Borys SAVCHUK,

doctor of historical sciences, professor, professor of the Bogdan Stuparyk Department of Pedagogy,
Vasyl Stefanyk Carpathian National University (Ivano-Frankivsk, Ukraine)

Борис САВЧУК,

доктор історичних наук, професор, професор кафедри педагогіки імені Богдана Ступарика,
Карпатський національний університет імені Василя Стефаника (м. Івано-Франківськ, Україна)
borys.savchuk@pnu.edu.ua
ORCID ID 0000-0003-2256-0845

Victor BOORLYK,

postgraduate student of the Bogdan Stuparyk Department of Pedagogy,
Vasyl Stefanyk Carpathian National University (Ivano-Frankivsk, Ukraine)

Віктор БУРЛИК,

аспірант кафедри кафедри педагогіки імені Богдана Ступарика,
Карпатський національний університет імені Василя Стефаника (м. Івано-Франківськ, Україна)
viktor.burlyk.24@pnu.edu.ua
ORCID ID 0009-0001-3472-001X

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PEDAGOGICAL STRATEGIES FOR USING CINEMA IN ORGANIZING THE EDUCATIONAL PROCESS: THE EXPERIENCE OF THE USA

Abstract. The article analyzes pedagogical strategies developed by American scholars for using cinematography in organizing the educational process in schools, colleges, and universities in the United States. It examines definitions commonly used in contemporary U.S. scholarly discourse: media education - viewed as a process aimed at developing an individual's ability to analyze, evaluate, create, and interpret media texts of various formats; media literacy - defined as the outcome of effective media education, encompassing the ability to analyze and evaluate media texts; film literacy - interpreted as the ability to understand, interpret, analyze, and create moving images in various socio-cultural contexts; and pedagogical strategy - understood as a regulated psychological construct that supports the effective resolution of personal and professional tasks based on actualized knowledge, skills, and experience.

The main pedagogical strategies for using cinema in the educational process are characterized: combining media analysis and media production - which includes analyzing the context of film creation, genre features, narrative structure, stereotypes, as well as economic and political aspects of film production; the practical strategy - aimed at deepening students' understanding of films, developing their personal viewpoints and reflection; the retrospective strategy - focused on using historical films as a means of developing historical consciousness and self-identity; the interdisciplinary strategy - integrating films into literature lessons and interdisciplinary projects; and the extracurricular strategy - revealing the potential of cinema in organizing out-of-class activities, including joint film viewing by children and parents.

It is demonstrated that the effectiveness of a particular strategy depends largely on teachers' level of preparation.

Keywords: media education, media literacy, film literacy, USA, pedagogical strategy, cinematography, educational process.

ПЕДАГОГІЧНІ СТРАТЕГІЇ ВИКОРИСТАННЯ КІНЕМАТОГРАФУ В ОРГАНІЗАЦІЇ НАВЧАЛЬНОГО ПРОЦЕСУ: ДОСВІД США

Анотація. У статті здійснено аналіз розроблених американськими вченими педагогічних стратегій використання кінематографу в організації навчального процесу в школах, коледжах, університетах США. Проаналізовано трактування в сучасному науковому дискурсі США низки дефініцій: медіаосвіта – розглядається як процес, спрямований на формування здатності особистості аналізувати, оцінювати, створювати й інтерпретувати медіатексти різних форматів; медіаграмотність

– визначається як результат ефективної медіаосвіти, що охоплює здатність до аналізу й оцінки медіатекстів; кінограмотність – тлумачиться як здатність розуміти, інтерпретувати, аналізувати і створювати рухомі зображення в різних соціокультурних контекстах; педагогічна стратегія – потрактовано як своєрідне регульоване психічне утворення, що сприяє ефективному розв'язанню особистісних і професійних завдань на основі актуалізованих знань, умінь, досвіду.

Схарактеризовано основні педагогічні стратегії використання кінематографу в організації навчального процесу: поєднання аналізу та продукції медіа – передбачає аналіз контексту створення, жанрових особливостей, наративної структури, виявлення стереотипів, а також розгляд економічних і політичних аспектів виробництва кіно; практична – орієнтує на поглиблене розуміння фільмів і формування в здобувачів освіти власної позиції, розвиток їх рефлексії; ретроспективна – акцентує на використанні історичних фільмів як ефективного засобу формування історичної свідомості й самоідентичності; міждисциплінарна – проєктує використання фільмів на уроках літератури та під час виконання міждисциплінарних проєктів; позашкільна – розкриває потенціал кінематографу в організації позакласної роботи, зокрема, щодо спільного перегляду фільмів дітьми й батьками.

