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**The Juxtaposition of Film Education:
Explorations for Implementing a Film Curriculum in Public Schools**

A Thesis Presented
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**The Juxtaposition of Film Education:
Explorations for Implementing a Film Curriculum in Public Schools**

**By
Maria Zapasnik**

**A Thesis Submitted in Partial Fulfillment
of the Requirements for the Master of Arts in Art
with concentration in Art Education**

**Department of Art
Faculty of Arts and Sciences
Rhode Island College**

2020

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Maria Zapasnik
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ABSTRACT

This thesis is based on the belief that film should be treated with the same respect and inclusion that the fine arts receive in public school curricula. Also, this thesis is based on the belief that as technology and media expands in our society students should be further prepared to work in a world that utilizes this technology. This thesis is approached from personal and professional interests in both the film and art education fields and investigates whether film classes should be more present in public schools' curricula and, if so, what are some of the best ways to offer film classes to students.

The key method of investigation in this thesis is a survey and questionnaire, which guides the thesis project and informs future teaching possibilities. The questionnaire and study examines responses from several school districts in regards to their film courses and their take on the current state of these courses. Their input contributed to a proposed yearlong high school film curriculum for school districts to integrate film into their current art department, which was developed and presented as a key component of this thesis project.

The information available in this study can assist teachers and school administrators in recognizing how film can deepen students' learning and further prepare them for a technological and media-driven society.

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DEDICATION

I dedicate this volume to my parents, from whom encouragement, love, creativity, and guidance for me have never faltered.

CHAPTER 1

INTRODUCTION

Statement of the Question or Problem

Film, a series of moving pictures that tell a story, is a fairly young topic when compared to other art forms, such as art and music. Paintings and drawings morphed into photographs in the 19th century to better reflect the existing world. Towards the end of the same century, photography inspired film to show the world in real time. Traditional forms of art, such as paintings and drawings, paved the way for film to be born, and yet it is treated as an entirely different entity. Our society's schools no longer focus on just the fine arts to teach their students, as digital media and graphic design courses are being offered more often. As the technological field expands, so does the film industry, and modern students should be prepared to meet the challenge of the ever-evolving industry. Given my professional and personal interests in both film and art education, my thesis research investigates whether film classes should be more present in public schools' curricula and, if so, what are possibly some of the best ways to offer film classes to students.

Need For The Study

As Bordwell and Thompson (2013) explain, the field of film was initially established when Auguste and Louis Lumière premiered their first “film” in a Parisian café in 1895. Their first film, which consisted of a ten-second clip of workers leaving their factory, became an instant success and a new art form was born. As technology grew and expanded, so did the film field (Bordwell & Thompson, 2013).

The presence of film in contemporary society has come a long way since 1895. However, my analyses of several high school art curricula reveal that film courses are rarely available to students who attend public schools. Film classes teach students how to analyze films visually, discuss their meaning, and question their impact on society, much in the same way that art classes teach their students to view and reflect on a piece of art. Aspects of art, music, dance, theatre, etc. are all offered to students at a young age, some even younger than kindergarten, in public schools. I am compelled to ask, why should film be any different? The research documented within this thesis project examines whether film classes should be more present in public schools’ curricula and, if so, what are possibly some of the best ways to offer film classes to students.

Background and Interests

I was fortunate to have been raised in an environment that values and encourages creativity. My father, being an elementary school music teacher, enrolled me in music

lessons at a young age, while my mother enrolled me in dance and gymnastic classes. Even though my years of piano lessons, dance and gymnastic recitals, and violin and choir concerts have passed, my enjoyment for art class has never faltered. My high school art classes were filled with engaging lessons, informed exercises, and pure enjoyment with my friends. However, it was not until my junior year that my art making went from simply being a fun hobby to a serious contender for a career. Something fell into place for me that year with not just my art but also with wanting to show other individuals the joy that can come from making art. The only aspect I found lacking in the art department at my high school was its omission of film studies. After studying film as an undergraduate at Rhode Island College, I wished that I had had the opportunity to experience aspects of film while in high school because taking film classes changed the way I view film and images around me. An English teacher at my high school taught one half-credit film class a year but the enrollment numbers were always small. This has influenced my interest in identifying ways for future students to learn and practice the art of filmmaking if these courses become more available within the public schools. As an undergraduate, I focused on my interests in art, education, and film, earning a B.S. in Art Education, with a Film Studies Minor, from Rhode Island College in January 2018. And, in returning to Rhode Island College to earn my Master's degree, I have taken the thesis requirement as an opportunity to investigate film studies within the context of art education in the public schools. Since earning my Rhode Island All Grade Art Teacher Certification in 2018, I have taught art at both the elementary and middle school levels. It is my hope and intention to teach film as part of my future art teaching, throughout my

career as an art educator, and to advocate for more school districts to include film studies in public school curricula.

Method of Investigation

Along with researching the history of media studies and film, and their connection to the art education field, my main mode of investigation involved creating and administering surveys, analyzing the resulting feedback, and using this data to inform my creation of a high school level film studies curriculum. I surveyed and/or interviewed a number of educators in the public school system as well as in higher education who incorporate film into their curriculum. I asked how they incorporate film studies into their current school curriculum and what they have discovered about its impact on the lives of their students. I also questioned former college-level students within film classes about how completing film courses helped with their ability to read images, and their opinion on offering a film curriculum in the public school system. As described, I used surveys and interviews to gather relevant perspectives that informed my creation of a yearlong high school film curriculum, which I developed and present as a key component of this thesis project.

Definitions of Terms

Visual Literacy – “The comprehension of any type of visual media, the awareness of visual manipulation, and aesthetic appreciation” (Matusiak, K., Heinbach, C., Harper, A., & Bovee, M., 2019).

Media Culture – “All genres and forms that use electronic media, film, and technology [analog and digital, old and new] as an artistic medium or a medium to broaden arts appreciation and awareness of any discipline” (Walkup, 2019).

Media arts – all genres and forms that use electronic media, film and technology (analog & digital; old and new) (Walkup, 2019).

Mise-en-scène – “All of the elements placed in front of the camera to be photographed: the settings and props, lighting, costumes, and makeup, and figure behavior” (Bordwell, D., & Thompson, K., 2013).

Delimitations of the Study

The majority of research conducted for this thesis involved reviewing literature and administering surveys and interviews. I anticipated specific limitations while composing my original thesis proposal; however, additional unexpected challenges arose throughout the research process. I held a long-term, elementary art substitute teaching position during the time that I completed this thesis project. This limited my time and

ability to implement a film curriculum within a public school setting or to conduct a survey of my students. Unable to perform research and lessons within my own classroom, I relied on the experience of educators at all levels who teach film within some context in the education system, as well as their students, to determine the possible impact of a film curriculum on students' lives and education.

Organization of the Thesis

Chapter 1: Introduction

This chapter provides an overview of my thesis project and includes information on my background in art, film studies, the field of art education, and my interest in the film field's impact on public education.

Chapter 2: Literature Review of Content Literature

This chapter focuses on film studies and media culture as a whole, as well as their relationship to public school systems. It explores how these fields have been previously taught in the K-12 public school system and how they currently impact the art education field.

Chapter 3: Method of Investigation and Analysis of Findings

Chapter 3 investigates the way in which other educators have taught film and their responses to it, as well as their students' responses to being taught film. This interview and survey data provide examples of how film is incorporated into current art curricula in the public schools, and it informed my initial development of a high school film curriculum draft.

Chapter 4: Film Curriculum Project

This chapter presents the proposed yearlong high school film studies curriculum that I designed based on my literature review research and the survey/interview data analysis. Charts and text outline curriculum ideas along with a sample unit plan that can be utilized.

Chapter 5: Summary Reflections

In this chapter, I reflect on all that I have learned from my thesis research and interviews. I also offer recommendations of what can be done to further build on the work conducted in this thesis project within my own professional career as an art educator and in hopefully inspiring other teachers' initiatives with teaching film in public schools.

CHAPTER 2

LITERATURE REVIEW OF CONTENT LITERATURE

The resources presented in this literature review were gathered through extensive online searches, lent from professors, and acquired from the research library of the Art Education Program at Rhode Island College. A majority of the resources presented in this review talk about media arts in general but I will be using these arguments to support film in particular, whether film classes should be offered in public schools and, if so, what are possibly some of the best ways to offer film classes to students. I found three reoccurring themes while reviewing these resources: co-learners, media panic, and cultivating creativity. Several of these sources also highlight the benefits of incorporating media, specifically film, into the public schools and suggest plausible reasons why there is a current hesitation to do so. I hope that this literature review helps readers to embrace a new way of connecting with students, the world, and themselves, and see the benefits of incorporating a film curriculum in K-12 public school settings.

