

## PEDAGOJİK BİR MEKÂN OLARAK SINEMA VE BİR ÖĞRETİM ARACI OLARAK FILM: SCHULK- INOWOCHEN-ALMANYA\*

### CINEMA AS A PEDAGOGICAL VENUE AND FILM AS A TEACHING TOOL: SCHULKINOWO- CHEN-GERMANY

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#### Key Words:

Film literacy,  
SchulKinoWochen,  
Film Guide,  
Children's Rights,  
Gender, War.

#### Anahtar Kelimeler:

Film okuryazarlığı,  
SchulKinoWochen,  
Film Rehberi,  
Çocuk Hakları,  
Toplumsal Cinsiyet, Savaş.

#### ÖZET

Bu makale, SchulKinoWochen ('Okul Sinema Haftaları') programındaki bir filmin pedagojik bir yöntem olarak nasıl kullanıldığını incelemekte ve He Named Me Malala ['Bana Malala Adını Verdi'] filminin kılavuzu eğitim materyali olarak analiz etmektedir. Çalışmada öncelikle film pedagojisi ve SchulKinoWochen programına odaklanmak için tündengelim yöntemi kullanılmıştır. Ardından filmle ilgili bilgi ve değerlendirmelere yer verilmekte ve Filmhefte'ye (film kılavuzuna) bir öğretim materyali olarak yaklaşılmaktadır. Her yıl düzenlenen SchulKinoWochen, çeşitli sinemalarda film gösterimleri, atölye çalışmaları, konuşmalar ve seminerler gibi etkinlikler aracılığıyla Almanya'daki çocukların ve gençlerin film ve medya okuryazarlığını/becerilerini geliştirmeyi amaçlamaktadır—müfredattaki filmler çeşitli sosyo-psikolojik, etik veya kültürel konuları ele almaktadır. Film izlemenin yanı sıra filmlerin arka planlarını sunan pedagojik materyaller de programa dahil edilmiştir. Örneğin, öğretmenler Filmhefte'yi (film rehberlerini) öğrencileri film izlemeden önce hazırlamak ve izledikleri filmleri değerlendirmek için kaynak olarak kullanmaktadırlar. Bu kaynaklar, arka plan bilgileri, röportajlar ve film yapımlarının tematik özellikleri gibi içerikler sağlar. Sonuç olarak okullar için bir eğitim alanı olarak sinema ve çeşitli temaları ele alan ilgili kılavuzlarla filmlerin pedagojik kullanımı, oldukça etkili bilişsel-duygusal alımlama üretme potansiyeline sahiptir. He Named Me Malala, akranlarının kendi sosyo-kültürel çevreleri dışında yaşadıkları zorlukların anlamlı bir örneğidir. Burada görsel kültürün yabancı kültürden birini anlamaya yardımcı olma işlevi aklı gelmektedir. Pedagojik bir müfredatla birleştğinde, böyle bir işlev öğrencileri daha yetkin film okuryazarları haline getirebilir.

\*This paper is an extended version of a presentation at the "Searching for New Forms and Methods in Academic Studies/Publishing" symposium held October 18-October 20, 2023.

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**ABSTRACT**

*This paper explores how a film in the SchulKinoWochen (School Cinema Weeks) program is used as a pedagogical method and analyses the manual for the film He Named Me Malala [Malala - Ihr Recht auf Bildung] as educational material. The paper uses the deductive method first to focus on film pedagogy and the SchulKinoWochen program. Then, it includes information and reviews about the film and approaches Filmhefte (film guide) as teaching material. The SchulKinoWochen, held each year, aims to foster the film and media literacy/skills of children and young people in Germany through film screenings in various cinemas and activities such as workshops, talks, and seminars—films in the curriculum deal with various socio-psychological, ethical, or cultural issues. Pedagogical materials presenting the backgrounds of the films are included in the program besides viewing the film. For example, teachers use Filmhefte (film guides) as a resource for preparing students before watching and for reviewing the films they have watched. These resources provide content such as background information, interviews, and thematic features of film productions. In conclusion, cinema as an educational space for schools and the pedagogical use of films with related manuals handling various themes have the potential to produce highly effective cognitive-emotional reception. He Named Me Malala is a meaningful example of their peers' difficulties outside their socio-cultural environment. Here, the function of visual culture in helping to understand someone from a foreign culture comes to mind. Combined with a pedagogical curriculum, such a function can make students more competent film literates.*