Показано, що ефективність реалізації тієї чи іншої стратегії використання кінематографу в організації освітнього процесу в школі значною мірою залежить від рівня підготовки педагогів.

Ключові слова: медіаосвіта, медіаграмотність, кінограмотність, США, педагогічна стратегія, кінематограф, навчальний процес.

INTRODUCTION

The problem formulation. In modern society, cinematography functions and manifests itself in four main aspects: as a means of mass communication, as a form of art, as a social institution, and as a factor shaping and transforming an individual's worldview and mentality. This multifunctionality is realized through the transmission of various norms and values embedded in the plot of a given film, as well as in the images and behavioral stereotypes it conveys or imposes. During the process of engaging with films, viewers perceive these plots and value-normative guidelines created by the authors, which exert a significant influence on their social and psycho-emotional characteristics.

Various forms of cinematographic content - classified by content type (fictional, documentary, popular-science, animation), by duration (feature-length, short-length), and by genre (comedy, drama, thriller) - have a significant impact on contemporary adolescents, who, according to American sociologists, spend 7–9 hours daily watching videos and consuming digital content (The Common Sense Census, 2021, p. 12). Ukrainian scholars, for their part, also emphasize the significant potential of cinematography as a vital form of art, a source of entertainment, and a powerful factor shaping public consciousness. As a means of mass communication, cinematography embodies not only artistic truth and documentary authenticity but has also become a specific mode of perceiving reality and a distinct form of understanding the world (Melnychuk, 2023, p. 81).

However, the potential of cinematography as one of the most influential types of media remains insufficiently utilized in fostering critical thinking among children and adolescents. Its integration into the educational process of schools and the professional training of future teachers remains fragmentary (Russell & Waters, 2013, pp. 86–87). To address this issue, American specialists have developed various pedagogical strategies for employing films in educational settings. Studying these strategies is of particular scientific and practical interest, as this issue has not been fully conceptualized in Ukrainian pedagogical research.

Analysis of recent research and publications. A review of recent studies on this tproblem shows that Ukrainian scholars actively study issues related to media education and media literacy (V. Ivanov, T. Ivanova, M. Zhyhalkina, T. Kostriko, T. Korolova, M. Koropatnyk, V. Melnychuk, Yu. Miroshnychenko, H. Onkovych, N. Prykhodkina, etc.). However, the role of cinematography as a factor in developing media literacy among children, adolescents, and future teachers has not yet become the subject of specialized research. Some aspects are addressed in studies on the role of film in shaping public opinion (T. Fisenko et al.), national identity (I. Babii, T. Konivitska, O. Kuzmenko et al.), and individual socialization (S. Denysiuk, K. Ivchenko), etc.

Given this context, the work of American researchers and practicing educators (S. Waters, R. Hobbs, A. Jensen, D. Kellner, W. Russell, J. Share, etc.) on the theoretical development of film literacy and the use of cinema as a tool for shaping the personalities of school pupils and university students in various educational institutions is particularly significant.

AIM AND TASKS RESEARCH

The aim of this study is to analyze the pedagogical strategies developed by American scholars concerning the use of cinematography in organizing the educational process in schools, colleges, and universities in the USA.

RESEARCH METHODS

The research methods include content analysis and historiographical analysis for the critical examination of scientific literature on the topic; terminological analysis to interpret key definitions; periodization to determine stages in the development of pedagogical strategies for the use of cinematography; and comparative analysis to contrast different scholarly positions and viewpoints.

RESULTS OF THE RESEARCH

Achieving the stated aim requires clarifying the terminological system, which is divided into two components. The first concerns the media field. In the modern U.S. scientific discourse, the general concept of media education is understood as a process aimed at developing an individual's ability to analyze, evaluate, create, and interpret media texts in various formats. The related concept of media literacy is defined as "the ability to access, analyze, evaluate, create, and act using all forms of communication" (Core Principles of Media Literacy Education, 2025, p. 2; Hobbs & Jensen, 2009).