Co-Learners

The first reoccurring theme is the concept of being ‘co-learners’ in a technological world. According to Sturken and Cartwright (2018), all forms of media art, which includes any electronic media, film, and technology, are consistently evolving and adapting to meet the needs and wants of society, and the way in which we navigate any social space is affected by different forms of media. Something as simple as walking down the street can be dictated by advertisements on billboards, pedestrians listening to music through headphones, and tourists navigating with GPS systems. Individuals constantly pull out their phones to take a selfie or video at a social gathering to share the occasion with their followers. However, when someone not born into the digital world is educating those who were, plenty of struggles can arise. If technology is its own form of language, how do educators, who are often not native speakers, educate students who are fluent in the language?

Nancy Walkup (2019) suggests the first step is to acknowledge that there is a need to learn how to communicate with students using their own language. By doing so, young learners will absorb information in a more beneficial manner (Walkup, 2019). It is similar to working with students who are bilingual. Supplementing material in their native language allows students to better grasp the material and, over time, to transition to a new language. Students who have grown up in the digital world are comfortable with different media and do not know a world without it. Teachers should speak to their students in a digital language that the students can understand and not ignore how knowledgeable their students are in the language, even if it is different than their own. Rayala (2019)

acknowledges, however, that technology is constantly evolving and so it will always be a struggle for people to keep up in the field. It is up to teachers and their students to work together, to be co-learners, through every hardware and software update (Rayala, 2019). As every update occurs, adaptations to learning materials should be done to further support the evolving language and co-learning occurring in the classroom. Serafini (2015) reminds his readers that Gombrich (1961) once wrote how the world is becoming more visual than verbal, and our job as educators is to prepare our students for this world.

The concept of co-learners is relevant to implementing a film curriculum in public schools because teachers are often not prepared with the required knowledge and skills to conduct these lessons. Lack of confidence in any media, such as film, is very plausible if the educator does not understand the language, which could explain the lack of qualified educators. As Gelzer-Govatos (2015) acknowledges, there is a lack of qualified educators to teach film at any level, which makes it difficult to improve students' fluency in the language of film. Serafini (2015) supports Gelzer-Govatos by also acknowledging how most pre-service educators are rarely exposed to the film field unless they choose to major in it. If this is so, how can we expect our educators to expose students to a field they know little to nothing about? Rayala asserts that students and teachers should work together as co-learners, as educators guide students to make their own decisions and achieve their goals while learning alongside their more technologically knowledgeable students.

Another factor to consider is that educators could view this as a learning opportunity for their students and for themselves. Educators can use media arts to show students that media is more than just taking a selfie or watching a YouTube video.

Students might be interested in pursuing professional opportunities in the media arts and educators can expose them to different possible careers. As co-learners, educators can, in turn, learn more about their students' lives outside of school and make more connections with their students. When students see that their teachers are interested in them as people and see them as more than just another student, they will often become more open to the educator as a person and be more willing to learn from them. Connections between students and their teachers are always an important aspect of education and when educators acknowledge their students' lives, including their use of different media arts, that connection becomes even stronger. With a stronger connection, the classroom can run smoother and open up new doors for students and teachers alike.

When viewing YouTube videos or the number of social media followers, it is evident that youth are no longer simply the consumers; they are now also the producers of media. Pepler (2015) sees this as a missed opportunity for educators to connect to their students and their lives outside of school. It is important to provide the necessary skills in education to students to succeed in life, but educators should also encourage their students to be critical thinkers and active members of their community by creating collaborations between schooling and media. Challenges are sure to arise, but as Fisherkeller (2015) writes, these challenges also offer "opportunities to advance our knowledge of young people growing up in media-saturated worlds within which they need and want to participate" (pp. 344-350). Co-learning with students can not only expose teachers and students to each other's perspective of the world they live in but also give them an opportunity to learn from these different perspectives.

Media Panic

The second theme evident throughout several of the resources I examined is the idea of media panic, which is criticism or fear of a new medium or media technology. Media culture is forever evolving before our eyes. According to Lemish (2015), media now require multiple skills from its viewers, including comprehension skills, critical thinking skills, and creativity (Lemish, 2015). The main concern shared among these scholars is the impact different media forms have over their users, a concern that has prevailed since the birth of popular media itself. As Drotner (2015) writes, there are trends that surround media panic internationally and people of all ages can relate to it in some way.

A majority of these concerns are aimed specifically towards younger generations, and the impact that different images and media have on children. According to Donald and Seale (2015), media aimed towards children are never for their entertainment alone. Instead, they often support the culture the children exist within and exemplify the proper conduct their society expects of them. For example, Disney's 2013 blockbuster hit *Frozen* teaches children the power of love between siblings. Another film from 2013, *Grace Unplugged*, solidifies the importance of self-worth. *How to Train Your Dragon* from 2010 teaches children about tolerance for those different than you. Each film is individually packaged to be appealing to children while imparting underlying messages that likely appeal to their parents' value systems. Sturken and Cartwright (2018) explain that, "images' meanings are produced according to social and aesthetic conventions and

codes” (p. 33). Society has a set of rules that people live by and the media is a major vehicle for disseminating these rules that fluctuate across different social contexts.

The concept of media panic should be considered when designing and implementing a film curriculum in a public school setting because it is imperative for students and educators to understand how images impact audiences differently. Sometimes it impacts us through connections with our own personal lives and experiences. Other times, images and films are forms of propaganda, which can have positive and/or negative implications. The field of film and film studies analyzes more than just the process of making films but also the reason for making the films, why certain decisions were made in regards to shots, angles, editing, lighting, etc., and how these decisions may or may not affect audiences. In order to analyze a film, students should begin by acknowledging the perspectives and biases held by those behind the camera who are telling the story and consider the reason why the story is being told. Only then can the film be further analyzed to its full potential.

Media panic, which is criticism or fear of a new medium or media technology, has been around for decades and will continue to exist as technology and new media evolves. Media, according to sources such as Lemish (2015) and Drotner (2015), impacts its viewers through the images presented to them, and it is that impact that causes concern. At the same time, media is utilized as a teaching tool for societal rules. It is through media that the population, especially children, learn of what is acceptable and what is not. Media panic is a part of life and should be taken into consideration when media is being utilized in the classroom.

Cultivating Creativity Through Media

The third reoccurring theme is cultivating creativity through the use of media. Numerous studies over the years have analyzed how television viewing affects the brain. For example, Gotz (2015) highlights a recent study revealing that children who watched more educational programs that promoted fantasy were in fact more likely to use their imagination (Gotz, 2015). Children see and hear about the world through daily exposure to media. Media also includes what children see on the Internet on such websites as Facebook, Instagram, and YouTube. These sites and their app counterparts have become important stages for youth creativity. Users are able to generate and share media on a public platform and often solicit feedback from the viewers. This encourages individuals to build on already existing media practices while they contribute to expanding the field as their levels of knowledge on the field also increases. Young people are no longer simply the consumers; they are now also the producers of media.

The third theme is just as important for developing a film curriculum as the previous two themes. This is because educators cannot deny the facts that their students live in a digital and media-filled world and that most of their students do not know a world without it. Educators cannot deny the world they now live in and the only world their students know. Not only would this deny the students the chance to form a deeper connection to their schooling and their life outside of school, but it also does not help students learn how to function within the real working world. Working within the film industry is a very viable option for youth, but only if they are educated and encouraged to do so. Filmmakers of the past, including D. W. Griffith, Charlie Chaplin, and Alfred

Hitchcock made advancements within the field that have made modern films what they are. Teaching students about these film pioneers can offer inspiration to students to contribute their own ideas to a constantly evolving field. As media evolves and becomes more accessible, it becomes more natural for youth to not only consume media, but also to create their own. For youth, using media to cultivate their creativity is not only natural, it has become a way of life.

