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## **Teaching Film in High School and University: Opening the Dialogue Between Theory and Practice**

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Film studies have garnered a long-standing tradition in universities around the world, with the first US Film Studies department founded in 1915. And with the more recent interest in the broader area of media studies, as well as with the growing attention towards the development of media literacy competencies in today's youth, film studies as an analytical and critical academic discipline has started to make its way into the K-12 curriculum in many Western countries. Even in the province of Quebec (Canada), cinema has timidly entered the Visual Arts Québec Education program 10 years ago, in an option called *Visual Arts and Multimedia* (MELS, 2007).

But, in universities and high schools, theory and practice do not often share the same bench when it comes to cinema. When one considers that as low as « 15–20 percent of total required courses in film history, theory, and criticism [are required] for an MFA film production and film studies » (Bukalski et al., 2000, p.38), it seems obvious that theory is largely overlooked and, in fact, that many programs fall short (Tomasulo, 2012, p.324). In Europe, authors who are both film practitioners and scholars are attempting to fight for this position too. Alain Bergala, a filmmaker and critic, published *L'hypothèse cinéma: Petit traité du cinéma à l'école et ailleurs* in 2006, and in which he states that high school students should feel both as directors and as spectators.