**INTRODUCTION**

Certain films are used as educational material, especially in some socio-economically developed countries. Germany has a place that we can take as an example among these countries. Cinemas in Schulkinowochen ('school cinema weeks') program in Germany, as learning spaces, offers children and young people the opportunity to become more effective film literate by visiting the cinema and discussing selected films within the curriculum because films are influential in teaching and learning about various complex social and cultural issues. Not only what is told in the movie but also how it is told, in other words, its aesthetic language, impacts the message the director wants to convey. Therefore, the emergence of film pedagogy is not a coincidence.

Using films for educational purposes both in primary and secondary education and at the undergraduate level is the subject of scientific research (Abidi et al., 2017; Derelioğlu & Şar, 2010; Fuchs et al., 2016; James et al., 2011; Ogston-Tuck et al., 2016). He Named Me Malala (Guggenheim, 2015) is a transnational film produced by the United States of America and the United Arab Emirates that deals with the struggle against the injustice experienced by girls in Afghanistan in getting an education. At the same time, its inclusion in the German curriculum has made it a transnational pedagogical tool. He Named Me Malala is essential as a pedagogical material in a (post-)migration cosmopolitan country like Germany regarding representations and discourses such as war, children's rights, women and girls' access to education, and representations of religious issues of some of the minority groups in the country.

Human rights issues are also frequently examined in films selected for SchulKinoWochen. *He Named Me Malala* (Guggenheim, 2015) is one film in the SchulKinoWochen curriculum that deals with the right to education. In this film, a struggle for girls' right to education is represented in a documentary film narrative, as education is a fundamental human right unquestionably and naturally includes girls. In this paper, after providing information about the SchulKinoWochen program, we will discuss the content of the selected film. Then, the content of this film guide as a teaching material will be analyzed. It is essential to discuss Germany's experience with a program that has been practiced for many years.

### FILM PEDAGOGY

Since films not only function to entertain but also address various individual, social, and cultural issues such as climate change, gender, racism, discrimination, and otherness, they are analyzed, and studies are carried out to measure their effects, such as audience reception. For example, in a study conducted by Abidi et al., for movies with the potential to foster an appreciation of moral and ethical values, the majority of respondents among graduate-level university students think that movies are more effective as a means of learning than the internet or newspapers, enabling them to connect with people and gain insight into psychology (Abidi et al., 2017, p. 37). The use of feature films in learning to discuss ideas critically can introduce students to enjoyment and excitement about learning rather than a passive learning style.

"Film pedagogy is an underdeveloped field of study. While there are a wide range of books and resources available for teaching English, mathematics, and other subjects, there are relatively few for teaching film." There is a notable divide across the Atlantic in terms of film pedagogy. The UK, for example, has been found with significant research on pedagogy beginning in the 1970s, although this initial momentum has faded. Film and media education has long been part of the curriculum in the British education system, especially in secondary education. However, it is rarely seen in the United States, and some American schools have added courses. In addition, books on film pedagogy are often written for educators who need knowledge education through films. There are various academic debates on these resources. However, although film studies have made rapid progress since the 1970s, there must be more time to reflect on pedagogy (McEwan, 2014). Given these arguments and insights, it might be good to approach the SchulKinoWochen Programme in Germany because the film pedagogy resources produced in the content analysis are similarly designed for educators without film training. Carefully integrated into the curriculum, feature films can develop various vital skills for lifelong learning. The more realistic and intimate quality of films can benefit the comprehension and application of salient cognitive concepts with appropriate films in history, literature, sociology, social work, social welfare, and other liberal arts courses, as well as psychology. Film analyses, when linked to the curriculum, enhance students' engagement in the classroom. It can also help to develop connected learning experiences and critical thinking skills (Bluestone, 2000, pp. 145–146).

