An Inquiry into Film Education to Film Literacy Education

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Abstract

The continuous iteration of media technology in the 21st century as well as the continuous development and change of educational subjects have made great changes in the connotation and extension of film education in the world. In the new era, film education itself has completely surpassed the dominant position of higher film education paradigm and developed towards a more universal and broader film literacy education mode. The Publicity Department of the CPC Central Committee and the Ministry of Education jointly issued the Guiding Opinions on Strengthening Film and Television Education in Primary and Secondary Schools in 2018, which marked the formal transformation of Chinese film education to the paradigm of literacy teaching in primary and secondary schools. In order to further promote the development of film literacy education in China, a large number of research institutions have been established in teachers colleges and art colleges, such as the Research Center of Chinese Art Education in Beijing Normal University and the Research Center of Drama, Film and Television Education in Primary and Secondary Schools in Zhejiang Normal University. These institutions have made substantial achievements in policy, theory construction and teaching promotion of film literacy education, which is also of great practical significance for our country to further promote film literacy education. Although in the field of theoretical academic research, Chinese film literacy education has presented a full of vitality, but the long-term development of Chinese film literacy education still needs to constantly expand the international perspective. In view of this, we can draw lessons from the British model of film literacy education to further improve the development level of Chinese film literacy education.

Keywords

Film education, Film literacy education, Film and television education

Introduction

At present, the film literacy education in western developed countries mainly reflects the characteristics of the national education, the diversity of educational cognition and the systematization of educational practice. At present, there are still some problems in the development process of film education in our country. Therefore, it is necessary to learn realistic experience from western film literacy education.

1. Characteristics of British film literacy education

The UK government launched a national education programme, Film: Literacy for the 21st Century, in 2008 under the auspices of the UK Film Council. The program is based on the idea that "we should take it for granted that society
has a responsibility to help minors use, appreciate and understand moving images, not only to equip them with technical skills, but also to develop their cultural literacy." This is also the official concept of film literacy education put forward in Britain, and film literacy education has become a compulsory course in schools of all stages in Britain (Zhang Yan, 2022). In the process of years of development, British film literacy education has been selected to have some characteristics, such as diversified educational cognition, universal education scale and systematic educational practice. First of all, after 100 years of exploration and practice, British film literacy education has presented a diversified cognition. Various concepts of media literacy education, artistic literacy education, cultural literacy education and visual literacy education have emerged in the cognition of film. British film literacy education has developed into an important position in the national education strategy in the 21st century. Secondly, the education scale is universal. Britain has gradually built the educational scale of universal film literacy education, which is mainly reflected in the multi-layered structure of national policy support, educational institution implementation and social project supplement. Based on the joint efforts of the above three subjects, the film literacy education plan in Britain can be fully implemented and implemented. Finally, the practice of film literacy education is systematic. At present, film education has realized comprehensive penetration in every school education system in the UK, which means that film education has realized comprehensive educational practice in the stage of basic education and higher education. For example, in primary and secondary schools, the school will speak English, English literature and media combined research courses, the main purpose of which is to make full use of the role of media education to effectively improve students' learning ability in English and English literature courses. At the level of higher education, one of the important subjects in the A-Level examinations of British universities is media studies and film studies, and excellent results in these subjects will lead to university admission. The British film literacy education system, which is based on the joint construction of the country, schools, families and society, fully reflects the connotation of making contributions to the present and benefiting the future.

2. Current situation of film education in China

2.1 Ideological understanding is not in place

At present, Chinese primary and secondary schools still lack creative understanding of film and television education. In the cognition of many primary and secondary school teachers, film and television education does not have any impact on the main subject teaching, so it can be started or not. This concept has become a mainstream educational attitude in third- and fourth-tier cities. Although the national document on film and television education has been issued for many years, the implementation of film and television education cannot achieve some effects due to the ideological and cognitive deviation of teachers and students (Chen Gang & Zhan Xiaofei, 2022). Even many schools regard film and television education as information technology education; Some schools also regard education as a means of entertainment, and only play movies and TV series in film and television education classes.

2.2 Lack of adequate condition guarantee

At present, one of the biggest problems facing Chinese film education is the serious lack of basic hardware facilities and the imperfect soft teaching system (Wang Xiaorean & Zhang Jinghao, 2022). According to relevant research methods, at present, more than half of primary and secondary schools in third- and fourth-tier cities in China believe that there is a serious lack of film and television education hardware facilities. Some schools have film shooting equipment, but they cannot provide students with shooting equipment, and few schools can provide students with free shooting equipment.

Although many schools in China have opened school-based courses of film and television education at present, due to the lack of a complete education system, it eventually became a flash in the pan. These phenomena are essentially caused by the lack of stable film and television education teachers. Moreover, many schools' film and television education courses are usually undertaken by information technology and Chinese teachers. It can also be seen that most of Chinese primary and secondary school film and television education lacks sufficient and perfect teacher training system, which has a certain limiting effect on the promotion of film education.

