“Image as Teaching Material”: Research on the Functional Transformation of Realist Cinema in Teaching and Learning Practices

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ABSTRACT

At a time when digital media are deeply embedded in social life, realist films have increasingly become an important educational resource in the teaching practice of their emotional penetration and ability to present social issues. Taking The Crucible, Hope and Angels Wear White, three films adapted from real-life events, as the core cases, this paper explores the transformation paths of video texts in social education by combining critical pedagogy and social constructivist educational theories. Through textual comparison, teaching process construction and multidisciplinary analysis, the study points out that video can not only stimulate students” awareness of and reflection on institutional injustice but also be embedded in specific teaching practices in law, psychology, media literacy and gender education. The thesis proposes a teaching process model of “context introduction - theory embedding - classroom design - platform extension - citizens” internalisation”, which demonstrates the transition of film from a visual text to a public education tool. The study concludes that realist cinema can be used as a tool for public education. The study concludes that realist cinema has multiple educational values in promoting institutional critique, ethical construction and civic awareness cultivation, and its potential for interdisciplinary education and social participation should be systematically integrated in the future.

1. Introduction

In the contemporary era where digital media profoundly influences social cognition, video works have gradually become an important part of social edu - cation. Realist films, with their strong emotional power and ability to intervene in social issues, have played an important role in public awareness, moral awakening and dissemination of social issues. Films are no longer just con - sumer entertainment products, but a kind of “video teaching material” that can stimulate the public” s sense of responsibility, critical consciousness and social participation.

The Crucible, Hope and Angels Wear White, three films based on real-life cases of sexual assault, have not only triggered strong reactions in China and South Korea but have also become an important medium for social education and enlightenment on the rule of law. By showing the silence of the victims, the indifference of the system and the process of social awakening, these films have triggered a wide-ranging discussion on child protection, gender equality and the mechanism of monitoring power. Their social significance goes far beyond artistic creation and lies in guiding the audience” s perception of “injustice” and rebuilding their willingness to act.

It has been pointed out that film has a unique ability to visualise moral ideas, social norms and human emotions, which can effectively support the ed - ucational process and stimulate students” attention to ethical, legal, gender and social issues (Lebyedyeva, 2019). From the perspective of film and television education theory, film as a form of “public education” can influence the cog - nitive framework, value judgements and social behaviour of learners outside the classroom (Giroux, 2008). Films are educational not only because of the intell-

ectual information in their content but also because of their ability to stimulate individual emotional experiences and social empathy (Guimaraes, 2014).

Taking The Crucible, Hope and Angels Wear White as the core cases, this paper combines critical pedagogy and social constructivist educational theories to explore the function of film in social education and analyse the feasible paths of transforming it into curriculum resources in teaching practice. By comparing and analysing the similarities and differences between the three films in terms of narrative strategy, presentation of social issues, and audience response, this paper aims to provide a theoretical basis and operational suggestions for the teaching and learning practice of video media.

2. Theoretical Foundations and Literature Review

2.1 Theoretical Basis: The Educational Potential of the Video Medium and the Concept of Critical Pedagogy

As an important form of social and cultural representation, the use of video in education can be traced back to the early days of cinema. However, in the digital age, film has not only been used as a pedagogical aid but has also become an important medium for the development of civic awareness, critical thinking and ethical judgement. This chapter aims to identify the core theoretical frameworks underpinning film and television education, including Critical Pedagogy (Freire, P., 1970), Social Constructivism (Vygotsky, L. S., & Cole, M, 1978), and Pedagogy of Video (Vygotsky, L. S., & Cole, M, 1978). Pedagogy of Cinema (Cole, D. R., & Bradley, J. P. N., 2016).

2.1.1 Critical Pedagogy

Critical Pedagogy of by Brazilian educator Paulo Freire. His 1970 book Pedagogy of the Oppressed is regarded as a landmark work in critical pedagogy. In addition, American scholar Henry Giroux (1983) first explicitly put forward the concept of "critical pedagogy", which promoted the development of the theory in the United States.