In the 21st century, living in a transnational sphere, we must consider that other countries and cultures are easier to access in digital and traditional cinema and media and that learning experiences and critical thinking skills can cross national boundaries. Gerbner's (1990, pp. 254–260) theory of cultural cultivation has been extended in filmic education curricula in national and transnational contexts with the help of ever-evolving technologies.

In their study for primary school students, Derelioğlu and Şar list the advantages and disadvantages of using films in history teaching. They draw attention to the importance of providing students with the knowledge and skills to think critically about historical content and to use it in the future, with the need to use it effectively as an additional tool and to prevent the possible adverse effects of misuse on students. Therefore, first of all, teachers must be effectively trained in using films as an educational tool. If possible, scenes from various films dealing with the same historical subject from different perspectives should be used. Supposing only one film on the topic is available, teachers should provide additional resources to students with different approaches, and students should be encouraged to critically compare and contrast views after the film has been presented. Adolescents learn predominantly from popular history films, but participating in a comprehensive and hands-on educational program is necessary (Derelioğlu & Şar, 2010, pp. 2018–2019). According to Romero Walker et al., educators must help students acquire critical media literacy skills.

By requiring reading assignments of contemporary film theories that work to make media-making more inclusive to minority communities and then applying those theories through activities and homework assignments, students directly engage with media-making methods and techniques that work to represent all subjects and communities in filmmaking and digital media production equally (Romero Walker, 2021, p. 247).

The approaches mentioned above allow us to underline the need for a wide range of scientific and artistic cooperation for media pedagogy at national and supranational levels. Due to the rote and tedious nature of history lessons, transforming them into enjoyable film curricula is necessary to prevent forgetting and transform the critical knowledge students acquire from a course they are forced to attend into lifelong recall and the ability to relate it to other areas of life. Therefore, films should also be entertaining as a fourth power instrument of media. Otherwise, these films would be like the potentially disengaging and boring reversals of history, in which the teacher, leaving the student in a passive position, tells the story based on dates, victories, and defeats in wars. On the other hand, it is essential to remember that the national perspective of each country in telling its 'Self' history creates different historical perspectives at the global level and that there is no universal mathematical formula such as two plus two equals four in history lessons. Thus, it is necessary to be attentive to more effective learning based on film in a historical course based on different ideological perspectives.

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Briefly historicizing the introduction of films into educational curricula worldwide with the description of educational films, Fuchs et al. give information about the Association for Cinematographic Reform in Germany (Kinematographische Reformvereinigung), founded in early 1907. The group advocated the introduction of films into classrooms and itself as an intermediary between the authorities, teachers, and filmmakers. Educational films should be factually accurate and serve a pedagogical purpose. Germany's national authorities attach particular importance to educational films and quickly establish the financial and administrative requirements for their utilization. After 1945, educational films played a central role in the Western occupation zones' allied re-education and democratization programs. (Fuchs et al., 2016). Using films as educational and cultural cultivation tools through state intervention reminds us of control, hegemony (Gramsci, 2020), propaganda and manufacturing of consent (Herman & Chomsky, 2010), and (self)-censorship mechanisms.

For example, in Çalışkan's analysis of a history project publication of the Council of Europe, "Shared Histories for Europe Without Dividing Lines," there are narratives of history according to different countries different perspectives. The results of this study conducted with students can explain the distinction between "us" and "you" through history. However, it is not possible to eliminate such stereotyped distinctions. The articles in the book included positive views about the Ottomans and Turks, but opposing views were predominant. For example, Çalışkan refers to Vella's article in the book and describes an attempt to use history teaching to combat biased and one-sided images. Although 12-13-year-old students in Malta were taught about the Turks' tolerance of the beliefs of the conquered territories in the "History of the Ottoman Empire in the 16th century", religion remained the students' main concern after the lesson. However, some progress was made regarding attitudes using the constructivist approach and evidence-based work instead of traditional history teaching. Students were not presented with a ready-made set of facts but were allowed to make interpretations and participate in the history-making process. In addition, Turkish teachers' counseling increased reliability. With this study, students could look at the Ottoman Empire, which they knew as "the enemy," with new information. Although this study did not positively improve the perception of the Ottoman Empire and Turks, it provided a promising result on the effectiveness of the studies conducted for this purpose (Çalışkan, 2020, pp. 292-296). Therefore, a similar approach to the narration of history through film may provide more of the desired otherness-reducing effect. Such attitude also applies to history education in Turkey or Arab countries.