Analysis and Conclusion

Over the course of analyzing these readings, three shared themes stood out the most: co-learners, media panic, and cultivating creativity through media. In regards to co-learning, several resources agree that educators and students working together mutually benefit from technology and media. Few mention, however, the lack of educators available to specifically teach film. Walkup (2019) and Rayala (2019) describe the importance of media education and provide theoretical and practical advice for educators, but Serafini (2015) and Gelzer-Govatos (2015) both acknowledge that there is a low number of qualified teachers who specialize in film studies. There is already a fear among educators who do not fully comprehend this new digital world we find ourselves in. The degree to which film has changed over the years and is continuing to change makes it difficult for educators to maintain the skills necessary to teach a film class. Educators who teach film need to be constantly aware of these changes and be prepared to teach their students about them.

The second theme, media panic, has existed since media began. When something new enters society, including new media, it is only natural to question how it will influence people, especially children. Video games and television are just two forms of media that have been studied over the year with varying results. It is widely acknowledged by several sources that forms of media, including film, are used as teaching tools for children and have a direct connection to the society in which the film is being viewed. There are unspoken rules in society, and media teaches children about these rules.

The third theme, cultivating creativity through media, is the underlying message in most of the previously mentioned resources. The perspectives presented here agree that media has given a creative outlet to those who were once just consumers. Individuals, specifically young individuals, have become media creators as technological advances make it more plausible to do so. Both Pepler (2015) and Fisherkeller (2015) see the media arts as another educational tool to bridge a connection between not only the students and their teachers but also between the students and the world around them. Our job as educators is to prepare our students for the outside world, and offering media arts courses in school can prepare them for the more creative side of the world. Fisherkeller (2015) and Walkup (2019) both acknowledge that challenges can be expected when incorporating media arts into a curriculum, but this should not diminish the importance of including media in currently existing learning material.

Each of the perspectives presented here have influenced my research inquiry: whether film classes should be more present in public schools' curricula and, if so, what are possibly some of the best ways to offer film classes to students. These scholars

highlight the advantages, the fears, and the possibilities that can occur when implementing a film curriculum in a public K-12 school setting. Serafini (2015), Gelzer-Govatos (2015), and Rayala (2019) all acknowledge how students and educators should work together, despite a lack of qualified film educators. Several authors emphasize the potential impact film and media has on their audiences, an important aspect to any film studies class. Film class is more than just learning how to make films; it also teaches the reason why films are made and how every filmmaking decision made impacts the audience. Lastly, these scholars largely agree that different forms of media have a stronger connection to the classroom than originally believed. Analyzing media can teach students about the world they live in and prepare them to work within that world. Overall, these resources highlight the importance of educating children and teens about film and media and suggest possibilities and challenges when implementing a film curriculum.

These perspectives have informed the film studies curriculum that I present in Chapter 4. While acknowledging both the fears and anxieties that some teachers may feel about teaching media, let alone film, I created a guide for educators that fully supports their acquisition of methods and materials and provides instructional techniques. As a former student within a film program, I know the joys of studying film and I have studied long and hard to better understand films and the different perspectives they portray. Film is not a difficult subject to learn or teach; in fact, it can be surprisingly enjoyable to have debates and discussions about film that go beyond the production process. The following chapter describes the survey and interview research that I conducted to further inform the creation of my high school film curriculum.

CHAPTER 3

METHOD OF INVESTIGATION AND ANALYSIS OF FINDINGS

With the goal of investigating whether film classes should be more present in public schools' curricula and, if so, what are possibly some of the best ways to offer film classes to students, I sent out an email to every public school district in Rhode Island, which contained a list of questions pertaining to their current curriculum and how film studies play a part within it. I researched each individual district's website to determine who was best to contact. Finding a Curriculum Director was the main goal, but if one was unavailable or did not exist, I then searched for the Superintendent or Assistant Superintendent, based on whose email was available. Along with the 36 school districts I contacted, I also contacted our individuals who graduated from Rhode Island College with a bachelor's degree in film studies to seek their perspectives on the film program as former students. This chapter will assess and analyze the responses I received from all parties involved in the questionnaires, while focusing on film's connection to visual literacy and my proposed curriculum.

Analysis of School District Responses

To determine if film should be offered in public school systems and how, the first question I asked each district was whether their current curriculum included any form of film studies, whether that be one class or an entire film curriculum. Of the 12 districts that responded to my emails, nine of them claim to have classes or a concentration in film studies, primarily at the high school level. Of that group, it is interesting to note that only two of the districts, District A and District B, have film classes aimed towards educating students on how to analyze films, create films, and edit films. While it is great that District B does offer this option, it is only available for students at a charter school that focuses on the arts. While the school is located within a public school district, it is considered a charter school by the district itself, and it will only take in new students through a comprehensive admissions process. The school focuses on the arts so perhaps that is why its director was the only one to claim there is a lack of qualified educators to teach film courses. He stated, “There is definitely a lack of qualified educators for video and film as the [Rhode Island] Department of Education does not have certification in this area.” His statement furthered my curiosity about which departments (i.e. fine arts, technology, English) incorporate film classes in other schools.

While District A and District B focus their courses mainly on the artistic creation of film, taught in courses such as Screenwriting, Video Production, and Video Editing, other districts, District C, District D, District E, District F, and District G, focus primarily on the connection between film and literature. District G and District E do offer video production, which they consider being separate from film studies by offering it within the art department instead, while their Film Study courses are offered within the English

department. I found it interesting that these districts were separating these courses based on the type of content being taught, creative versus analytical, despite the fact that they all fall under the same umbrella of film and media.

The classes that focus on the connections between film and literature acknowledge that those classes are within the English department. Three districts that have a film-related course do not agree or disagree that there is a lack of qualified educators to teach film, while a fourth district, District D, admits “maybe” there is a lack. Interestingly enough, District G’s representative believes that there is no need for educators who are qualified in film studies to teach these courses. Upon offering several follow-up questions to her initial response, her response created more questions than answers for me. She writes:

I believe English teachers already have a foundation of expertise in creative storytelling features. I believe, for a high school elective....that an English teacher can evolve in film theory, technical, and visual arts knowledge. I certainly believe they would also benefit from professional development in this field. I also believe that professional development in video production, entailing scripts, editing, and revision would be terrific and help our regular English courses to have more options in summative assessments.

While I have always believed there is a connection between film and literature – *Schindler’s List* (1993), *The Pianist* (2002), and *Hidden Figures* (2016) are just a few noteworthy examples of film adapted from literature in the last three decades alone - her response makes me question if visual literacy is being taken into consideration when

teaching any film and literature class. The words within the script are important to get the story across to viewers, but as seen from the silent film era, the images that films use can provoke viewers into further questioning *what* they are seeing. It is not only important to understand the words being said within a film but also what the visuals of the film are saying.

What you are seeing and how it impacts you can be determined by filmmakers through *mise-en-scène* (all of the elements placed in front of the camera to be photographed), editing, and even the simple choice of whether modern movies should be shot in black and white or kept in all color. *Schindler's List* (1993) is very well known



Figure 1

throughout the film community as a box office success. But one particular scene is more striking than others and holds a lasting impression. In this scene, one character is draped in the color red, amidst a backdrop of a black and white film. Not only does this

allow viewers to closely follow the character as she moves across the frame but also to quickly recognize her within another scene several minutes later, in a much more altered state. Why would the film's creator, Steven Spielberg, choose this particular method to focus on this one character? And how does this decision impact the film's viewers? Questions such as these are important to ask of films and while I understand that not every district has the resources or the enrollment numbers for multiple film courses to hire a teacher just for film, or to warrant taking an art teacher away from their studio

courses to teach film, I still question whether English teachers are looking at films dually through an artistic lens rather than a lens more exclusively motivated by written/verbal literacy. Are they fully prepared to pick a film for its visuals and also analyze it for its visual and historical impact? Are they able to fully recognize the visual literacy prevalent in films and able to engage learners in deciphering the visual language and visual messages in films?

Analysis of Former Film Students' Responses

Around the same time that I had emailed representatives of each of Rhode Island's public school districts, I also contacted several individuals who had graduated from Rhode Island College with a degree in film studies with their own questionnaire relating to whether film should be offered in public schools and how it should be presented. Given their invested interest in film studies, I assumed that they would share my concern for increasing opportunities for students to take film courses at the high school level. However, I wanted to better understand why they chose to pursue film studies at the college level, as well as gain their perspectives on how a high school film curriculum might look. Furthermore, their insights could enhance my ability to best reach high school students and convince them that taking film during high school could be worth their time. With all the electives students can pick from, every elective course, whether that is an art course, music course, or even a home economics course, needs to be promoted in order to insure that enrollment numbers within these courses are met. The most significant takeaway from their responses was the opinion that if film courses are to

be offered, the information and films presented to students should be appealing to them and connect to their lives in some way.