Critical pedagogy provides a political and ethical basis for film" s involvement in education, as Henry Giroux emphasises in his study of "public pedagogy" that film and television works not only reproduce social reality, but also participate in the construction of social meaning, and can arouse students" awareness of institutional oppression (e.g. race, gender, class). Race, gender, and class). He argues that the key to film education lies in transforming viewers from "consumers" to "critical interpreters" (Aletras, Mouzaki, & Sagri, 2017).

2.1.2 Social Constructivist View of Learning

Social Constructivism is an educational theory that emphasises the construction of knowledge through social interaction. It was developed by the Soviet psychologist Lev Vygotsky, who laid the foundations of the theory in his book The Development of the Child" s Mind. Vygotsky believed that social interaction is essential to the construction of knowledge, especially the important role of language in the construction of knowledge. He proposed the concept of Zone of Proximal Development (ZPD), which emphasises the gap between the potential level of development that an individual can achieve with the help of others and the actual level of development that an individual can achieve when solving problems independently. David Wood conducted an in-depth study of Vygotsky" s ZPD concept and proposed the concept of Scaffolding Instruction, which emphasises the role of the teacher in guiding and supporting students in the learning process (Wood, 1998). James Wittrock. James Wertsch systematically elaborated Vygotsky" s theory and its implications for education, emphasising the role of cultural tools in the construction of knowledge (Wertsch, 1985). Peter McLaren combined social constructivist theory with critical theory and proposed the concept of Critical Constructivism, emphasising social justice and critical thinking in education (McLaren, 1995).

The social constructivist view of education emphasises the importance of contextual learning and the formation of knowledge and cognitive structures by

individuals in real social contexts. In film and television teaching, films create a realistic, complex and ethically ambiguous "social simulation field", which allows students to internalise social knowledge through the process of film viewing, deliberation and discussion (Schumann & Strand, 2021).

2.1.3 Pedagogy of Cinema

Pedagogy of Cinema is an educational theory and practice that uses film and video as an educational tool and learning medium. The theory was developed by David R. Cole and Joff P. N. Bradley, who first applied Gilles Deleuze's concept of cinema to an educational context in their 2016 book A Pedagogy of Cinema (Cole & Bradley, 2016). The book explores how "cinema-thinking" can be generated from film images and highlights the application of this way of thinking in education.

The Pedagogy of Cinema, which has emerged in recent years, argues for a pedagogical approach that goes beyond the "instrumentalisation" of cinema and develops "cinema-thinking" from the aesthetics and narratives of the images themselves. Cole and Bradley suggest that images are not only a carrier of educational content, but also a path to generate "visual philosophical thinking" (Cole & Bradley, 2016). In addition, Chinese scholar David Chen (2017) published Pedagogy in Images-Enlightenment of Education and Life from Films, which explores teachers' educational philosophy, self-identity, and professional growth through the analysis of educational films. The development of Pedagogy of Images involves an in-depth analysis of film images and how this analysis can be applied to educational practices to promote students' thinking and critical analysis skills. Research in this field focuses not only on the content of film, but also on the impact of film as an art form and cultural phenomenon on its audience.

2.2 Research Progress and Practical Applications of Film Education

In recent years, international education researchers have explored the path and effectiveness of "film in education", especially in the evaluation of the teaching effectiveness of films on social issues.

Khalilov (2023) studied the use of film in the history curriculum of American secondary schools and found that when films are appropriately selected and used in conjunction with critical pedagogical strategies, they are effective in enhancing students' historical empathy and awareness of problems, but at the same time, it is also necessary to avoid simplification of the plot and the risk of misinterpretation of the films. Chambers (2020) pointed out in his analysis of French and Scottish film education programs that the ecological structure of film teaching (e.g., class schedules, student backgrounds, and instructor's guiding force) has a key impact on teaching effectiveness. He emphasises the importance of building mechanisms for ongoing video lessons rather than ad hoc film viewing activities, while Smith and Pike (2023) focus on marginalised groups of students, suggesting that film has a high potential for inclusivity and expression amongst special education, economically disadvantaged and neurodiverse groups, and can act as a bridge to social engagement and cultural identity. In addition, Martins (2017), from the perspective of "socialisation education", emphasises that the language of the video itself contains the logic of reproducing social relations, and is an important channel for connecting classroom learning with real life.