### WHAT IS SCHULKINOWOCHEN?

In Germany, film pedagogy has been included in a more general media education policy dating back to the early twentieth century. As in Henzler's brief historicization, cinema became a school subject in the 1930s. After the National Socialists came to power, they standardized school education through film screenings. Films also became a mandatory propaganda tool, with the Schulkinowochen organized in schools during the war.

The ideological criticism of the Frankfurt School and the attitude of distrust towards the ideological function of cinema influenced education through films and, therefore, linked to cultural traditions and different cinematic discourses, showing the significant influence of cultural traditions on today's political and educational realities. Media education and media competence concern the student. Media education refers to education at school or elsewhere through mediated experiences; media competence determines the specific competence of the individual to use the media (Henzler, 2018). Schulkinowochen, in terms of media education and competence, was initiated in 2002 by the Institut für Kino (Institute for Cinema) and Filmkultur e.V. with cinema screenings for schools in many cities.

The SchulKinoWochen, held each year, aims to foster the film and media literacy/skills and critical thinking skills of children and young people in Germany through film screenings in various cinemas and activities such as workshops, talks, and seminars—films in the curriculum deal with various socio-psychological, ethical, or cultural issues. Besides viewing the film, pedagogical materials presenting movies' backgrounds are included in the program. For example, teachers use Filmhefte (film guides) as resources for preparing students before watching and for reviewing the movie they have watched. These resources provide content such as background information, interviews, and thematic features of film productions.

During SchulKinoWochen, classes are held in the cinema. Each year, classes of all school types and grade levels can attend movie screenings at a nearby movie theater at a discounted and uniform special rate. SchulKinoWochen is a project of Vision Kino.\*\*\* (Didaktische DVDs : VISION KINO, n.d.; Filmauswahlkriterien, 2007), Moreover, it collaborates with numerous partners, with the participation of the federal states' ministries of education and culture and the film industry. SchulKinoWochen's film offering includes films selected by media pedagogues that are particularly suitable for use in lessons. Accompanying training materials are also available for preparation and course follow-up. Film offerings range from children's and youth films to current feature films, literary adaptations, animated films, biographies, documentaries, and film classics (SchulKinoWochen : VISION KINO, n.d.; SchulKinoWochen\_Trailer on Vimeo, 2020).

Image 1. SchulKinoWochen: VISION KINO, n.d.

<p><b>17 ZIELE - KINO FÜR EINE BESSERE WELT</b></p>	<p><b>EINFÜHRUNGEN DURCH FILMSCHAFFENDE</b></p>	<p><b>MOBILES SCHULKINO</b></p>
<p>Das Filmprogramm zu den Zielen für nachhaltige Entwicklung beschäftigt sich mit dem Ist-Zustand, mit Bedürfnissen heutiger und kommender Generationen, regt dazu an gemeinsam hinzuschauen, kritisch zu hinterfragen und die eigenen Gestaltungsmöglichkeiten zu erkunden.</p>	<p>VISION KINO hat zu ausgewählten Filmen aus dem Programm der bundesweiten SchulKinoWochen kurze Einführungen sowie etwas ausführlichere Interviews mit Filmschaffenden produziert. Die Interviews geben Schüler*innen die Gelegenheit, an persönlichen Erfahrungen und Einschätzungen von Filmemacher*innen "live" teilzuhaben.</p>	<p>Selbst in einem so dicht besiedelten Land wie Deutschland existieren Regionen, die weit entfernt sind von urbanen Zentren und in denen es weit und breit kein Kino gibt. Aus diesem Grund realisieren die SchulKinoWochen mithilfe mobiler Vorführtechnik zusätzlich in ländlichen Gebieten ohne Kino mobile Filmbildungsangebote.</p>

**Kaynak**  
(SchulKinoWochen:  
VISION KINO, n.d.)

\*\*\* VisionKino's motto is a network for film media competence.