Proposed Film Curriculum & Feedback

Upon receiving my initial responses from the school districts, I found that I wanted to learn more about what each school district was doing within their courses and gain their feedback on a four-year film program I created for this thesis project, which was based on my own experiences in high school art classes and college film classes. The following table is what I proposed to the participating districts:

This is based on a four-year program at the high school level. The Foundations in Film course can be offered as a 1-credit course to students interested in concentrating on film as a studio course, or as a .5 credit for those filling in their fine arts credit for graduation.

<p>Freshman Year (9th grade) – Foundations in Film - offered as 1 credit and .5 credits to all four grades</p>	<ul style="list-style-type: none"> • Terminology/techniques • Intro to Film analysis • Film genres and television genres • Film directors • Film history - Should be the catalyst for everything. Show movies chronologically but jump around genres, directors, and countries. <ul style="list-style-type: none"> ○ 1890s – 1910 (Q1) ○ 1910 – 1950 (Q2) ○ 1950 – 1990 (Q3) ○ 1990 – Present (Q4)
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<p>Sophomore Year (10th grade) – Film Analysis – offered as 1 credit only to those who completed Foundations as a 1-credit course</p>	<ul style="list-style-type: none"> • Terminology (taught throughout the course) • Film analysis of different genres and media • Film analysis of different films throughout the history of film
<p>Junior Year (11th grade) – Introduction to Film Production – offered as 1 credit only to those who completed Introduction to Film as a 1-credit course</p>	<ul style="list-style-type: none"> • Basic techniques (taught throughout the course) • Screenwriting (taught throughout the course) • Narrative form (Q1) • Documentary form (Q2) • Experimental form (Q3) • 2D/3D animation (Q4)
<p>Senior Year (12th grade) – offered as 1 credit only to those who complete Introduction to Film Production</p>	<ul style="list-style-type: none"> • Directed study (Q1) • Independent study (Q2) • Internship (Q3, Q4) – Students will apply for this in spring of their junior year. If not possible to pair students or they are not interested in an internship, teacher will adjust school schedule for the student as follows; <ul style="list-style-type: none"> ○ Directed study (Q1, Q2) ○ Independent study (Q3, Q4)

Feedback for the most part was positive in regards to my proposed curriculum. However, one educator, the representative from District E, admitted that it was not practical for most schools within Rhode Island. When asked to elaborate, he wrote:

At most schools it would be impractical to offer a four-year course of study in film. Magnet schools and some charter schools might be able to offer such an extensive array, but most of us are limited by other graduation requirements. The state requirement for fine arts is a student must pass one semester of a fine art to graduate.

While it would be ideal to offer multiple film classes in every district, it is in fact not realistic, despite how much I would like to say otherwise. The discussion with this representative reminds me that a lot of districts are struggling with resources to begin with, and when they do get them, the resources are often allocated to courses in high demand. In order for a four-year film course to be practical within a district, there would have to be enough students on a yearly basis who want to take film. A majority of people enjoy watching films, but most students who enroll in these courses would most likely be taking them because they want to go into the field for a career or because they are interested in learning about the process beyond the viewing stage.

Conclusion

Undergoing this survey process raised a lot of questions for me and gave me a tremendous amount of information to consider as I moved forward in this research process. The lack of school resources, time, and enrollment can affect any type of course

within public school districts. With this understanding, I acknowledge that the proposed film curriculum I had sent to public schools as part of my survey would best fit a charter school or a private school, in which resources may be more readily available to offer a film curriculum that goes beyond one year. Based on survey responses, a majority of public high schools within our small state in New England only require students to complete half a credit (0.5) of fine arts courses, which may include art, music, theatre, etc. The next chapter in this thesis project will take what I have learned from the literature review and survey responses and apply these insights to a yearlong high school film curriculum that I feel can be implemented into any district, regardless of the resources available.

As I conducted interviews to aid my research in determining if film should be more present in public K-12 school curricula, I focused on film's connection to literacy, specifically visual literacy, and responses to my proposed curriculum. District G's representative's opinion that the English department is more than capable of teaching film impacted me the most as it goes against what I believe. While I do believe there is a connection between film and literature, aspects of art must be involved when analyzing a film as well. It is a combination of visuals and listening devices that come into play when viewing films. English teachers have a certain perspective and set of skills that are valid to teaching film, but so do art teachers. Collaboration between the two departments would ensure that students receive skills from both aspects that would only make their film viewing skills stronger. In moving forward with my curriculum in the upcoming chapter, I have made sure to emphasize film vocabulary in definitions but also in showing how the vocabulary is used and the different responses it can invoke in a film. The input I

received in regards to the initial film curriculum that I had proposed was equally important. It helped pave the way for me to further understand what is more realistic for a film curriculum in a public school setting. As this relates to the decisions I made while developing the high school film curriculum presented in following chapter, I was reminded to break the basics down to understandable steps while also introducing necessary, vital information that any film student should know.

CHAPTER 4

FILM CURRICULUM PROJECT

In the following pages of this chapter, I present a curriculum that demonstrates how film can be taught in a public school setting. I understand that lack of school resources, time, and enrollment can affect any type of course within public school districts. With this understanding, I acknowledge that the proposed film curriculum I had sent to public schools as part of my survey would best fit a charter or private school that is willing to allocate resources to a specialized curriculum that goes beyond one year. Survey responses completed in Chapter 3 indicated that a majority of public high schools within the state of Rhode Island only requires students to complete half a credit (0.5) of fine arts courses, which may include art, music, theatre, etc. I have designed the following film curriculum as a one-year elective course, offering public high school students another avenue in which they may fulfill their fine arts requirement for graduation. Further conclusions drawn from Chapter 3 acknowledge that film analysis will be a large aspect of my proposed curriculum in order to teach students visual literacy, which includes how to view a film for more than just its acting and scenery but also its camera angles, lighting, etc., - and the messages conveyed visually.

In connection to my literature review in Chapter 2, my curriculum acknowledges technology, its evolution, and its connection to the film industry to help alleviate the fear educators may have when it comes to the technological aspect of the industry. If they understand where it comes from and why it is important, perhaps some of the educators' fears about technology will be lighter. The technology suggested within the curriculum includes programs that are easy to use and adaptable for any school district to manage, as well as have a connection to modern society. The purpose of this curriculum is to teach students not only the technical aspect of film, but also to inspire creativity by applying terminology to the viewing of films and then taking that knowledge and applying it to their own film creations. By doing this, students will truly join the debate of consumer vs. creator.

The curriculum presented in his chapter is ambitious, but manageable to adapt to students and their interests. This curriculum is here for a reference and for educators to use their professional judgment and what works best in their classroom and their students. I also encourage educators to reverse the power and give their students the choice of what films they want to view and have discussions about.

Table 1, listed below, presents an overview of a yearlong film curriculum for the high school level broken down into four quarters. Table 2A through 5B, which is on the corresponding pages, outlines in further detail how it could be adapted to a classroom setting. I refer to the National Art Education Association's Media Arts Standards within this curriculum, as there are currently no educational standards established specifically for film.