2.3 The trend of integration of video education and social media

As social media has become the main information acquisition and expression platform for young people, video education is evolving from an "in-classroom teaching tool" to a "cross-platform multimodal communication mechanism" (Zheng, S., Song, M., & Han, M., 2024). Films are no longer confined to the traditional pedagogical path of screening and discussion but have gained wider redistribution and discursive extension in cyberspace (Zheng, S., & Han, M., 2025). For example, students' participation in video discourse construction through B-site film reviews, Weibo topics, TikTok clips, etc., has become a "decentralised" mode of learning. Ding and Tian (2024) point out that social

media has significantly increased the accessibility of educational films and the dissemination of social issues, especially in reaching non-traditional audiences and inspiring youth to participate in social issues. They found that the strategy of "educational film marketing" based on social platforms not only increased the viewing rate but also led to deeper engagement with the topic and expanded the social space of "learning". In addition, Martins (2017) also pointed out that social platforms enable video education to break through traditional teaching boundaries and become a "social learning practice". Especially in youth education, the triangular interaction of image-platform-user can promote learners' identity construction and social responsibility awakening.

This convergence also poses new challenges and requirements for teachers. Teachers not only need to be media literate but also need to guide students to reflect critically in multi-platform and multi-contexts, so as not to let image education slip into the trap of "emotional consumption" or "moral simplification".

2.4 Institutional Influence and Legal Advancement Potential of Video Education

Social issue films not only trigger moral and cognitive reflection on the individual level of the audience but also demonstrate the potential to cultivate legal awareness and promote the system on a macro level. For example, the release of The Crucible directly contributed to the amendment of Korea's Act on the Punishment of Sexual Violence Crimes and Other Related Exceptions, which led to the birth of the so-called "The Crucible Act", a law on the protection of children (Zheng, Shao-Xin, & Han, Ming., 2024). This case confirms that film not only "reproduces the absence of justice", but can also be a "catalyst" for public legal issues.

At the academic level, Kaul (2014) points out that through the visualisation of systemic injustices, films make the originally abstract legal topics tangible and emotional, thus making it easier to stimulate public emotions and social consensus, and becoming an "emotional engine" for legislative reforms. Valiakhmetova et al. (2023) draw on the history of educational films in the USSR the history of educational films in the USSR, and the history of educational films in the USSR. 2023) found from their study of the history of Soviet educational cinema that cinema can implicitly transmit social norms and ideology, especially during the period of institutional transition. They argue that films have a long-term impact on the education of young people in the rule of law by shaping "models of moral behaviour" and "responsibility".

From this perspective, video education should be more than "ethical reflection in the classroom", and can become a bridge for dialogue between social legal awareness education and institutional innovation. If teachers can combine the dimensions of jurisprudence, sociology and communication in teaching, and guide students to think about issues such as "system failure", "legislative gaps" and "legal repair", the public value of video education will be greatly enhanced. This will greatly enhance the public value of video education.

Theoretical and empirical studies have shown that video education not only enhances students' emotional resonance and cognitive ability, but also has social and political educational value (Zheng, S., & Han, M., 2024). Through the integration of the above theories and literature, we can build a three-dimensional education model that "takes images as the core, teachers as the guide, and students as the participants". The essence of film teaching is not to "teach knowledge through images", but to stimulate critical thinking and promote multi-dimensional understanding of the real world through images. Research from an extended perspective shows that film education has entered a stage of development of "media integration and institutional embedding". It is not only an auxiliary material for classroom teaching but also a field of knowledge that runs through social space, policy discourse and social opinion (Zheng et al., 2025). In the future, video education should pay more attention to cross-platform, cross-disciplinary and cross-institutional linkage mechanisms, to enhance its comprehensive effectiveness in social education, legal awareness cultivation and civic capacity building.

3. Comparative analysis and exploration of the pedagogical value of the three films

3.1 Introduction to the Case Films and Summary of Core Issues

The three films selected for this study, The Crucible and Angels Wear White from South Korea and China, are all adapted from real-life cases of sexual assault, focusing on underage victims and exposing institutional indifference, which have triggered extensive social reactions in their respective countries, and even directly pushed for reforms in legislation or public opinion. Despite their similarity in subject matter, the three films are unique in their narrative strategies, presentation of victims, exposure of power structures, social responses and educational significance.