Image 2. Translated source by Kehya, R.Ö



### 17 GOALS - CINEMA FOR A BETTER WORLD

The film program on the Sustainable Development Goals deals with the current situation, with the needs of current and future generations, encourages people to look together, question critically and explore their own design options.

### INTRODUCTIONS BY FILMMAKERS

VISION KINO has produced short introductions and somewhat more detailed interviews with filmmakers for selected films from the program of the nationwide School Cinema Weeks. The interviews give students the opportunity to participate "live" in personal experiences and assessments of filmmakers.

### MOBILE SCHOOL CINEMA

Even in a country as densely populated as Germany, there are regions that are far away from urban centers and in which there are no cinemas anywhere. For this reason, the School Cinema Weeks also implement mobile film education programs in rural areas without cinemas using mobile screening technology.

**Kaynak**  
(SchulKinoWochen:  
VISION KINO, n.d.)

Vision Kino Network determines film selection criteria by evaluating the film and the recipient group in their mutual relationship and aims for maximum generalizability across the spectrum of feature films. Film aesthetics (integrative success of script, film language, narrative, and other essential design elements), film content-thematic (individual, existential, social, political, ethical-moral, and (contemporary) historical meaning/importance), and film pedagogy are the values for film selection. Blockbuster films are also included in the selection, along with small art films. The school types should be comprehensive and widely distributable, the films should be balanced for a broad age group, and the films should contain pedagogical and didactic material (Filmauswahlkriterien, 2007).

To this end, we examined how various scientific studies evaluated SchulKinoWochen. Gibtner-Weidlich states that this program consciously seeks to promote film as an art form and cinema as an extracurricular activity space. In the era of smartphones, young people and children are not used to the diversity of cinema. When teachers decide to work with movies, the theme of the movies is often at the forefront. For example, a movie can be used as an introduction for history lessons instead of a source text (Gibtner-Weidlich, 2019, pp. 118–119). "Several feature films can enhance the understanding of experiences and issues related to World War II and the Holocaust. Corbitt (1998) outlines how the film *Au Revoir Les Enfants* (1987) can deepen students' understanding of the French Resistance movement during the war" (Bluestone, 2000, p. 144). At this point, it would be helpful to recall the approach developed against one-sided perspectives in Çalışkan's study on book-based history narration in the previous section. For university students, too, participating in SchulKinoWochen can broaden perspectives for students and lecturers alike, as Krauß illustrates. Outside the usual university framework, they engage in dialog with students from different backgrounds and learn about their perception of film and the more general practical challenges of education through films.

When more specific state-level relevance is given to the SchulKinoWochen North Rhine-Westphalia (NRW), curriculum-specific references can be found. "TOGETHER living, watching, studying" (ZUSAMMEN leben. sehen. lernen) has been the motto for many years. The program's post-war situation in Ukraine and "17 Goals - Cinema for a Better World" are included in the scientific year 2023. The program is supported by film seminars and film analysis training for teachers "SchulKinoWochen NRW is organized by "Vision Kino - Network for Film and Media Competence" and "Film+Schule NRW," a joint initiative of the Ministry of Schools and Education of North Rhine-Westphalia and the Westphalia-Lippe Regional Association (LWL)" (SchulKinoWochen NRW 2023 | Bildungsportal NRW, 2023).

Krauß considers other "video on demand" and individual media platforms such as DVDs; SchulKinoWochen can only be a tool for film pedagogy and a project where students are introduced to film and experiment with film education. Especially when films already available on DVD or video-on-demand are shown, but direct film discussions can also be helpful, as the support of the SchulKinoWochen in Siegen shows (Krauß, 2018, p. 239). Indeed, Gibtner-Weidlich points out that in addition to SchulKinoWochen's activities in extracurricular materials, offline video players are increasingly used to ensure sustainability (Gibtner-Weidlich, 2019, p. 119). A challenge in the Gibtner-Weidlich program is to choose between films that are in demand at the regular box office and more challenging films. Sometimes, well-known films are not recommended for film education (Gibtner-Weidlich, 2019, pp. 121–122). Both authors demonstrate the supportive nature of sustainable individual DVD and video-on-demand tools. Moreover, if having fun is often necessary for lasting learning, one should consider the indirect educational nature of more challenging movies:

The DVDs in the "Kino trifft Schule" series bring together film excerpts (up to 30 minutes) and show in detail and concrete terms how the film can be used in school lessons regarding content, themes, history, and film aesthetics. Background material and interviews with those involved in the film contribute to a better understanding of the film and deepen its reception. Film analysis tasks are directly linked to the appropriate excerpts from the film. Other DVDs provide materials for self-discovery learning and film clips for inclusive film work or shed light on the topic of copyright and intellectual property (Didaktische DVDs : VISION KINO, n.d.).