Table 1: Overview

<p>Quarter 1</p> <p>Intro to Film</p> <p>(1890s – 1930)</p>	<ul style="list-style-type: none"> • Silent Films • Narrative Form of Filmmaking • Different Directors • Introduction to Film Analysis • Introduction to Film Terminology • Overview of Different Genres • The Start of Film History • Developing Technology
<p>Quarter 2</p> <p>Talkies</p> <p>(1930s – 1950s)</p>	<ul style="list-style-type: none"> • Continuation of Film History • Continuation on Film Analysis • Continuation on Terminology • International Film Companies • Technicolor • Genres – Documentary and Westerns • Television
<p>Quarter 3</p> <p>Society and Politics</p> <p>(1960s – 2000)</p>	<ul style="list-style-type: none"> • Continuation of Film Analysis • Genres – Monster films and Teen films • International Filmmaking • Immerging technologies
<p>Quarter 4</p> <p>New Media and its Consumers</p> <p>(2000 – Present)</p>	<ul style="list-style-type: none"> • Continuation of Film Analysis • Genres – Animated films • Further Technological Advances • Social Media’s Impact

Table 2A: Intro to Film (Q1) (1890s – 1930)

Anchor Standard	Student Learning Objective (SLO)	Possible Learning Activities	Evaluation	Essential Questions	Materials
<i>Anchor Standard 7: Perceive and analyze artistic work</i> <i>MA:Re7.1.1</i> <i>b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.</i>	Students will participate in a discussion on the invention and early years of film, focusing on how emerging technologies helped to develop the field.	Students will take active viewing notes for each film and/or clip shown.	Students will complete a summative assessment test to reveal what they have learned so far.	How did photography and previous technologies lead to the start of film?	Computer Phone / Camcorder Projector Costumes Props Shooting location <i>Film Art: An Introduction</i> <i>Film History: An Introduction</i> ***Educators may add their own materials to this list to best supplement the learning process of their students.
<i>Anchor Standard 8: Interpret intent and meaning in artistic work</i> <i>MA:Re8.1.1</i> <i>Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural context.</i>	Students will discuss the impact of silent films and their use of the narrative form.	Students will pick a silent film of their choice and write an essay about it in which they analyze its use of the narrative form.	Students will be graded using a rubric designed with the guidelines and objectives of each lesson.	What film techniques allow for continuity in a film's narrative? How does lighting and camera angles add to a film's narrative?	
<i>Anchor Standard 9: Apply criteria to evaluate artistic work</i> <i>MA:Re9.1.HS.1</i> <i>Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.</i>	Students will participate in multiple discussions about film, including different styles of filmmaking and filmmaking techniques, such as different angles, different shots, camera movements, mise-en-scene, lighting, etc. Students will take notes on	In small groups, students will create a Google slides presentation that incorporates clips they shot themselves that showcase different camera angles, shots, lighting etc.	Viewing notes will be reviewed in a weekly checklist to keep track of student participation.	How did filmmakers learn from and influence one another? How do different techniques enhance different scenes?	
<i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context</i>					

<p><i>to deepen understanding</i> <i>MA:Cn11.1.1</i> <i>a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.</i></p>	<p>this discussion and pay close attention to vocabulary. Examples of these techniques will be shown in different films or film clips.</p>				
	<p>Students will analyze a film, comparing its form and content.</p>	<p>Students will conduct a Socratic seminar discussing form versus content in reference to films and clips viewed in class.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>What is the difference between form and content?</p>	

Table 2B

Resources	Director Suggestions	Film / Clip Suggestions	Vocabulary / Terminology
<p>"11 Essential Camera Techniques in Filmmaking – With Animated Images." Learn Filmmaking Articles and Blog for Filmmakers. Accessed December 02, 2018. http://www.lavideofilmaker.com/filmmaking/film-techniques.html</p> <p>Hume, H. D. (2010). <i>The Art Teacher's Book of Lists</i> (2nd ed.). San Francisco, CA: Jossey-Bass.</p> <p>Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. 10th ed. New York, NY: McGraw Hill, 2013.</p> <p>Saha, ByDibakar. "A Complete Glossary of Basic Filmmaking Techniques Part 1." Filmmakers Fans. June 27, 2016. Accessed December 02, 2018. http://filmmakersfans.com/glossary-of-basic-filmmaking-techniques/.</p>	<p>Eadweard Muybridge Edwin S. Porter Georges Méliès Thomas Edison Auguste and Louis Lumière G. A. Smith D.W. Griffith Charlie Chaplin Sergei Eisenstein Cecil B. DeMille Alice Guy Lois Weber Buster Keaton</p>	<p><i>Record of a Sneeze, Edison Kinetoscope</i> (1894) <i>Record of a Sneeze</i> (1894) <i>Carmencita</i> (1894) <i>Annabelle Butterfly Dance</i> (1894) <i>Annie Oakley</i> (1894) <i>Princess Ali</i> (1894) <i>Workers Leaving the Factory</i> (1895) <i>The Kiss</i> (1886) <i>Fire</i> (1901) <i>A Trip to the Moon</i> (1902) <i>The Great Train Robbery</i> (1903) <i>Mary Jane's Mishaps</i> (1903) <i>Alice in Wonderland</i> (1903) <i>Rescued by Rover</i> (1905)</p>	<p>Action lines Storyboard Framing cinematography Backlighting Backlit Bust shot Close up Continuity Cut to Depth of field Dissolve Fade out Fade up Key light Mise-en-scene Medium shot Panning spectatorship Tracking Transition Silent film Wide-shot Genre</p>

<p>Society For Cinema and Media Studies. (n.d.). Retrieved from https://www.cmstudies.org/</p> <p>The Media Education Lab. (n.d.). Retrieved from https://www.mediaeducationlab.com/</p> <p>Thompson, K., & Bordwell, D. (2010). <i>Film History: An Introduction</i> (3rd ed.). New York, NY: McGraw-Hill Education.</p> <p>University Film & Video Association. (n.d.). Retrieved from http://ufva.org/</p> <p>***Educators may add their own resources to this list to best supplement the learning process of their students.</p> <p>*****There are more updated versions of <i>Film History: An Introduction</i> and <i>Film Art: An Introduction</i> available for educators and students.</p>		<p><i>Princess Nicotine</i> (1909)</p> <p><i>The Girl and he Trust</i> (1911)</p> <p><i>The Girl and Her Trust</i> (1911)</p> <p><i>Suspense</i> (1912)</p> <p><i>The Battle at Elderbush Gulch</i> (1913)</p> <p><i>The Cheat</i> (1915)</p> <p><i>Where Are My Children?</i> (1916)</p> <p><i>The Birth of a Nation</i> (1917)</p> <p><i>One Week</i> (1917)</p> <p><i>Broken Blossoms</i> (1919)</p> <p><i>The Dragon Painter</i> (1919)</p> <p><i>Within Our Gates</i> (1920)</p> <p><i>The Mark of Zorro</i> (1920)</p> <p><i>Way Down East</i> (1920)</p> <p><i>The Kid</i> (1921)</p> <p><i>The Sheik</i> (1921)</p> <p><i>Nosferatu</i> (1922)</p> <p><i>The Gold Rush</i> (1925)</p> <p><i>Battleship Potemkin</i> (1925)</p> <p><i>Miss Mend</i> (1926)</p> <p><i>Mother</i> (1926)</p> <p><i>Metropolis</i> (1927)</p> <p><i>Man with a Movie Camera</i> (1929)</p>	<p>Dolly</p> <p>Pedestal</p> <p>Tilt</p> <p>Zoom</p> <p>Angles</p> <p>Shot</p> <p>Effects lighting</p> <p>Montage</p> <p>Avant-garde</p> <p>Production</p> <p>Preproduction</p> <p>Post Production</p> <p>Distribution</p> <p>Exhibition</p> <p>Form</p> <p>Content</p> <p>Lens</p> <p>Movie palace</p> <p>Midnight ramble</p> <p>Cultural norms</p> <p>Realism</p> <p>Expressionism</p> <p>Zoetrope</p> <p>Phonograph</p> <p>Studio system</p> <p>Majors (film companies)</p> <p>Minors (film companies)</p>
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Table 3A: Talkies (Q2) (1920s – 1950s)

Anchor Standard	Student Learning Objective (SLO)	Possible Learning Activities	Evaluation	Essential Questions	Materials
<i>Anchor Standard 1: Generate and conceptualize artistic ideas and work</i> <i>MA:Cr1.1.2</i> <i>Discover multiple ideas for media artworks through brainstorming and improvising</i>	Student will learn about the history of film, film techniques, and its evolving technology from the late 1920s to the 1950s.	Students will take active viewing notes for each film and/or clip.	Students will complete a summative assessment test to reveal what they have learned so far.	How did technological advances impact the film industry and its viewers?	Computer Projector <i>Film Art: An Introduction</i> <i>Film History: An Introduction</i> Video Editing software (iMovie, Adobe Spark, Clideo, Powtoon etc.)
<i>Anchor Standard 3: Refine and complete artistic work</i> <i>MA:Cr3.1.1</i> <i>b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect and understanding of personal goals and preferences.</i>	Students will expand their film vocabulary as they learn how film transitioned to sound and its impact.	The class will be divided into two groups for a class debate after viewing the 2011 film <i>The Artist</i> . One group will argue if the film is a silent film and the other will argue if it is a sound film.	Students will be graded using a rubric designed with the guidelines and objectives of each lesson.	What new technology allowed for sound? How did it impact the industry, specifically workers from the silent era? How does sound change the viewing experience?	***Educators may add their own materials to this list to best supplement the learning process of their students.
<i>Anchor Standard 7: Perceive and analyze artistic work</i> <i>MA:Re7.1.1</i> <i>b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.</i>	Students will expand their film vocabulary as they learn how film transitioned to Technicolor and its impact.	Educators can use professional judgment to determine the most appropriate activities that support this objective.	Viewing notes will be reviewed in a weekly checklist to keep track of student participation.	How did films transition to Technicolor and how did it impact the film industry? How did Technicolor impact the Television?	
<i>Anchor Standard 8: Interpret intent and meaning in</i>	Students will compare and contrast film industries and filmmaking techniques from around the world.	Educators can use professional judgment to determine the most appropriate activities that support this objective.	Viewing notes will be reviewed in a weekly checklist to keep track of student participation.	How did the Hollywood Studio system compare to international film companies? Who influenced	