3.2 Comparative Dimensional Analysis of the Three Films

Although The Crucible, Hope, and Angels Wear White are all three films that take underage sexual abuse as the core of their narratives, they do not simply overlap in subject matter but rather embody a variety of ways of expression in terms of cultural contexts, narrative strategies, and social response mechanisms. A comparison of the three is not only to reveal the different ways in which the film texts narrate the ethical conflicts and represent the flaws of the system, but also to identify whether they can touch students" critical thinking, social awareness and public responsibility in teaching practice (Shaoxin, Z., & Ming, H., 2024). This comparative analysis helps to understand how video content constructs "seen violence" and "systemic silence" in different national contexts, and how the education system uses film to transform values from empathy to action. However, each film has its characteristics in terms of narrative strategy, presentation of victims, exposure of power structures, social response and educational significance. Specific analyses are shown in Table 1:

Table 1 Comparative analysis of key dimensions of the three films

Dimension	The Crucible	Hope	Angels Wear White
Country/Release Date	Korea / 2011	Korea / 2013	China / 2017
Prototype event	Sexual Assault Case at Gwangju School for the Deaf	Cho Doo-chun rape case	Sexual Assault of a Girl by an Official in a Hotel (Derivative of Reality)
Narrative style	Factual Revelations + Legal Battles	Emotional Repair + Family Support	Realistic and cool + female perspective
Victim presentation	Disabled Groups, Systematic Yictimisation	Individual Young Girls, Dual Family/Social Rehabilitation	Ordinary girls, marginal females (waitresses) juxtaposed with children
Institutional Presentation	Absence of Law + Bureaucratic Cover-Up	Light sentences + social indifference	Hidden Power + Silenced Public Opinion
Social Response	"Melting pot law" Introduced to Abolish Statute of limitations for Sexual Assault Prosecutions	Strengthening the management of sentences for sexual assault offences, reform of the justice system	Stimulating Discussions on Gender Rights and Implicitly Promoting Child Protection Issues
Teaching Entry Point	Rule of Law Education, Citizenship, Rights of Special Groups	Psychological Rehabilitation, Social Support, Family Education	Gender Education, Institutional Critique, Media Literacy

3.2.1 Depth and expression of institutional critique

The Crucible presents a highly structured "picture of institutional oppression" by revealing the collusion between the school for the deaf and the local

judiciary. The film not only explicitly criticises the loopholes in the law, but also shows the moral dilemmas and social isolation faced by the whistleblowers, and its threads of legal struggles can be used as an example for teaching institutional critique. Hope focuses more on emotional arousal and dissatisfaction with the existing judicial sentencing standards, and its institutional critique is not "systemic", but it uses a strong family narrative to promote public participation, which makes it suitable for psychological and ethical discussions. Angels Wear White" s institutional critique is "coldly handled and diluted", presenting a media blackout and legal silence under the control of officials. This kind of "hidden oppression" is particularly suitable for teaching media critique, power structures and public discourse analysis.

3.2.2 Presentation of Victims and Viewers" Emotional Construction

The victims of The Crucible are a "voiceless" group, whose language barrier and marginalised status make it difficult for them to connect emotionally, but this emotional distance strengthens the audience" s shock of "collective silence". Hope" s victims are highly emotional, young, naïve, and broken. This strong emotional connection is good for psychoeducation and empathy, but it may weaken the depth of reflection on the system in critical education. Angels Wear White does not place the victims in the centre of the camera, but builds a path of reflection through the calm narrative of "third party witnesses", indirectly pushing students to think about the "power structure of the watched".

3.2.3 Linkage between social response and teaching effect

The Crucible, as a case of legal promotion, can be used to construct the path of "image-reality-institution" in the rule of law education; Hope is suitable for teaching the chain of "social empathy-media intervention-law reform"; Carnival, because of its "lack of direct institutional response", is a good example for reflecting on the failure of confrontation with the real power system and legal reform. Angels Wear White is suitable for teaching the chain of "social empathy - media intervention - legal reform", while Angels Wear White is an excellent material for reflecting on the failure of the confrontation of the real power system and the awakening of citizens" self-consciousness because there is "no direct institutional response".