The third concept, central to this study, is film literacy. It is regarded as a component of media literacy and refers to the ability to understand, interpret, analyze, and create moving images within diverse sociocultural contexts. According to Hobbs (2013), if literacy is understood as the process of decoding, interpreting, and creating messages, then engaging with a film or television program is fundamentally equivalent to reading a printed text. Thus, film literacy encompasses not only the consumption but also the production of audiovisual content, which is essential for developing learners' critical thinking.

The scientific approaches of American scholars to media education and film literacy evolved from protectionist models, which aimed to safeguard youth from the negative influence of mass media, to critical models oriented toward developing analytical and creative skills. As noted by R. Hobbs and A. Jensen, the core principles of media literacy emphasize an inquiry-based approach, the development of critical thinking, and the stimulation of proactive activity (Hobbs & Jensen, 2009, p. 3). This means that media education and film literacy should not only protect individuals from manipulation but also develop their ability to independently analyze, interpret, and create media products, forming a responsible attitude toward information and their own participation in the media space.

The second component of the terminological system concerns the concept of pedagogical strategy, which, relying on the contributions of Ukrainian and foreign researchers (Bila, 2016; Lersch, 2014; Lilik, 2020), we interpret in the context of our study as a regulated mental formation that promotes the effective resolution of personal and professional tasks on the basis of actualized knowledge, skills, and experience. According to I. Bila, while a strategy can be formally described as a decision-making plan, psychologically it is connected with a range of subjective states that involve selecting certain orientations and ways of transforming a specific object, as well as distributing specific actions that contribute to achieving intended results (Bila, 2016).

We also take into account the observation of O. Lilik, according to whom a specific strategy is a situational and local phenomenon, although the attitudes, knowledge, skills, and abilities of the subject that define it are outlined in advance and may be applied at different stages and in various combinations to solve particular tasks. This allows considering strategic organization as a fundamental principle of professional and pedagogical activity (Lilik, 2020, pp. 51–52).

These approaches correlate with the pedagogical strategies developed by American scholars for the use of films in the educational process, which reflect both theoretical ideas and practical experience regarding the integration of cinematography in education.

In the pedagogical theory and educational practice of the USA, cinematography is viewed as a multifunctional tool for developing media literacy, critical thinking, and creative skills among school pupils and students of colleges and universities (Hobbs, 2009, p. 2; Lipiner, 2011, p. 375; Metzger, 2007, p. 68; Russell & Waters, 2013, p. 80; Walker, 2022, p. 154).

One of the key pedagogical strategies for using cinematography in school practice is the combination of media analysis and media production. According to its proponent R. Hobbs, working with film involves analyzing the context of its creation, genre characteristics, narrative structure, identifying stereotypes, as well as examining the economic and political aspects of film production. The scholar emphasizes that "film analysis must include examining not only the content but also the mode of information delivery, which allows for the development of critical thinking and the skills of decoding media texts" (Hobbs, 2009, pp. 3–4).

A related practical strategy focuses on deepening students' understanding of films and forming their personal positions and reflection skills. The main means of achieving these goals are exercises to be performed before, during, and after viewing films (Hobbs, 2009, p. 5). This makes it possible to structure the work with film material, ensure its step-by-step analysis, and stimulate classroom discussions. At the same time, scholars emphasize the need to engage students in independent media production: creating their own scripts, short films, multimedia presentations, as well as reviewing them individually and discussing them collectively, which promotes the development of creative abilities and media competence (Lipiner, 2011, p. 376; Walker, 2022, p. 160). Exercises that combine film analysis and production enable students not only to critically perceive but also to actively influence the media space (Walker, 2022, p. 162).

A special role in the developing media literacy is occupied by the retrospective strategy, which emphasizes the use of historical films as an effective means of shaping historical consciousness and identity. The model proposed by S. Metzger provides for the development of five key competencies: knowledge of the film's content; analysis of its narrative; historical and cultural contextualization; historical empathy; and "recognition of presentism" (the tendency to evaluate past events from the standpoint of the present) (Metzger, 2007, p. 68). Proponents of this pedagogical strategy argue that using historical films in the educational process enables students to compare the events depicted in them with documentary sources, encourages them to articulate their own thoughts and reflections, and participate in debates about the accuracy and interpretation of historical facts by screenwriters and directors. This develops the ability to analyze sources and to think critically, and contributes to forming an individual historical position (Metzger, 2007, pp. 70–71).