<p><i>artistic work</i> <i>MA:Re8.1.1</i> <i>Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural context.</i></p>	<p>Students will learn about the documentary style of filmmaking.</p>	<p>In a group of 2, pick a topic related to your city and create a five-minute documentary using a video editing software.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>whom? How can a documentary change a person's opinion on different matters? When does a documentary film become propaganda?</p>	
<p><i>Anchor Standard 9: Apply criteria to evaluate artistic work</i> <i>MA:Re9.1.HS.1</i> <i>Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.</i></p>	<p>Students will learn about the Western film and its characteristics.</p>	<p>Choose a Western (not viewed in class) to summarize and argue why it best represents Western characteristics.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>How does the Western address and/or challenge different stereotypes?</p>	
<p><i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i> <i>MA:Cn11.1.1</i> <i>a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.</i></p>	<p>Students will learn about television's impact on the film industry and consumers.</p>	<p>Educators can use professional judgment to determine the most appropriate activities that support this objective.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>How did Television change film as we know it? Did television help or hinder the film industry?</p>	
<p><i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i> <i>MA:Cn11.1.1</i> <i>a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.</i></p>	<p>Students will learn about how changes in society and international relations had an impact on film and television.</p>	<p>Educators can use professional judgment to determine the most appropriate activities that support this objective.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>How did films and television reflect societal issues of the time?</p>	

Table 3B

Resources	Director Suggestions	Film / Clip Suggestions	Vocabulary / Terminology
<p>"11 Essential Camera Techniques in Filmmaking – With Animated Images." Learn Filmmaking Articles and Blog for Filmmakers. Accessed December 02, 2018. http://www.lavideofilmaker.com/filmmaking/film-techniques.html.</p> <p>Hume, H. D. (2010). <i>The Art Teacher's Book of Lists</i> (2nd ed.). San Francisco, CA: Jossey-Bass.</p> <p>Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. 10th ed. New York, NY: McGraw Hill, 2013.</p> <p>Saha, ByDibakar. "A Complete Glossary of Basic Filmmaking Techniques Part 1." Filmmakers Fans. June 27, 2016. Accessed December 02, 2018. http://filmmakersfans.com/glossary-of-basic-filmmaking-techniques/.</p> <p>Society For Cinema and Media Studies. (n.d.). Retrieved from https://www.cmstudies.org/</p> <p>The Media Education Lab. (n.d.). Retrieved from https://www.mediaeducationlab.com/</p> <p>Thompson, K., & Bordwell, D. (2010). <i>Film History: An Introduction</i> (3rd ed.). New York, NY: McGraw-Hill Education.</p> <p>University Film & Video Association. (n.d.). Retrieved from http://ufva.org/</p> <p>***Educators may add their own resources to this list to best supplement the learning process of their students. *****There are more updated versions of <i>Film History: An Introduction</i> and <i>Film Art: An Introduction</i> available for educators and students.</p>	<p>Charlie Chaplin Rene Clair Alan Crosland John Ford Fritz Lang Alfred Hitchcock Elia Kazan Akira Kurosawa Kenji Mizoguchi F. W. Murnau Yasujiro Ozu Roman Polanski Orson Welles</p>	<p><i>Don Juan</i> (1926) <i>Sunrise</i> (1927) <i>The Jazz Singer</i> (1927) <i>Steamboat Willie</i> (1928) <i>M</i> (1931) <i>Bringing Up Baby</i> (1938) <i>The River</i> (documentary) (1938) <i>Alexander Nevsky</i> (1938) <i>Stagecoach</i> (1939) <i>The Wizard of Oz</i> (1939) <i>Only Angels Have Wings</i> (1939) <i>His Girl Friday</i> (1940) <i>Citizen Kane</i> (1941) <i>Stray Dog</i> (1947) <i>Bicycle Thieves</i> (1948) <i>Rashomon</i> (1950) <i>Strangers on a Train</i> (1951) <i>I Love Lucy</i> (1951-1957) <i>Singing in the Rain</i> (1952) <i>Gunsmoke</i> (1952-1961) <i>Ugetsu</i> (1953) <i>Tokyo Story</i> (1953) <i>On the Waterfront</i> (1954) <i>Seven Samurai</i> (1954) <i>The Cranes are Flying</i> (1957) <i>The Rifleman</i> (1958 - 1963) <i>The 400 Blows</i> (1959) <i>Bonanza</i> (1959-1973) <i>The Commissar</i> (1967) <i>High School</i> (documentary) (1968) <i>The Irony of Fate</i> (1975) <i>The Artist</i> (2011)</p>	<p>Aerial diffusion, Andreotti Law, "Art Cinema", Cinemascope, Cinematography Cinema Buovo, Cinéma vérité, Cinerama, Color-hand tinting, Depth cues, Dialogue, Diffusion, Documentary, Film noir, First Cinema, Genre, Hollywood Ten, HUAC, Independents, Kabuki theater, Mixing, New Wave, Production Code, Propaganda, Second Cinema, Smell-o-vision, Sound effects, Soundtrack, Special effects, Storyboard, Synchronization, Talkie, Tatami shot, Technicolor, Technology, Textural, The Paramount Decision, The Production Code, Third Cinema, Tracking, Transition, Vitaphone,</p>

Table 4A: Society and Politics (Q3) (1960s – 2000)

Anchor Standard	Student Learning Objective (SLO)	Possible Learning Activities	Evaluation	Essential Questions	Materials
<i>Anchor Standard 1: Generate and conceptualize artistic ideas and work</i> <i>MA:Cr1.1.2</i> <i>Discover multiple ideas for media artworks through brainstorming and improvising.</i>	Student will learn about the history of film, film techniques, and its evolving technology from the 1960s to 2000.	Students will take active viewing notes for each film and/or clip.	Students will complete a summative assessment test to reveal what they have learned so far.	How did film change from the 1970s to 2000?	Computer, Projector, <i>Film Art: An Introduction</i> , <i>Film History: An Introduction</i> , ***Educators may add their own materials to this list to best supplement the learning process of their students.
<i>Anchor Standard 3: Refine and complete artistic work</i> <i>MA:Cr3.1.1</i> <i>b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect and understanding of personal goals and preferences.</i>	Students will learn about international political filmmaking.	Students will pick a film, not viewed in class, and analyze it for its connection to the political issues of the times.	Students will be graded using a rubric designed with the guidelines and objectives of each lesson.	How did politics, both here and abroad, impact films, television and media?	
<i>Anchor Standard 7: Perceive and analyze artistic work</i> <i>MA:Re7.1.1</i> <i>b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.</i>	Students will learn about coming of age (teen) films.	Educators can use professional judgment to determine the most appropriate activities that support this objective.	Viewing notes will be reviewed in a weekly checklist to keep track of student participation.	What are the characteristics of coming of age (teen) films? How do teen films transcend time?	
<i>Anchor Standard 8: Interpret intent and meaning in</i>	Students will learn about the development of monster movies and their connection to society.	Students will write a program note for a monster movie not viewed in class. Students will be given a monster story writing prompt. In	Educators may add their own assessments to this list to best supplement the learning process of their students.	What are the characteristics of monster movies? What does it mean to be a monster?	