Through the comparative analysis of the three films, it is evident that the three films have differentiated potentials in terms of socio-educational value, and cannot be viewed homogeneously. The Crucible emphasises institutional struggle, Hope emphasises emotional recovery, and Angels Wear White emphasises viewing ethics and power structures. Based on this, teachers should be selective in the use of film and television texts according to specific teaching objectives, and use them in conjunction with critical pedagogical design to maximise the cognitive depth and social value of video education.

3.3 Analysis of teaching value: how films are transformed into teaching resources

The use of films as educational resources is not only a formal "media replacement", but also a deep-seated process of cognitive structure transformation and value internalisation. Based on critical pedagogy and social constructivism, film and television texts have the quality of "generative experience", which can build up a tension field between students and the real society, and lead them into a more contextual, reflective and participatory learning process.

In the previous film analysis, The Crucible builds a channel of institutional criticism of the collapse of the rule of law, Hope stimulates the emotional dimension of trauma and family healing, and Angels Wear White exposes systematic gender oppression and the loss of public opinion. In the teaching design, these films not only stimulate students" emotional resonance but also embed academic theories, social issues and behavioural engagement, constituting a "chain of pedagogical generation", as shown in Figure 1:

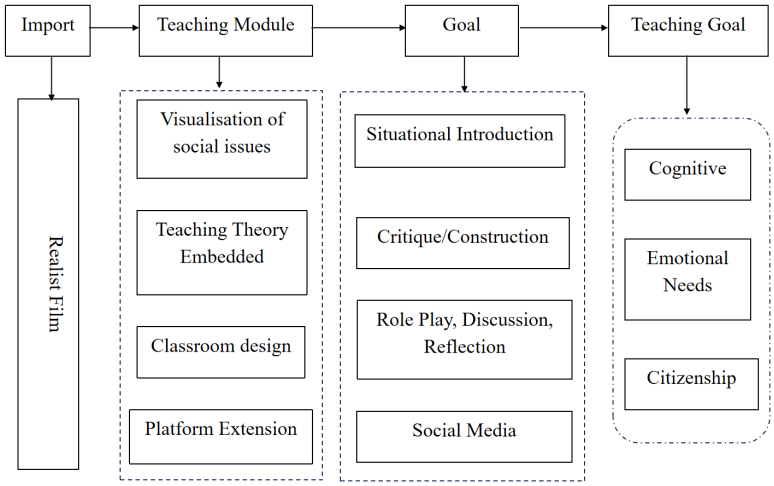


Figure 1 "Instructional Generation Chain"

From the flow chart, we can find five key steps in transforming films into teaching resources:

(1) Realistic films serve as a gateway to help students understand social issues vicariously because they have a solid social foundation and a plot that is close to reality, and have the function of "social fact simulation".
(2) Visualisation of social issues makes abstract issues such as "power asymmetry" and "institutional silence" become tangible and emotional, which is the first step to stimulate learning motivation and empathy.
(3) The embedding of educational theory requires teachers to guide students from film to theory, for example, using The Crucible to introduce "institutional violence in a society governed by the rule of law", in conjunction with Foucault" s interpretation of power discourse.
(4) The classroom design phase is the key to activate the teaching value, including role-playing, situational dialogues, social writing and case debates, etc., in order to achieve students" subjective participation.
(5) Platform extension refers to guiding students to disseminate their learning outcomes to social media in the form of film reviews, short videos, debate recordings, and so on, to complete the transformation from "knowledge receivers" to "public participants".

The potential of film as an educational resource lies not in its novelty but in its ability to activate students" thinking, emotions and ethical judgement. As we can see from the three films, through the multi-layered narratives of institutional violence, gender issues and social silence, video resources construct a multi-dimensional field applicable to the teaching of sociology, law, education and psychology. With reasonable guidance, theoretical embedding, structural design and encouragement of cross-platform expression, the film can be transformed into an important medium for in-depth learning and public education. Ultimately, the goal of teaching is not only to instil knowledge, but also to enhance cognitive awareness (structural understanding), emotional arousal (empathy), and civic awakening (mobilisation for social action).