#### **A SAMPLE FILM: HE NAMED ME MALALA [MALALA - IHR RECHT AUF BILDUNG]**

He Named Me Malala, a feature-length documentary, is an American production about Malala Yousafzai, a young Pakistani female activist and Nobel Peace Prize winner advocating for girls' education rights. In 2012, at 15 years old, Malala was shot in the head by a Taliban assassin in the Swat Valley in Pakistan due to her advocacy engagements for girls' educational rights. However, she survived and became a symbol for girls' rights.

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The background of the documentary includes important chronological events such as the Taliban taking control of the Swat valley in 2007, the closure of girls' schools in the region in 2009, Malala's struggle for girls' right to education, and receiving the first Pakistani peace prize, being shot in the head a year later, being treated in the United Kingdom and continuing her activism there. In addition to non-fictional elements such as interviews and news footage, animation art was used to depict the story.

*Image 3. Poster and frames for the film He Named Me Malala*



*Image 4. Animation frames from He Named Me Malala*



Reviewing previous literature on the film *He Named Me Malala* (Guggenheim, 2015) reveals approaches to issues such as gender and patriarchy in historical, geographical, and political contexts in various studies such as theses and articles from different countries (Das, 2017; Jabeen & Rafaqat, 2020).

According to Runa Das, there is a disconnect between historical, local, and global/Western factors regarding the political-social context of Malala's case, emphasizing that it suffers from historical amnesia. However, Das finds the documentary attractive because of positive reviews globally:

Earning mixed to positive reviews globally, *He Named Me Malala* is an impressive documentary on two counts: First, reaching out to a global audience over a fundamental human rights issue, i.e., support of girls' right to education no matter where she is located in the world; and, second, highlighting an incident in the far away Swat valley to one of global relevance. In these contexts, the documentary film has also deconstructed Orientalist stereotypes of the non-West before Western eyes by exposing at the global forum the immensely articulate voice of a young Pakistani girl as a proponent of girls' education (Das, 2017, p. 196).

Analyzing *He Named Me Malala* with the descriptive qualitative analysis method, Efendi et al. found the positive impact of Malala's struggle for gender equality on education and politics by making great efforts in education and politics. Malala has given other women the right to education and the most basic human right to politics (Efendi et al., 2021). Anantya's study identified a three-dimensional discourse of gender equality and the right to education in the Swat Valley of Pakistan in *He Named Me Malala*. The analysis used text structure, social cognition, and social analysis. The depiction of how Taliban policies harm women and how Malala fights against them makes up the discourse of gender equality and access to education, which forms the dimension of textual structure. The domestication of women over the years, the Taliban's opposition to education, and Malala being presented as a representative of the women's movement are all related to social cognition and social context (Anantya, 2019). When the research on the film *He Named Me Malala* is reviewed, there are generally positive criticisms about the discourse and representation of the film in terms of emphasizing girls' right to education rather than a negative attitude.

#### **FILM GUIDE AS A TEACHING MATERIAL**

In the 23-page manual, information such as the themes related to the film (education, upbringing, family, courage, idealism, human rights), scientific fields (politics, social studies/community studies, religion, ethics, philosophy, geography, German, economics), and the suitable age range is provided (from grade 7, from 12 years onwards). Questions are asked before and after watching the movie to encourage students to research. Conceptualizations are often found in film manuals prepared for *SchulKinoWochen*. Similar to the UK and some other countries, much of the material for film education is designed for trainers without film training or experience. Although McEwan is not opposed to teaching film as film, in the sense that he does not emphasize elements such as cinematography and *mise-en-scène*, he does not oppose the pedagogical use of cinema in materials prepared for specialists (McEwan, 2014).