<p><i>artistic work</i> <i>MA:Re8.1.I</i> <i>Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural context.</i></p> <p><i>Anchor Standard 9: Apply criteria to evaluate artistic work</i> <i>MA:Re9.1.HS.I</i> <i>Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.</i></p> <p><i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i> <i>MA:Cn11.1.I</i> <i>a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.</i></p>	<p>Students will compare and contrast technological changes in the film field and their impact on the industry.</p>	<p>small groups, they will write a screenplay for their prompt.</p> <p>Educators can use professional judgment to determine the most appropriate activities that support this objective.</p>	<p>Educators may add their own assessments to this list to best supplement the learning process of their students.</p>	<p>How did technological advances impact the film industry?</p>	
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Table 4B

Resources	Director Suggestions	Film / Clip Suggestions	Vocabulary / Terminology
<p>"11 Essential Camera Techniques in Filmmaking – With Animated Images." Learn Filmmaking Articles and Blog for Filmmakers. Accessed December 02, 2018. http://www.lavideofilmaker.com/filmmaking/film-techniques.html.</p> <p>Hume, H. D. (2010). <i>The Art Teacher's Book of Lists</i> (2nd ed.). San Francisco, CA: Jossey-Bass.</p> <p>Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. 10th ed. New York, NY: McGraw Hill, 2013.</p> <p>Saha, ByDibakar. "A Complete Glossary of Basic Filmmaking Techniques Part 1." Filmmakers Fans. June 27, 2016. Accessed December 02, 2018. http://filmmakersfans.com/glossary-of-basic-filmmaking-techniques/.</p> <p>Society For Cinema and Media Studies. (n.d.). Retrieved from https://www.cmstudies.org/</p> <p>The Media Education Lab. (n.d.). Retrieved from https://www.mediaeducationlab.com/</p> <p>Thompson, K., & Bordwell, D. (2010). <i>Film History: An Introduction</i> (3rd ed.). New York, NY: McGraw-Hill Education.</p> <p>University Film & Video Association. (n.d.). Retrieved from http://ufva.org/</p> <p>***Educators may add their own resources to this list to best supplement the learning process of their students. *****There are more updated versions of <i>Film History: An Introduction</i> and <i>Film Art: An Introduction</i> available for educators and students.</p>	<p>Walt Disney, Francis Ford Coppola, George Lucas, Martin Scorsese, Steven Spielberg,</p>	<p><i>Night of the Living Dead</i> (1968) <i>The Godfather</i> (1972) <i>The Exorcist</i> (1973) <i>Jaws</i> (1975) <i>Star Wars</i> (1977-Present) <i>Footloose</i> (1984) <i>The Karate Kid</i> (1984) <i>The Breakfast Club</i> (1985) <i>Just One of the Guys</i> (1985) <i>Pretty in Pink</i> (1986) <i>The Fly</i> (1986) <i>Ferris Bueller's Day Off</i> (1986) <i>Can't Buy Me Love</i> (1987) <i>Jurassic Park</i> (1993-Present) <i>World War Z</i> (2013)</p>	<p>B film, Blockbuster, Cinematography Conglomerates, Genre, "Mini-Majors", Monster movie, Program note, Screenwriter, Sequel(s), Soundtrack, Special effects, Steadicam, Storyboard, Teen film, The Sony Case (The Betamax Case), Tracking, Transition, Video Cassette Recorder (VCR),</p>

Table 5A: New Media and its Consumers (Q4) (2000 - Present)

Anchor Standard	Student Learning Objective (SLO)	Possible Learning Activities	Evaluation	Essential Questions	Materials
<i>Anchor Standard 1: Generate and conceptualize artistic ideas and work</i> <i>MA:Cr1.1.2</i> <i>Discover multiple ideas for media artworks through brainstorming and improvising</i>	Student will learn about the history of film, film techniques, and its evolving technology from the 2000 to the present.	Students will take active viewing notes for each film and/or clip.	Students will complete a summative assessment test to reveal what they have learned throughout the course.	How has film changed from 2000 to now?	Computer, Projector, <i>Film Art: An Introduction</i> , <i>Film History: An Introduction</i> ***Educators may add their own materials to this list to best supplement the learning process of their students.
<i>Anchor Standard 3: Refine and complete artistic work</i> <i>MA:Cr3.1.1</i> <i>b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect and understanding of personal goals and preferences.</i>	Students will learn about the development of animated films.	Students will create a storyboard for an animated movie using the latest technological advances in the film industry. Students will create their own flipbook.	Students will be graded using a rubric designed with the guidelines and objectives of each lesson. Viewing notes will be reviewed in a weekly checklist to keep track of student participation.	How have animated films evolved in techniques and storytelling?	
<i>Anchor Standard 7: Perceive and analyze artistic work</i> <i>MA:Re7.1.1</i> <i>b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.</i>	Students will explore technological advances that have occurred and how they have changed the definition of consumer and creator.	Students will create a class YouTube channel in which all assignments from the course will be uploaded for viewing.	Educators may add their own assessments to this list to best supplement the learning process of their students.	What does it mean to be a creator and consumer of film and media in the present day?	
<i>Anchor Standard 8: Interpret intent and meaning in</i>	Students will explore technological advances that have occurred and how they have changed	Educators can use professional judgment to determine the most appropriate	Educators may add their own assessments to this list to best supplement the learning process of	How have recent technological advances impacted the film industry?	

<p><i>artistic work</i> <i>MA:Re8.1.I</i> <i>Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural context.</i></p> <p><i>Anchor Standard 9: Apply criteria to evaluate artistic work</i> <i>MA:Re9.1.HS.I</i> <i>Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.</i></p> <p><i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i> <i>MA:Cn11.1.I</i> <i>a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.</i></p>	<p>the process of filmmaking and the film industry.</p>	<p>activities that support this objective.</p>	<p>their students.</p>		
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Table 5B

Resources	Director Suggestions	Film / Clip Suggestions	Vocabulary / Terminology
<p>"11 Essential Camera Techniques in Filmmaking – With Animated Images." Learn Filmmaking Articles and Blog for Filmmakers. Accessed December 02, 2018. http://www.lavideofilmaker.com/filmmaking/film-techniques.html.</p> <p>Hume, H. D. (2010). <i>The Art Teacher's Book of Lists</i> (2nd ed.). San Francisco, CA: Jossey-Bass.</p> <p>Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. 10th ed. New York, NY: McGraw Hill, 2013.</p> <p>Saha, ByDibakar. "A Complete Glossary of Basic Filmmaking Techniques Part 1." Filmmakers Fans. June 27, 2016. Accessed December 02, 2018. http://filmmakersfans.com/glossary-of-basic-filmmaking-techniques/.</p> <p>Society For Cinema and Media Studies. (n.d.). Retrieved from https://www.cmstudies.org/</p> <p>The Media Education Lab. (n.d.). Retrieved from https://www.mediaeducationlab.com/</p> <p>Thompson, K., & Bordwell, D. (2010). <i>Film History: An Introduction</i> (3rd ed.). New York, NY: McGraw-Hill Education.</p> <p>University Film & Video Association. (n.d.). Retrieved from http://ufva.org/</p> <p>***Educators may add their own resources to this list to best supplement the learning process of their students. *****There are more updated versions of <i>Film History: An Introduction</i> and <i>Film Art: An Introduction</i> available for educators and students.</p>	<p>Don Bluth, James Cameron, Walt Disney, Peter Jackson, George Lucas, Hayao Miyazaki, Martin Scorsese, Steven Spielberg, Isao Takahata, Quentin Tarantino, Guillermo del Toro,</p>	<p><i>The Adventures of Prince Achmed</i> (1926) <i>Steamboat Willie</i> (1928) <i>Betty Boop</i> (1930 – 2014) <i>Loony Tunes</i> (1930-1969; 1980-Present) <i>Popeye the Sailor</i> (1933-1957; 1960-1963; 1978-1893; 1987) <i>Hedgehog in the Fog</i> (1975) <i>Geri's Game (from A Bug's Life)</i> (1997) <i>Spirited Away</i> (2001) <i>The Lord of the Rings Trilogy</i> (2001-2003) <i>Pirates of the Caribbean</i> (2003-2017) <i>Howl's Moving Castle</i> (2004) <i>Pan's Labyrinth</i> (2006) <i>Ponyo</i> (2008) <i>Avatar</i> (2009) <i>Brave</i> (2012) <i>The Hobbit Trilogy</i> (2012-2014) <i>The Jungle Book</i> (2016)</p>	<p>Animation, Anime, CGI, Digital Media, Digital Production, Facebook, Fan film, Instagram, Media, Megaplex, Mickey Mousing, Motion Capture, Music video, MySpace, Pinscreen, Rotoscope, Sand Art, Screenwriter, Snapchat, Social media, Special effects, Stop-motion, TikTok, Tumblr, Video Assist, Vine, YouTube</p>

Conclusion

This yearlong film curriculum for the high school level that I developed as part of my thesis project and presented in this chapter is a guideline for students and educators to navigate within the realm of the film industry. The history, terminology, and application of film are all blended together to form a curriculum that not only introduces the concept of film and start discussions about the meaning in films, but also how to combine it with student creativity. I purposely left options within the curriculum, such as different directors, films, and possible learning activities in order for educators to take what I have done and adapt it to better suit the needs and wants of their district and their students.

