the world is observed differently than by the normal human gaze. With the camera, the reality is broken down into pieces and the chosen bits are picked. The goal is to save the moment so that it can be relived. Representations via the video camera are always subjective. Even the security cameras film subjectively since someone has decided to place the cameras right where they are to record the events of the particular environment. In sum, we cannot observe reality objectively, not even in a documentary because it also is someone's subjective view. An interesting exception is the 360° films which are viewed through VR glasses.

Video camera itself is a mechanical device but, in creative processes, it requires a human mind to use its functions and frame the reality. Creative camera use arises from the use



of narrative techniques in recording reality and creating meanings. One may be content to film birthday parties from one camera angle with one frame, whereas another may move the camera around and switch frames to capture the atmosphere by filming details and creating impressions. In a way, a video filmed in a single shot may present a more realistic representation of the event because the time and action have not been cinematically manipulated.

THE PICTURE CLEARS UP STEP BY STEP

Filmmaking develops multiple skills because the whole process consists of diverse activities from brainstorming to editing the shots and organizing the premiere. The film is realized multiple times in the mind of the creator or creators. First, the finished film is “seen” during brainstorming and planning when the creators decide on an idea to work on. A clearer picture forms as the script is written. During filming, the picture becomes increasingly clearer, but not until the editing process can one see what the film looks like and what kinds of images and meanings the successive shots create. Making films is mostly abstract which makes it challenging, especially for young children whose understanding of abstract concepts is only developing. This makes it difficult for children to understand what is possible to achieve and create within the given time and resources.

Filmmaking teaches the learners the grammar of film better than any other section of film education. One learns traditional languages best by using them actively and, similarly, the language of films is best learnt by using it. (Peters 1965, 66.) The creators’ audio-visual writing develops in filmmaking film by film. Especially for small children, the audio-visual



writing and the use of the camera is clumsy in the beginning. To compare, when one is learning to write, the letters are shaky until they gradually become actual letters and sentences. Like writing with a pen, one learns to write with a video camera little by little, and it does not happen instantaneously. The language of films can be learned by watching and analyzing films but, for children and adolescents, filmmaking is most definitely the most memorable method of learning. But does filmmaking suffice in meeting the requirements of film education?

In the book *Elokuvakasvatuksen opas*, a guide for film education, it is mentioned that learning by doing remains incomplete if the execution is only technical and the understanding of the whole process and the position of the film in film culture is lacking (Kovanen 2013, 13). It is recommended to include critical analysis in different phases of filmmaking. In addition to aesthetic evaluation and understanding the language of film, critical assimilation of the content is part of understanding films (Peters 1965, 75). As was mentioned in the paragraph on watching films, there is a connection between watching films and making one's own films. Correspondingly, making one's own films can be a great addition to watching and observing films. When one has their own experiences as a creator, films are watched from a different point of view—not only as a viewer but also as a creator.



CIRCUMSTANCES AT SCHOOL AND THEIR IMPACTS ON PRODUCTION

When making films with children, the final product, i.e. the film, should not be overly emphasized. From the educational point of view, the process is more important. The final film should be evaluated through the process of making, which may include uphill and downhill. The process leads to growth—in other words, something in the creators changes. If four lessons (á 45 min) are spent on making a film, the quality of the film cannot be the same as if 20 lessons were spent on the making. If the films have been planned and filmed fast and there was no time to rehearse the scenes, the effects are seen in the technical quality, performance of actors, and in the lack of diversity in the use of narrative techniques, among other things. A film that was made in four lessons can, however, have a better idea to begin with than a film that was made over 20 lessons. In both cases, the final product is a film, but the objectives of the process have been different.

The goals should be set according to the circumstances and resources (e.g. technique, time, instructions). If the film has a good and original idea and the idea has been treated creatively, then technical shortcomings and uneven narration can be overlooked. Simple, fresh, and interesting ideas are preferable because, then, the children understand the structure and the message of films better. Additionally, it becomes easier to focus on the story, visual narration, and performance of actors. It should also be checked that the idea interests the creators. Would others also be interested in it?