In the introduction, teachers are given tips on how to use the manual. The preparation questions for watching the film aim to obtain information about “who Malala is” and the chronological order of events. After watching the movie, the sections of the manual contain instructions, such as reading texts, discussion, including previous student opinions and expert views, and worksheets, such as evaluation, recent history facts, theme building, talk about women in Islam and Pakistan, and emotional impact of the film. For example, “how the film was” aims to understand the students' feelings and evaluate their identification or alienation towards Malala after the film. The film guide includes materials for classroom and out-of-school education.

*Image 5. The content page of the film guide for He Named Me Malala*



The image shows the content page of a film guide for 'He Named Me Malala'. The page is titled 'Inhalt' and lists various sections with their corresponding page numbers. The sections include: 'Wortschatz - die wichtigsten Wörter', 'Historische Hintergründe', 'Die Anwesenheit in der Schule', 'Arbeitsblätter: 'Wer ist Malala?', 'Arbeitsblätter: 'Wie wurde Malala?', 'Arbeitsblätter: 'Was ist die Rolle von Malala?', 'Arbeitsblätter: 'Thema Bildung', 'Arbeitsblätter: 'Frauen und Mädchen in Indien', 'Arbeitsblätter: 'Integriertes Modell von Malala', 'Arbeitsblätter: 'Malala und die Welt', 'Arbeitsblätter: 'Was ist Malala?', and 'Arbeitsblätter: 'Die Malala Challenge'. At the bottom of the page, there are three small photographs: one showing a group of people in a rural setting, one showing a group of people in a classroom, and one showing a woman in a yellow headscarf reading a book.

Inhalt	
Wortschatz - die wichtigsten Wörter	4
Historische Hintergründe	5
Die Anwesenheit in der Schule	6
Arbeitsblätter: 'Wer ist Malala?'	7-8
Arbeitsblätter: 'Wie wurde Malala?'	9
Arbeitsblätter: 'Was ist die Rolle von Malala?'	10-11
Arbeitsblätter: 'Thema Bildung'	12-13
Arbeitsblätter: 'Frauen und Mädchen in Indien'	14-16
Arbeitsblätter: 'Integriertes Modell von Malala'	17
Arbeitsblätter: 'Malala und die Welt'	18
Arbeitsblätter: 'Was ist Malala?'	19
Arbeitsblätter: 'Die Malala Challenge'	20-22
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Regarding a literature review of the film curriculum, looking at the literature on the pedagogical use of films is essential. In addition to their own media literacy experience and knowledge, teachers need a guiding, easy-to-implement film guide to present films as a resource for teachers. Frey expresses the need beyond the school for teachers to feel pedagogically outdated in teaching about film. There is a particular urgency about political and historical issues that are difficult to learn and inherently sensitive, and there has been a focus on media and feature films over the last two decades. Filmhefte is notable in this context. The author also seeks to answer the question of which institutional strategies and imperatives influence the form and content of the filmography and looks at what constitutes complex history. Filmhefte deliberately focuses on specific aspects of these films to raise complex issues and spark debate (Frey, 2017).

He Named Me Malala, which we have analyzed here, also contains sensitive and difficult-to-understand topics for many students in Germany. It is easier for students to understand an issue in which they are involved in a war outside their geographical, socio-cultural, and ordinary environment.

At the same time, the rights of girls and women to education and religious representation must be addressed and discussed sensitively. It is important to note that many studies (Bausinger, 1988; Hestermann, 2018; Kehya Dr, 2023; Schiffer, 2022; Wigger, 2019) have already criticized the role of media and cinema in perpetuating and reinforcing stereotypes and prejudices about the culture of ethnic and religious others.