An interdisciplinary strategy also has its particular features, involving the use of films in literature lessons and interdisciplinary projects. According to scholars, comparing film adaptations with literary works and analyzing artistic methods used to create specific plots or film episodes deepens understanding of the text, contributes to forming a comprehensive vision of an artistic work, and develops visual literacy (Lipiner, 2011, p. 377; Walker, 2022, p. 163). Their use for discussing ethical issues helps form an emotional connection with the material and enables involvement in discussions, developing empathy and moral reflection (Lipiner, 2011, p. 378). The interdisciplinary approach, combining literature, history, art, and social sciences, broadens opportunities for developing media literacy (Walker, 2022, p. 165).

Another, extracurricular strategy reveals the potential of cinematography in organizing out-of-school activities, particularly in the context of joint film viewing by children and parents. American scholars point out that the practice of discussing films within the family forms shared values and a critical attitude toward media, develops analytical skills, and

enhances the level of media literacy among students and their parents. Comparing different viewpoints develops learners' ability to argue and fosters tolerant attitudes toward various opinions and alternative perspectives. Such practices promote the formation of a culture of responsible media consumption, which is important for the sustainable development of media literacy (Walker, 2022, p. 159).

The effectiveness of implementing particular strategies for using cinematography in organizing the educational process in schools largely depends on the level of teacher training. The experience of the USA demonstrates the importance of establishing specialized courses, seminars, and online platforms that prepare future teachers in colleges and universities for this work in schools (Russell & Waters, 2013, p. 86; Hobbs, 2009, p. 7). One of the effective forms of such activity is training sessions, which combine the formation of theoretical knowledge with practical exercises. This increases the confidence, readiness, and creativity of future specialists in using cinematography as an instrument for optimizing teaching and upbringing in school (Russell & Waters, 2013, p. 87; Walker, 2022, p. 161). The quality of the educational process is also enhanced by the development of skills in critical analysis and the creation of one's own educational materials, such as videos and multimedia products (Hobbs, 2009, p. 8; Walker, 2022, p. 162).

Implementing such approaches helps minimize the risks associated with passive film viewing, when students perceive cinematography as entertainment rather than as a means of developing critical thinking. To avoid this, active methods and tools should be introduced: individual analysis; discussion; creative writing assignments; comparison of what is seen in the film with documentary sources (Metzger, 2007, p. 72; Hobbs, 2009, p. 9; Walker, 2022, p. 164). In this context, American scholars emphasize: "a film is only a tool, not an end in itself" (Metzger, 2007, p. 73), so the effectiveness of its use depends on a pedagogical strategy that involves engaging students in active interaction with the media text (Hobbs, 2009, p. 10). Therefore, only the combination of analysis, production, and reflection ensures the formation of genuine media literacy (Hobbs, 2009, p. 11).

The results of scientific studies show that the systematic integration of film literacy into the training of future teachers remains limited due to the barriers of standardized testing, which is conducted and assessed in a pre-established and/ or "standard" way; the lack of developed educational programs; the rapid changes in the media landscape; and concerns about infringement of copyright when using films for educational purposes. To overcome these difficulties and challenges, it is necessary to develop modern curricula, ensure access to high-quality methodological materials, and create conditions for the exchange of experience among educators (Russell & Waters, 2013, pp. 86–88; Yates, 2004, pp. 8–10).

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

Thus, the pedagogical strategies developed by American scholars for using films in the educational process are characterized by a diversity of approaches that include critical analysis, independent scriptwriting, interdisciplinarity, and the involvement of families in forming children's film literacy. Despite their differences, they contribute to the development of critical thinking, creative skills, historical and visual literacy, as well as to forming a responsible attitude toward media. The effectiveness of such strategies depends on the level of teacher preparation, avoidance of passive content consumption, and the creative activity of students. American scholars see the main prospects for addressing these and other challenges in creating appropriate educational and methodological resources and integrating films into interdisciplinary educational projects.

Future research should focus on analyzing the educational and methodological materials developed by American specialists for improving the film literacy of school pupils and students of colleges and universities, as well as in studying and comparing the accumulated experience of forming media and film literacy among students in various foreign countries.

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