Cameras and computers are expensive, whereas creativity and imagination are free. Using the latter two carries far in film projects even if other resources, such as time, money, and equipment, are scarce. The joy of creating can be seen in the final film, which adds to its value.

Time management should be planned well. How much time can be spent on making films at school? A teacher managing their first film project in class should set the bar low enough to pique the pupils' interest for future projects as well. A good starting point is to make a Lumière film of one take, which will take a double lesson (à 45 min) at most. At the turn of the 20th century, the French Lumière brothers filmed hundreds of one take films which were 45 seconds long each. Despite them being short and simple, there were multiple narrative and lingual innovations, as was explained in Part 2: Explore in this handbook.

After making a Lumière film, a film of three takes can be made and the idea is to develop an edit for the film. The instructions for this task are found in Part 2: Explore. Once these two tasks have been completed, the pupils already know quite a lot about the language of film and the film narration (close up, framing the time and space, performing for the camera). After such tasks, one can learn much more in a film workshop which may take, for example, four lessons (à 45 min). 60 minutes can be spent on each of the three phases of the project which are planning, filming and editing, and premiere. The premiere can, of course, be organized later on a separate lesson so that there is time to prepare and promote it to, for example, other classes and teachers at the school.



Instructions for different kinds of workshops can be utilized when organizing a film workshop in class. Such instructions can be found online, for example, on the sites of National Film Week for Schools and Kaikki kuvaa project. The structure of the workshop and the extent of the stories should be proportionate to the time available. The principle of ‘an idea into a premiere’ can be utilized in a project, which may be as short as four lessons. If there is more time, it is possible to dive deeper into the processes of filmmaking. This means, of course, that the project will expand, and it will be more difficult for the teacher to manage multiple simultaneous filmmaking processes. The final film may, however, be more fine-tuned than films that were made in a shorter amount of time.

TIPS FOR PRODUCTION

When films are made in school, the process usually includes all phases of filmmaking, which are brainstorming, writing a script, filming, and editing. Additionally, it can be considered what kind of premiere will be organized or how the final film is shared either online, for example on YouTube, or sent to shows or film festivals that present films made by children.

Filmmaking includes various steps and even more choices. For each phase, there are good practices for, for example, how the process can be seamlessly executed in class. The website of the National Film Week for Schools introduces a workshop model that is based on the ‘Magic Lamp’ method of the Valve Film School for Children. The method includes the following processes: the films are planned by listing different settings and events, a surprising twist occurs at the end of the film, the scenes are filmed chronologically, and editing is not necessarily required.



BRAINSTORMING

Brainstorming is one of the most important phases in filmmaking. All ideas are 'good' ideas during brainstorming. The best and the most feasible idea may arise from surprising themes. Thus, one should keep an open mind. If the idea seems functional and nice, it can be worked on towards a more narrative form.

There are multiple good methods on how to encourage children to brainstorm and use their imagination. The aforementioned 'Magic Lamp' method includes a brainstorming phase during which different settings and events are listed. When the various settings and events are combined, interesting ideas for scenes may develop, such as a bank robbery on Mars. The children can then create improvised acts of the scenes. The scripts can then base on these acts.

Coming up with different characters is also a fun way to start making one's own film. Information on the character is listed: a) general information: name, age, gender, occupation; b) social characteristics: customs, motto, language skills; c) physical characteristics: physique, hair, distinguishing features, voice; d) personal preferences: hobbies, what they like and do not like, obsessions, good and bad characteristics, fears, and special talents. One can also write a brief history for the character of what has happened in the past. Once the character is complete, it can be presented to the rest of the class. Stories often form on their own around interesting characters.



Personal experiences can also act as good starting points for stories. In other words, it is possible to make films based on the children's own life and experiences. Has something exciting happened in class or during breaks at school? Or maybe on the way to school? Could it be developed into a story for a film?