## CONCLUSION

This study explored SchulKinoWochen in Germany and analyzed the manual for the film *He Named Me Malala* as educational material. The SchulKinoWochen programs have become part of the German curriculum, enabling hundreds of thousands of students each year to experience the cinema as a pedagogical space. As a teaching material, films can provide clarity, especially in complicated subjects such as history. The sustainability of the effects of this activity and the need for further work on teachers' pedagogical film formation have been recognized in several studies (Derelioğlu & Şar, 2010; Frey, 2017). Teachers' film literacy competencies can be improved with the guidance of film and media pedagogues. More research and practices are needed to employ films as a teaching tool in teachers' pedagogical formation for master's and doctoral-level education. Since film pedagogy is an underdeveloped field of study, we can infer the need for research and development.<sup>\*\*\*\*</sup> In the reference sources of this research, the limited work on film pedagogy in Germany, especially on SchulKinoWochen, gives us clues about this. However, by carrying out this study and focusing on Germany as an example to make connections between film pedagogy, SchulKinoWochen, and film guides, it has the potential to contribute to the literature on film pedagogy.

The feature-length documentary selected for this study is an American production about Malala Yousafzai, a young Pakistani female activist and Nobel Peace Prize winner advocating for girls' education rights. Previous research on the film (Anantya, 2019; Das, 2017; Efendi et al., 2021; Jabeen & Rafaqat, 2020; Lawrence & Hidayatullah, 2023) has generally positive findings as it deals with girls' and women's education rights. In 2012, at 15, Malala was shot in the head by a Taliban assassin in the Swat Valley in Pakistan due to her advocacy engagements. However, she survived and became a symbol for girls' rights. The background of the documentary included important chronological events such as the Taliban taking control of the Swat valley in 2007, the closure of girls' schools in the region in 2009, Malala's struggle for girls' right to education, and receiving the first Pakistani peace prize, being shot in the head a year later, being treated in the UK and continuing her activism there. In addition to non-fictional elements such as interviews and news footage, animation art was used to depict the story.

According to our findings, the manual in our study's sample is a guide for teachers, asking questions before and after watching the film to encourage students to research. The preparation questions for watching the film introduced the main character, Malala.

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<sup>\*\*\*\*</sup> In this study, we have exemplified cinema as a pedagogical medium in a developed country like Germany. However, of course, the education and training systems of countries like Turkey, where audiovisual culture has developed, also have the possibility of using films as educational tools in the 21st century. It is unthinkable that the curriculum in fields such as social sciences, history, philosophy, art, and design should be limited to traditional written texts, as there is a wide range of educational opportunities in radio-television-cinema in Turkey and many graduates in this field. They can be assigned as experts in education with film through undergraduate, graduate, or formation training in film pedagogy. It may be necessary to determine which branch teachers, such as description, philosophy, and social studies, will become competent in film pedagogy. Turkey's educational infrastructure in cinema is sufficient to meet such idealized training.

Information about the incidents was given chronologically during the film to avoid confusion. After watching the film, sections of the manual included instructions such as reading texts, interviews, expert opinions, discussion and evaluation, recent history facts, talk about women in Islam and Pakistan, and worksheets such as the film's emotional impact.

As a result, cinema activities as an educational field for schools in a developed country such as Germany can be taken as a reference in creating a model. The pedagogical use of films and relevant guides addressing various themes can produce highly effective cognitive-emotional reception in students. He Named Me Malala as an example is a meaningful example that shows their peers' difficulties outside their socio-cultural environment. Students' thoughts and feelings about the film are essential as a pedagogical reception outcome.

In order to develop a model proposal for other countries about SchulKinoWochen, we recommend further research on more detailed issues such as the characteristics of the films in the program, their discourse, whether they offer children a critical viewing experience, their accessibility across the country, and whether children living in poverty can easily watch the films. Whether they acquire comparative, multi-source, critical thinking skills due to the film viewing experience should be comprehensively questioned. This is because a careful pedagogical analysis of the films and a more neutral selection of the politics of representation, such as idealized cultural diversity independent of dominant political ideology and prejudices, could serve the program's purpose more. In addition, the children of countries like Pakistan, which is the film's subject, experiencing various financial and violent problems should also benefit from such an educational curriculum, and geographically versatile film competence should be increased. Otherwise, the risk of developing some mentalities, such as orientalism, occidentalism, colonialism, and whiteness, may arise. However, while there is still a need for ideological analyses of many other films in the curriculum, the SchulKinoWochen provides a pedagogical level of transnationalism against the one-way flow of information that used to be confined to national borders or only from Hollywood or culturally-geographically-linguistically allied countries.

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