2.3 Lack of richness of activities

China's film and television education is not only limited by classroom promotion, but also the form and content of all kinds of after-school film and television education activities are too monotonous. At present, most of our primary and secondary schools still have a narrow perception of film and television education activities. In many areas, schools in Jingjing River film and television education activities are set as single classroom viewing and collective viewing activities, which means that other activities related to films cannot be deeply explored.
3. About the construction conception of Chinese film education

The problems that arise in the process of film education in primary and secondary schools are in essence caused by the lack of experience. Compared with the century-old film school education in foreign countries, China only started the film and television education in primary and secondary schools in the 1990s. Therefore, although the top-level design level anchors the direction, it still needs to carry out in-depth human exploration in the actual operation process. In order to promote the healthy development of Chinese primary and secondary school film and television education, we can learn from the mature experience of British film literacy education. In view of this, based on the practical experience of British film literacy education, and aiming at the problems of current Chinese film education, this article puts forward some ideas of our film education construction.

3.1 Film education in primary school

In the era of rapid development of media information, active use of film education can effectively cultivate students' artistic literacy, media literacy, visual literacy and cultural literacy, that is to say, the comprehensive development of film education can make Chinese citizens fully equipped with basic literacy (Wang Jian, 2022). However, at present, Chinese primary and secondary school students are faced with a huge workload and education costs, so it is very difficult to set up film courses independently, and it is difficult to become a reality. In response to this situation, media and film related knowledge can be appropriately added to the current primary school curriculum. For example, in the UK, literature and English courses at every key stage of education will assume some functions of film media education. There is also a close relationship between Chinese curriculum in primary school and media knowledge and film. In the process of developing Chinese curriculum in listening, speaking, reading and writing ability, media text and dynamic image can be appropriately added.

In addition, classic reading is one of the subjects that Chinese teaching in primary schools always attaches importance to, but most of today's text only stays on the paper media, attention to the serious shortage of the current society for diversified talents demand. At the same time, Chinese primary school language teaching in China pays too much attention to the study of Chinese, focusing on the language text ontology teaching, the cultivation of students' independent judgment ability is seriously lacking. However, because of the absence of contextual information in classical written texts, it is impossible to judge the meaning of the text. In view of this, classic text reading in primary school Chinese should also transition to a more diversified way, such as classic movies, news reports or TV programs can be added to the study and construction of primary school Chinese teaching. In this way, not only can the text content of primary school Chinese be supplemented, but also the students' ability to discriminate and judge media information can be further expanded.

3.2 Assumption of Intermediate film education

At present, Chinese middle school mainly includes two stages, namely middle school and high school. After entering this stage, students become more mature psychologically and physically. Moreover, compared with primary school students, middle school and high school students have higher enthusiasm for the community and acceptance of social and Internet media information (Sun Hui, 2022). Therefore, film education in middle school should not only be limited to the media knowledge and film knowledge assessment of Chinese courses. The Ministry of Education should actively explore the addition of film-related media and aesthetic education courses in middle school education, making it an independent subject in middle school education, so as to help middle and high school students to screen and think independently about the current society and all kinds of negative news flooded on the Internet. For example, in the UK, film education at the middle school level has been carried out by the GCSE secondary education examination, in which document studies and film studies are taken as independent subjects.

Fully absorbing the mature experience of British film education, we can also set up independent courses on media and aesthetic education related to film and television in middle school education. In order to achieve this goal, it is necessary to form a unified teaching syllabus across the country, and formulate a unified national assessment objectives and teaching methods. In the process of setting teaching objectives, more attention should be paid to the cultivation of critical thinking and dynamic image literacy of middle school students. In addition, theoretical research and practical creation should be set reasonably in the course setting, which can not only cultivate students' independent thinking ability, but also enable them to gradually develop the habit of academic research and fully stimulate students' enthusiasm for film creation.
### 3.3 Film literacy education for all

From the current situation of film education in China, the lack of visual literacy and media literacy is common among people of all ages in the country. The Internet and society are full of online violence fraud and rumors, which make adults become victims, which fully reflects the shortcomings of the public's lack of media literacy. And the dazzling images, videos and pictures in the video age also require people to have a certain visual literacy. Therefore, in order to comprehensively promote the development of film literacy education for the whole people, we should first start from the Propaganda Department of the CPC Central Committee, the Ministry of Education, the State Administration of Radio and Television and other national comprehensive film literacy education plan. Only with the help of the national power can the film literacy education for the whole people have a strong radiation power. Secondly, it is necessary to set up a national management organization specifically related to film literacy education, through which education implementation plans and education policies can be formulated in detail. Finally, publicity should be strengthened to form a strong film literacy education atmosphere in the whole society, so that film literacy education can realize the combination of commercialization and public welfare. In this way, the cultivation of the ability to discriminate and criticize the public information can effectively prevent the killing of the public by the bad media in the society.

### 4. Conclusion

Before entering the information society, film education showed some characteristics, such as minority and elite. In the digital age, film education has completely exceeded the cognition of film ontology, and its social functions are more diversified. The development of Chinese film literacy education belongs to a long-term and systematic project. In order to truly shape the ideal image of Chinese citizens, it is necessary for the country, society, schools and families to participate in the practice of film literacy education.

### References


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