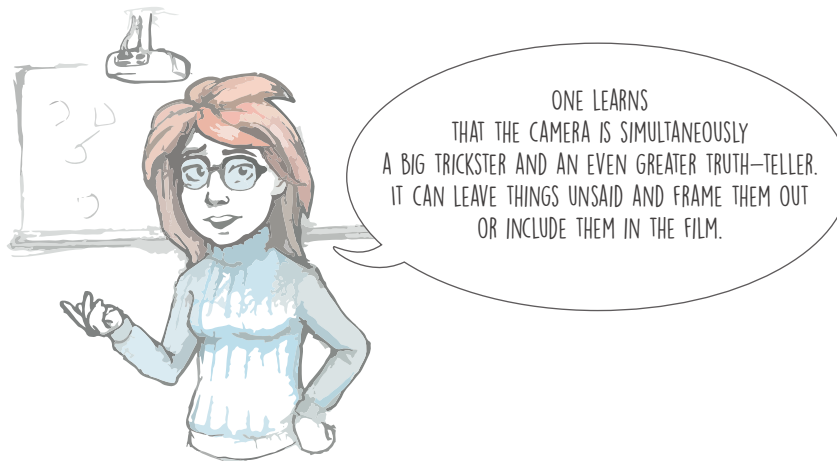
Things or objects can also inspire ideas that can effortlessly be turned into stories. One possible method for brainstorming is to let small groups decide on an object around which the story will be written. What is the object? Who has it belonged to? What can one do with it?

Once a suitable idea has been discovered, it can easily be transformed into a more narrative story. Often, the story may meander and there is a risk that the fundamental idea may be lost, which is not necessarily a bad thing. If the children get excited and develop the stories further, it is rather a good thing. One cannot include all ideas and details in the story, however, so choices have to be made. Thus, it is recommended to create a synopsis which describes the idea of the film in one or two sentences. One can then test whether the synopsis piques people's interest to see the film. If not, the synopsis or the idea should be improved upon to make the story more interesting. A synopsis is also a good tool in group work: it helps in ensuring that every member knows what kind of film is in the making.



WRITING A SCRIPT

The best piece of advice for writing a script is to keep it as simple as possible. The script is a tool for the camera operator, actors, and other crew involved in filmmaking. The script says what is seen and heard on the film, but it should not include any other information. The story should be developed through actions, not speech. This will make the final film more cinematic. Filming will also be easier when the children do not need to memorize or improvise lines, which often leads to retakes. The script can be fairly simple in a film made by children. The films are often only 1–3 minutes long so the events in the script can be listed using bullet points: How does the film begin? How does the story progress? What is the surprising plot twist in the film? How does the film end? The idea and the story are better structured if the typical three-act structure is used. The dramaturgy of the story can further be improved with the help of the following questions.



FIRST ACT: EXPOSITION

Stimulus	<ul style="list-style-type: none">- How does the film begin? How is the viewer's interest piqued right from the start?
Introduction	<ul style="list-style-type: none">- How is the setting, the protagonist, the gist of the film, and the objective of the protagonist introduced?
1st turning point	<ul style="list-style-type: none">- How does the progression of the story surprise the viewer?

SECOND ACT: RISING ACTION

Developing the plot (culmination of the conflict)	<ul style="list-style-type: none">- What kind of resistance does the protagonist face when trying to achieve their objective?- Is something new revealed about the protagonist (e.g. special skills, customs, flaws...)?- How do the events culminate and peak before the ending?
2nd turning point	<ul style="list-style-type: none">- How does the progression of the story surprise the viewer?

THIRD ACT: RESOLUTION

Resolution	<ul style="list-style-type: none">- How does the protagonist solve the issue or defeat their opponent?
Fade-out	<ul style="list-style-type: none">- How do the peace and quiet return to the setting and the life of the protagonist? Or do the issues resurface?