3.4 Suggested Practical Paths for Interdisciplinary Education

Realistic films are naturally suitable for interdisciplinary education because of their strong practical reference, ethical complexity and structural criticism. Films can not only assist in the concrete expression of knowledge but also guide students to cross disciplinary boundaries and construct a systematic social cognitive structure. The following four disciplinary areas are proposed to support the feasibility and effectiveness of interdisciplinary education with practical teaching experience and the latest literature.

3.4.1 Legal Education Path: The Crucible and Institutional Failure Analysis

The Crucible is used as a case study in the teaching design to conduct a seminar course on "Institutional Failure and Legislative Response". Students are required to sort out the legal conflicts presented in the film, such as the criminal law statute of limitations, flaws in the public prosecution system, local protectionism, etc., and track the process of amending the "Melting Pot Law". This is done by simulating a "legislative hearing" in small groups, with the roles of victims" families, the media, judges, parliamentarians, etc.; proposing a draft amendment to the law, taking into account the text of the law and jurisprudence of the country; and guiding the students to compare the differences in the mechanisms of child protection in different countries (e.g., South Korea, China), etc. Kaul (2014) found that Through contextualised case studies, students" understanding of the legal system moves from abstraction to application.

3.4.2 Psychological and pedagogical pathways: teaching trauma recovery mechanisms in Hope

The teaching design can focus on the changing psychological state of the child victims in the film and their social support networks (parents, police, and social service agencies). The curriculum could be designed as a module on "Youth Trauma and Family Intervention Mechanisms," integrating trauma theory, restorative justice, and social work principles. Students will be led to write from the "victim" s perspective" and experience emotional resonance; use tools such as the Child Trauma Questionnaire to analyse the psychological state of the characters in the film; and work in groups to design a trauma intervention flowchart covering police intervention, family counselling, and legal assistance. The combination of emotional and visual contexts promotes "reflective learning" and ethical sensitivity (Knaus, 2023). The incorporation of film in the psychology classroom is effective in promoting cognitive constructs at the level of emotion recognition, empathy, and intervention strategies.

3.4.3 Media Literacy Curriculum Pathway: Exploring Angels Wear White and Media Dissonance

The teaching design takes the "silent media" and "voiceless individuals" in Angels Wear White as the starting point, and guides students to analyse the lack of news reporting, the media censorship mechanism, and the shrinking space for civil discourse in the digital age. Through writing a simulated "unpublished press release", students will discuss media ethics; compare the online public opinion of the film with that of the real event, analyse the direction of social sentiment; and use platform data (e.g., microblog search and comment volume) as a case study for analysing the "heat of public opinion in the media". Simulated discussion. The combination of video narratives and social media platforms strengthens students" ability to reflect on their consciousness in the "media-politics-power" triangle (Huang, 2020), which is particularly suitable for the construction of critical media literacy (CML) courses. literacy) programme.

3.4.4 Sociology and Gender Studies Pathway: Structural Analysis of Gender Inequality in Film

The pedagogical design focuses on the construction of gender roles, the presentation of gender violence and the analysis of institutional indifference in the three films, guiding students to understand the process of "the production of gender in the system". The class is structured around "Mapping the Evolution of Gender Consciousness", combining structuralist and social constructivist theories. The class will analyse the "patriarchal structural narrative line" in the film; simulate the writing of "policy initiatives" to promote gender equality legislation and implementation proposals; and plan "gender equality campus actions" to turn film education into real-life advocacy. Film and television education can be transformed into real-life advocacy. Film in soc-

iology teaching can stimulate deeper reflection on structural inequalities and facilitate students" engagement as actors in real-life issues (Glotov, 2023).

The core of multidisciplinary teaching and learning is not a "collage of knowledge", but the creation of a space of integration across knowledge, media and contexts through real-life films. In this space, students are no longer passive recipients but become thinkers, expressers and responders of social issues. It has been proved that the in-depth intersection of video texts with jurisprudence, psychology, media studies and sociology not only enhances students" cognitive power but also promotes them to become learners and citizens with a sense of ethics, action and public responsibility.