CHAPTER 5

SUMMARY REFLECTIONS

As this research comes to a close, much can be reflected on. The process was long, but the differing components of my thesis project gave me new insights into the education system that I had not had before, despite the fact that I am currently a teacher. I was previously aware that budgets and varying levels of available resources are always factored into education, but it wasn't until I talked to other educators in districts around the state that I realized just how much these details impact decision-making.

As an artist and an art educator, I am biased towards the arts and tend to assume that art acceptance and valuing of art is common. This research has shown me that not everyone is as willing to jump into a new art program as I am, because they know their district better than I do. They understand their students and what they are interested in and how likely a class will be in terms of success. When I initially contacted Rhode Island public school districts, I was not surprised to learn that most school districts do not have a film curriculum or a film class. However, I was surprised to learn that the majority of districts that do have a film class conduct the course as a film and literature course that focuses on the connection between the two mediums. Even more interesting than that, a few districts put a film and literature or film class into the English department while a

video production course is considered part of the art department. Learning that these districts were separating film from the arts shocked me, as I always considered film to be under the same umbrella as the arts. Film is its own entity but it is often viewed based on what its place next to. Is it part of the English department or the art department? Faced with a reality that goes against my personal opinion reminded me that I needed to be more realistic about my approach to creating a film curriculum. I could no longer think about what I would want in a film curriculum, but rather I needed focus on what a district with limited resources and/or enrollment would want and need.

I also had to keep in mind that despite how much I would have wanted to take a film course while I was in high school, not all high school students feel the same way. Districts are not going to agree to implement a new curriculum or utilize a large amount of resources and/or money for a course that may or may not be in high demand. When designing the curriculum portion of this thesis, I made sure that the technology required for this curriculum is available online, so that students would only need access to the Internet to complete assignments. Having this option would alleviate the cost of holding a film class and offering the class as an elective means that the class could have students from all four grades. This should make it easier for a class to get the numbers it needs to continue, as it does not rely on one grade to fill the enrollment number.

As my questionnaire and research progressed, I found that my research question adapted to the information I was receiving. Beyond investigating how film classes are being offered in public schools, I also intended to address how film is currently taught to younger students in a classroom setting. I originally planned to explore film being utilized in both elementary and secondary classrooms, but as my research continued I

realized that I should focus primarily on film education at the high school level. While elementary students can be exposed to film in small ways, such as creating a short film or creating a character for an animated film, dedicating more time to study film at the elementary level is likely unrealistic.

As I was conducting my research and working on my curriculum, an event occurred that actually feeds into my thesis: the Covid-19 pandemic. It is a scary time, not just medically, but it also forced educators of all grades to implement a remote teaching practice. While I was trained to utilize technology to some capacity within the classroom, nothing prepared me to teach in the ways that I've had to over these last few weeks. In my literature review in Chapter 2, I discussed the concept of educators being hesitant to utilize technology in their classrooms because they are ill prepared to do so. This event has forced teachers to learn how to create and share videos with their students, and it has forced them out of their comfort zone before they were ready for it. This event is unprecedented, and even after weeks of adjusting, teachers are still learning how to work within this new realm. The new situation we find ourselves in has forced technology into classrooms, and I know firsthand how to embrace it in unexpected ways. It will be interesting to note in the future when the current situation ends how teachers embrace technology and if it has alleviated any media panic that teachers may have.

Moving forward with this research means I would apply the lessons I had created for the film curriculum in a classroom, either as the facilitator or as an observer. My current career as an art educator exists as a substitute teacher in an elementary art classroom. As my future within a classroom is uncertain, my time and ability to implement a film curriculum within a public school setting or to conduct any survey of

students is limited at the present time. If and when I get the chance to explore applying my proposed curriculum in a classroom setting, I hope to take my results to the National Art Education Association Convention to present my findings to other art educators around the globe. I also hope to share my passion for film studies and for including film classes in public schools with educators in other forums as well, such as by presenting at the state conference of the Rhode Island Art Education Association and school district-sponsored professional development events and by seeking publication of selected portions of my thesis, as well as making a digital copy of my full thesis available through DigitalCommons@RIC, Rhode Island College's institutional repository.

I believe other art educators can benefit from my research and take my findings to their own districts and possibly implement film-related courses or lessons there. I also believe that this research could be beneficial for English teachers to see, especially those who wish to teach film themselves. I believe, if an art teacher is not available to teach it, an English teacher could teach film in the future but only once they are trained to do so. Not only do I believe my findings and my future findings could help both art educators and English teachers know what they should teach in a film class, but also how to teach it. As I stated previously in my thesis, it is just as important to understand what a film is showing its viewers, as it is to hear what it is telling its viewers. It would be ideal to have film educators teach film, but in their absence, there could be collaboration between art educators and English teachers to teach film. In doing so, a connection could also be bridged between film and other course such as history and social studies to further deepen students' connection to what they are learning.

I would also like to have an impact on adapting the National Visual Arts Standards to include and cover media arts and film. As I acknowledged previously, there are currently no standards specifically for film, but the National Visual Arts Standards could be adapted to include this because film is a visual art. There is no reason as to why there cannot be a media arts aspect to the National Visual Arts Standards, instead of separate media art standards, as developed and promoted as National Core Arts Standards, distinct from visual arts standards.

I hope that my thesis not only helps me in my future teaching endeavors, but also inspires other teachers to expand forms of creativity to include film studies in their classroom and to realize that the possibilities are endless on how to inspire and connect with their students through implementing a film curriculum in public schools.

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APPENDIX A

Survey Questions for Educators

1. Have you ever or do you plan to offer classes related to Film Studies in your school department. Please respond with a 'yes' or a 'no'.

If you answered 'No' to the first question, please stop and send back your response. If you answered 'Yes' and you do offer some options relating to film studies, please continue on and then send back your responses. Your cooperation helps to give a broad perspective of past and current trends in Rhode Island public schools.

1. What are the names of any courses offered that have some reference to film studies or any aspect of film?
2. If you do offer, or plan to offer film studies in your district's curriculum, will it focus on the technological aspects of filmmaking, the creative aspect of filmmaking or a combination between the two?
3. What is the approximate number of students enrolled in these courses?
4. How do students enroll or qualify to take these courses?
5. Are the courses offered as an elective or a requirement, and how many credits can they account for?
6. Do you believe there is a lack of qualified educators within this aspect of the arts?
7. At what level is film studies offered within your district? High school, middle school/junior high, elementary?
8. Do you agree or disagree that there is a correlation between art and film?

9. How do you feel about educators and students being co-learners?

10. Does media panic (the impact different forms of media has on their viewers) have any affect on what you teach in your film courses or how it is taught?

11. Do you believe that film studies is a beneficial form of creativity?

12. How do you connect your film courses/curriculum to modern society and the working world?

Please supply any additional information about the curriculum and courses offered by your school department, and any success or failure that might be beneficial to publish within such a study.

APPENDIX B
Survey Questions for Former Film Students

1. Why did you choose to major in film studies at Rhode Island College?
2. What was your experience like in a film studies program?
3. What did you choose to focus on the most in your studies, aspects of film production or film analysis? Why?
4. Are you employed or have plans to be employed in a job that correlates with your studies at Rhode Island College?
5. How do you feel about film studies being offered in more public school districts at the high school level?
6. Would you have taken film studies classes in high school if it had been offered? Why or why not?
7. Do you believe film studies could successfully be taught or integrated into art classes at the middle school level?
8. Do you believe aspects of film studies could be integrated into an elementary art curriculum?
9. Do you believe there is a lack of qualified educators within this aspect of the arts in public schools?
10. Do you agree or disagree that there is a correlation between art and film?
11. Do you believe that film studies is a beneficial form of creativity?

Please supply any further comments that you feel I should know or may be beneficial to publish within the study.