FILMING

When the filming begins, everyone should have an assigned role of what they are going to do. The roles can change during the process so that everyone has a task they like and the ones who want to try filming have a chance to do so. It may be easier, especially for young children, to film the scenes in a chronological order, which also means that editing is not a necessity. If the film does not require editing and, thus, the phase is skipped, opening and closing credits can be written on a paper or a board which can be filmed. The sound effects can be made simultaneously during the filming of the scenes.

The scenes should be rehearsed before filming. This gives both the camera operator and the actors an opportunity to try out what kind of interpretation is appropriate for the scene. If the actors have lines, the camera should be close to the person speaking. The actor should avoid looking at the camera, however, unless it is purposeful for the narration. The microphone of the camera should also be towards the speaker. Using a separate microphone is recommended because it enables better quality of the audio since the microphone can be directed differently than the camera. One should also keep in mind that the closeness of refrigeration and ventilation equipment can lead to surprisingly loud interference noise on the film. One should use headphones during filming whenever possible and monitor the volume.



EDITING

Editing is not always necessary but, nowadays, the films are often filmed on an iPad or on another tablet computer and the editing can be done effortlessly on the same device. Editing enables filming in an unchronological order because the scenes can be reorganized during editing. By adding music and sound effects during editing, the effectiveness of the narrative and the atmosphere can be enhanced. The scenes can also be clipped, and unnecessary bits discarded. Indeed, one aim of editing is to create a rhythm for the film.

Editing phase should be divided into three sections. First, the video track is edited. The focus is on how the scenes transition into the next and whether cross fades or fade-outs should be used. The opening credits usually contain the name of the film and the end credits the name of the children who made the film, the name of the school, and the year. Once the video track has been edited, the next area of focus is the audio track. Music can be added to accompany the credits, sound effects can enhance the events, and the actual sounds can be muffled or accentuated. After these two phases, the film can be watched, and its rhythm and atmosphere considered: Is the film too fast or slow at times? Is the sound volume appropriate? Is the chosen music suitable? The film can also be watched during the editing process, but there is a risk of becoming blind to one's own narrative, which is good to keep in mind. The narrative of the film will obviously be understood differently by those who have seen the film 10 times and those who see the film only once.



Such a simple editing process, where the video track is edited first and the sound second, suits short films made by children. If there is time and patience to spare, the continuity, of movement for example, can also be considered. If continuity is taken into consideration, the scenes should be properly organized before the detailed editing begins.

Although only one person will be able to edit at a time, a bigger group can be engaged with other editing tasks. For example, the film material can be copied onto two computers. The film can be divided in half and the halves can be edited simultaneously by different pupils. Some children can look for suitable sound effects and music while the rest of the group edits the video track. There should be a plan for editing, which can be drafted based on the script. For example, sound effects can be considered and listed before editing.

PREMIERE AND PUBLISHING

Finishing a film is something to be proud of. The group has done a lot of work and choices and gone through the process of making a film. The group may have faced some problems during the process, and, at times, it may have felt like the film will never be finished. Struggles often lead to victories, however. If the process is planned well, major issues are usually avoided.



Next, it is time to let others see the films. This can be done by organizing a premiere and sharing the films online on YouTube for example. For such public displays, the rights and permissions for public viewings must be acknowledged.

When the children's creations are publicly presented, permission must be asked from their guardians. If a child is not allowed to be an actor in the film but they can otherwise attend, they can be guided to work behind the camera, for example as director, camera operator, sound recordist, editor, or screenwriter. The permissions should be asked before starting the project so the teacher can better plan the project and pupils' roles.

Multiple films are usually made simultaneously in a class. Watching the films together is worthwhile because it is nice to see what the others have made. The pupils can consider each other's work: How did they succeed? How was the film received? Other classes can also be invited to the premiere. The premiere will be more festive and impressive if film posters and tickets are made.

The films are awarded with applause in the premiere, after which the films can be discussed. The best-case scenario is that the films stir discussion which the teacher can lead. The teacher should prepare questions beforehand if spontaneous discussions do not arise. The more time has passed since making the film, the more objectively one can evaluate their own work. The premiere is, however, most often organized soon after finishing the films for practical reasons.