4. Discussion

Today, when the global media environment is deeply reshaping the structure of social knowledge production, video education, as a kind of composite educational means combining visual text, emotional experience and reality reference, is becoming one of the key paths in higher education and civic education. Taking The Crucible, Hope and Angels Wear White as the core of the study, this paper systematically explores the pedagogical potentials and paths of transformation of video resources in the education system, focusing on the three dimensions of video narrative, transformation of pedagogical practice and intervention of the social system.

As a form of visualisation of social issues, film has a strong function of contextualisation and emotional arousal. Although all three films start with the sexual abuse of minors, they reveal, through different narrative strategies and institutional critiques, how social mechanisms are involved in the occurrence, concealment and reproduction of violence in different countries and cultural contexts. The Crucible confronts the rule of law and the education system, Hope emphasises emotional repair and family support, and Angels Wear White exposes the invisible violence of gender structure and media control. Together, they construct a "multi-dimensional picture of social issues" that can be used in teaching practice, providing a content and structural basis for curriculum design.

The effectiveness of film as an educational resource does not only come from its plot stimulation or visual representation, but also lies in its ability to be embedded in core pedagogical theoretical frameworks such as critical pedagogy, social constructivism, and media literacy education, and to serve as a bridge to stimulate students" cognitive leapfrogging, emotional empathy, and institutional reflection. As shown in the study, video works can achieve the transformation path of "context introduction - theory embedding - classroom discussion - social platform extension - citizenship internalisation" in education, thus transcending the traditional "knowledge transmission". In this way, it is possible to go beyond the traditional mode of "knowledge transfer" and construct a new mechanism of "socio-generative learning" (Knaus, 2023).

By analysing multidisciplinary integration pathways, this paper further demonstrates the broad applicability of video education in law, psychology, media studies, sociology and gender studies. In each of these disciplines, the pedagogical logic of "theory-reality-criticism-construction" can be realised in specific courses by embedding video cases, organising discussion activities, and guiding students to create and express themselves. The film becomes a bridge connecting theoretical discourse with reality and individual experience with social structure.

At the level of the social system, the public impact of video education cannot be ignored. The Crucible promoted the introduction of the "Melting Pot Law", Hope inspired the revision of the criminal law under the pressure of public opinion, and Angels Wear White, although it did not have any direct legislative effect, has become a model for public opinion to reflect on the deficiencies of the gender justice and child protection systems. All these confirm that images not only have an educational function but also have the potential for systemic change.

To sum up, realist films are a highly potential knowledge tool and public education medium in teaching practice. In the future, the development of video

education should further develop from "teaching aid" to "value guidance", from "classroom use" to "social dissemination", and from "social communication". The development of this paper should further realise the triple leap from "auxiliary teaching" to "value guidance", from "use in the classroom" to "social dissemination", and from "student receivers" to "civic expressers". The comparative framework, pedagogical flowchart, and multi-disciplinary pathways proposed in this paper provide an actionable reference base for educators to build imaging curricula.

5. Conclusion

Through a comparative analysis of three realist films, The Crucible, Hope and Angels Wear White, this study explores the transformative path and multi-disciplinary integration potential of images as teaching resources. The study shows that films have unique advantages in visualising social problems, stimulating emotional resonance and promoting institutional cognition, providing a contextually realistic and structurally diverse content base for teaching.

At the theoretical level, this paper draws on critical pedagogy and social constructivism to emphasise that film not only conveys information but also constructs social understanding and ethical judgement. The effectiveness of film teaching depends on whether the process of "context introduction - theory connection - reflection generation - expression transformation" is achieved through systematic design.

On the practical level, film education has shown a high degree of adaptability in the fields of law, psychology, media literacy and gender studies. Different disciplines can be approached from the perspectives of the legal system, trauma support, media criticism and structural inequality according to their respective focuses, so as to achieve the integration of knowledge and the stimulation of students' subjectivity.

The social responses stimulated by the three films also suggest that video education is not only a classroom strategy, but also has the power to intervene in public issues and institutional reform. In the future, education should systematically introduce real-life video resources, promote cross-disciplinary, cross-media and cross-institutional pedagogical synergies, and cultivate learners with a sense of social awareness and public responsibility.

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