After the premiere, the films can be sent to the creators. An easy way to do this is to share a link through some cloud service, such as WeTransfer, Dropbox, or Google Drive. The films can also be uploaded onto the school or class' own YouTube channel. On YouTube, the films can be set public or private, which can only be viewed through a link. If the films are made public, it is recommendable to disable the comment section. Otherwise, the comment section should be moderated for possible trolling and inappropriate comments.

The link of a film that is on YouTube or a cloud service is easy to share. The link can be sent, for example, to various events or festivals that present films made by children and adolescents. It may be that a film that was made together lives on outside of the school and creates long-term joy. Additionally, it can enhance the voice of children in social discussions.

QUESTIONS FOR EVALUATING ONE'S OWN WORK	
ANALYSIS OF THE WORKING PROCESS	ANALYSIS OF THE FINAL FILM
<ul style="list-style-type: none"> - Did problems arise during the process? How were they solved? - Did everyone contribute to the project? - What kind of roles did the group members have? - Was working on the project fun or boring? 	<ul style="list-style-type: none"> - What kinds of first impressions does the film stir? - How do the a) creators of the film and b) others think the film succeeded? - Is there a story in the film? Does it convey what the creators wanted it to say? - Could the finished film be improved? - What kind of creative choices were made? - How did the chosen music affect the mood of the film?

LINKS TO THE FINNISH NATIONAL CORE CURRICULUM FOR BASIC EDUCATION

During filmmaking, the pupils produce audio-visual and digital film texts.

The joy of doing and realizing is central in the process. By making films, the pupils' social skills develop, and the pupils learn to express themselves and perform in front of the camera.

The pupils are encouraged to express themselves in various ways and to use their own body to express feelings, views, thoughts, and ideas.

Filmmaking teaches the pupils to trust themselves and their views and to justify the choices they make.

The process also enables pupils to utilize and further develop skills that they have learned outside of school and to apply them to schoolwork.

Consequently, the pupils learn to systematize, organize, and share documents and to create digital productions in collaboration with others.

In group work, it is important to learn to listen to oneself and others, to see things from others' perspectives, and to find options and creative solutions.

Filmmaking develops the pupils' skills in film literacy.

The process enables discussions on data protection, copyrights, and their definitions and on the consequences of unauthorized actions.



AIMS

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| <ul style="list-style-type: none"> - group work, communication - self-expression, creativity, joy, and imagination - storytelling - language of film and film literacy | <ul style="list-style-type: none"> - justifying one's own choices - introduction into copyrights - utilizing one's own media skills in school tasks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

CHALLENGES	SOLUTIONS
<p>Everyone cannot contribute to the work and utilize their strengths. In other words, there are too few tasks.</p>	<p>The groups should be kept small. An appropriate group size for creating a fictional film is 4-7 pupils.</p>
<p>The teacher does not have time to manage the work of each group.</p>	<p>Filmmaking is learner-centered. The teacher should instruct the groups before they start filming, for example, to use at least three different frames. When working with small children, it is, of course, recommendable that there are multiple helping hands (e.g. classroom assistant).</p>
<p>The school does not have enough filming equipment.</p>	<p>Can the pupils use their own mobile phones for filming? Can the schedules for filming or filmmaking projects be staggered? Every class does not need to make films at the same time. Some classes can try theater or stand-up meanwhile others make films.</p>
<p>There is not enough time.</p>	<p>There is always enough time when the project work is proportionate to the time available. One should not try to make a ten-minute film in two hours, but rather make a one take Lumière film.</p>
<p>The school does not have props.</p>	<p>Props are not necessary. The pupils can be instructed to bring along their own props, for example one piece of clothing and one object. These props can also act as the starting point for planning. If each pupil brings a piece of clothing and an object, there is quite a supply of props at hand.</p>
<p>The teacher does not know how to teach filmmaking.</p>	<p>The teacher does not have to know how to make films because the pupils learn filmmaking best by doing. The language of films is best learned when it is used.</p>



CHALLENGES	SOLUTIONS
<p>The final film is not good enough.</p>	<p>No one is born a master. The children cannot learn everything about filmmaking by making only one film. Even professionals make lousy films sometimes. The final film is not the most important aspect. It is more important that the introduction into film culture and the language of film have been enjoyable.</p>
<p>The actors' voices cannot be heard properly on the film.</p>	<p>Dialogue and speech should not carry the story but rather the visuals and actions. This makes the film more cinematic and that is when the pupils learn the most about cinematic narration. If there is dialogue in the film, the camera should be near the speaker or an external microphone should be used.</p>
<p>A lot of new ideas arise during filming.</p>	<p>The script and idea take shape during filming and that is when the children understand what the project is all about. The script is only a tool and it can be revised. One should be careful when making changes, however, because too many changes can take the group back to square one.</p>
<p>SOME PUPILS ARE NOT INTERESTED IN FILMMAKING OR DO NOT WANT TO BE ON CAMERA.</p>	<p>There are many different roles in filmmaking, some are in front of the camera and some behind. The roles include the camera operator, sound recordist, director, editor, actors, props managers, and a script supervisor who makes sure that the filming proceeds accordingly. One can make their own music or sound effects or look for uncopyrighted music online. One can also create a poster of pictures or drawings for the film. Everyone can surely find something enjoyable to do.</p>



CLOSING WORDS

FILMS BELONG IN SCHOOL



FILMS AS A PART OF PHENOMENON-BASED LEARNING

Analyzing films from different perspectives, like this handbook demonstrates, creates a suitable topic for phenomenon-based learning and for the unification of teaching. In this handbook, film education has been considered from the perspectives of exploring, experiencing, and making films and the aim of each section is to analyze films as art, culture, and language. The same perspectives and aims are included in the activities of the National Film Week for Schools. When the pupils learn about films through the tasks and instructions of the film week, the pupils simultaneously take part in phenomenon-based learning.

Traditionally, phenomenon-based learning consists of subject-based unification where the teaching of various subjects aims at observing a common phenomenon. Phenomenon-based learning functions best, when the topic is not given, but it arises from the pupils' questions and experiences. This will motivate pupils in phenomenon-based learning. As a phenomenon, films are a truly interesting topic for pupils and motion picture can effortlessly be integrated into various subjects. The basic characteristics and narration techniques of films can be utilized in learning in various subjects and in problem solving. The learning methods that form are explorative and they increase the pupil's understanding of the techniques and customs of film. As such, phenomenon-based learning is two-way. Films as a phenomenon can be explored using the methods of various subjects. In mathematics, the costs, profits, and losses can be calculated. In student counselling or social studies class, various professions involved in filmmaking can be introduced. Visual arts class can dive into the visual narration and mother tongue lessons can focus on narration and



script writing. Film and motion picture themselves can also act as a method in learning when they are used as an integrated method in teaching, in other words, as a camera pen. Elokuvaviikko website offers a multitude of tasks that utilize the pedagogics of camera pen in various subjects.

Examples for using films in phenomenon-based learning		
METHOD OF PHENOMENON-BASED LEARNING	PEDAGOGICS / MATERIALS	AIMS
Subject-based	Methods of various subjects	Each subject introduces a section of films and filmmaking, such as budget, job descriptions, visual narration, and narrative.
Integration into subjects	Pedagogics of camera pen	Video camera is used like a traditional pen in class.
Explore, experience, produce	National Film Week for Schools	Films are explored as art, culture, and language.
History of film	Aikamatka elokuvaan (Time travel into films) materials, Elokuvapolku website of the National Audiovisual Institute	The history of film and the development of film narration are explored through active tasks.
Film analysis	Film analysis School Cinema Association Koulukino Ihmeilmi by CinEd	The visual and audio narration of films are explored through active tasks. The materials of the School Cinema Association integrate the exploration into various subjects.



FILMS BELONG IN SCHOOL

About 15 years ago as a novice film educator, I was waiting in a teacher's lounge for my class to begin. At the same table was sitting an older gentleman who was evaluating me with his gaze. Finally, he asked: "Well, who are you then?" I introduced myself and told him that I was there to make a film with the pupils. A moment of silence ensued. I thought that the conversation had ended, but the man looked at me again and said: "Films definitely do not belong in school. There are more important things to do here."

Even now I sometimes think about our encounter. I admit that it motivated me to develop new film education methods for school, so thank you very much. This encounter also revealed the circumstances that are still partly current: the school world and the children's media world do not cross paths. His comment made me think, for the first time, why films have such a poor position in school when compared to other taught subjects. To compare, we can barely imagine a school where no literature, visual arts, or music are taught, right? So, why is the most significant art form of the last century not taught in school? School teaching has not perceived films as a pedagogical topic or tool. Instead, they have been a good substitute teacher, a reward, or otherwise entertaining so, surely, they are not to be



taken seriously in pedagogics.

Both this handbook and the National Film Week for Schools aim at demonstrating why films belong in school. The National Film Week for Schools has been organized since 2015. The goal is to make it an annual theme week, which teaches appreciation for films as art, culture, and language. During the week, it is possible for the pupils to learn about films through making, watching, and using them as a pen, in other words, to learn about various topics through filmmaking. The feedback from pupils and teachers has exceeded all expectations. Films do belong in school, when and if their pedagogical potential is utilized. The National Film Week for Schools is a good place to start.



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Citations on pages 24, 37, and 48 are from the questionnaire 'Why do films belong in school?' that was answered by teachers taking part in the National Film Week for Schools.



ABOUT THE AUTHOR

Tommi Nevala is a film school producer who works for the city of Oulu. His job description includes organizing workshops and courses for children, adolescents, and teachers. Additionally, his tasks include teaching and educational tasks. One of his special interests is the pedagogics of camera pen which he started working on in 2004. His aim is to develop new ways to use motion picture as a tool in school teaching. Furthermore, he has worked in various projects which include further training projects for teachers and national and international film education projects. He has written several articles, publications, and handbooks on film education. Nevala states that schools should utilize the pedagogical potential of films in teaching of all subjects. He hopes that the appreciation for films in school would be as high as for other art subjects, such as music, visual arts, and literature.

ABOUT VALVE FILM SCHOOL FOR CHILDREN

Valve Film School was established in 2003. It is an expert of film education that develops new ways of utilizing motion picture and film in teaching methods and learning materials. The film school organizes various clubs, courses, workshops, and seminars for children, adolescents, and adults. Valve Film School also organizes the annual national Oskari competition for films made by children and adolescents. The film school actively encourages children for creative self-expression and to present their thoughts cinematically, which will pique the child's curiosity for art and culture.



Valve Film School is the coordinator of the National Film Week for Schools. The program includes multiple methods that were developed by the film school.

Valve Film School: www.kulttuurivalve.fi/elokuvakoulu

National Film Week for Schools: www.elokuvaviikko.fi (in Finnish)

METHOD GUIDES PUBLISHED BY VALVE FILM SCHOOL (IN FINNISH)

Method guides published by Valve Film School (in Finnish)

Kaupunkisinfonia (2017)

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Hittivideo (2011)

Videopensseli (2009)

Taikalamppu (2005)

Guides and other learning materials made by Valve Film School can be found on the school's website.



In the *Handbook for Film Education*, film education is discussed from three different perspectives which are exploration, experience, and production. The pedagogical framework is familiar from the National Film Week for Schools during which the pupils observe their surroundings, watch and analyze films, and create their own masterpieces.

The model for film education that is presented in this handbook supports the active working and interaction of pupils which leads to better utilization of the pedagogical potential of films in school. Handbook for Film Education is targeted at teachers of basic education and general upper secondary school, but it offers functional tips for others interested in the topic as well.



WWW.KULTTUURIVALVE.FI/ELOKUVAKOULU

WWW.ELOKUVAVIIKKO.FI