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CRITICAL AI LITERACY FOR STORY DEVELOPMENT IN FILM EDUCATION: SUSTAINING STUDENTS' CREATIVE AGENCY

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Abstract

This article develops a conceptual framework for critical AI literacy in film education, focusing on the competencies students need to make informed decisions about narrative material developed with AI assistance. The study uses purposively selected literature and conceptual synthesis to connect AI-literacy scholarship with screenwriting research, human–AI creative collaboration, and sustainability education. The synthesis yields six competencies: understanding AI capabilities and limitations; establishing and reconsidering artistic intentions; evaluating narrative and representational consequences; selecting, rejecting, and revising AI contributions; explaining consequential decisions; and reviewing practice across projects and changing tools. For each competency, the framework specifies a story-development decision and suggests evidence educators could use to examine students' reasoning. A hypothetical assignment shows how students might evaluate alternative endings, revise, and justify their choices. The framework shows how educators could assess critical AI literacy through students' judgments about their developing stories. Educators could examine comparisons between selected drafts and students' explanations of their decisions alongside the developed story. The framework links sustained creative agency to continued learning and responsible representation. Its contribution to socially accountable creative practice is limited to these educational concerns. The framework has not been tested in classrooms; empirical and longitudinal research is needed to assess its effectiveness and the persistence of learning.

Keywords: critical AI literacy; story development; film education; creative agency; generative AI

INTRODUCTION

Story development in film requires writers to decide what a story conveys and how to express it on screen. Batty et al. (2017) describe script development as a creative and social practice shaped by feedback and production circumstances. Generative artificial intelligence (AI) adds another source of material to this process. Spencer's (2025) study of the short film RENO describes how the production team experimented with AI-generated images and narrative material and reconsidered its creative direction. In film education, such practices raise a question about learning: how can students use AI-generated material while retaining responsibility for the decisions that shape their stories?

Research on creative writing suggests that the effects of AI assistance on creativity require careful interpretation. In an online creative-writing experiment, participants wrote short stories consisting of exactly eight sentences. Doshi & Hauser (2024) found that access to AI-generated story ideas improved readers' ratings of the stories' novelty and usefulness, while increasing similarity among stories in the AI-assisted conditions. Their experiment does not establish equivalent effects on screenplays or students' learning. In screenwriting practice,

Spencer (2025) reports that the RENO team found polished AI outputs constraining to further exploration and subsequently assigned AI more specific supporting roles. For film education, these studies suggest a need to examine how students judge AI contributions during story development. A polished narrative alone cannot establish how a student evaluated alternatives or arrived at a creative decision.

AI literacy includes evaluating AI and considering its ethical implications, alongside understanding and using it (Ng et al., 2021). Critical pedagogical approaches further connect AI literacy with autonomy and the examination of exclusion and discrimination (Atenas et al., 2025). Applying these perspectives to story development requires specifying how students should evaluate narrative choices and their implications for representation. The reviewed studies address AI literacy, critical pedagogy, and professional script development in different contexts and for different purposes. This article brings these perspectives together to specify how educators could examine students' creative judgment during AI-assisted story development.

The article aims to develop a conceptual framework of critical AI literacy for story development in film education. It asks which competencies students need to make informed decisions about narrative material developed with AI assistance. The discussion focuses on story conception and development through revision, including decisions about characters and narrative direction. Its novelty lies in connecting critical AI literacy to specific story-development decisions and to evidence of student reasoning that educators can assess. The framework draws on research on AI-assisted screenwriting, including Spencer (2025), and adapts it to the learning goals of film education.

The framework approaches sustainability through education, asking how students can sustain their creative agency as AI tools change. Students would need to continue developing their creative judgment and consider their responsibility for the stories they produce. Redman & Wiek (2021) identify creativity and critical thinking as complementary capacities, distinct from sustainability-specific competencies. Atenas et al.'s (2025) discussion of inclusion and responsibility informs the framework's emphasis on students' accountability for representation and AI use as they develop their creative practice. The framework aims to support continued learning and socially responsible creative practice. It makes no claim about environmental benefits or measurable sustainability outcomes.

The framework treats students' evaluation and revision of AI contributions as part of sustaining creative agency during story development. Educators could use the framework to design assignments that assess students' reasons for decisions that shape the story, alongside the narrative they submit. When students use AI to develop a story, assignments should require evidence of how they evaluated and revised its contributions. These implications arise from conceptual synthesis, not a classroom intervention. The framework's effectiveness in supporting learning and creative agency remains untested empirically.

LITERATURE REVIEW

2.1 Critical AI literacy and disciplinary judgment

Ng et al. (2021) organize AI literacy around understanding AI, applying it, evaluating and creating with it, and addressing ethical issues. In this account, AI literacy includes the

ability to evaluate AI contributions. For story development, however, the object of evaluation needs clarification. Checking the accuracy of factual information differs from judging whether a fictional event serves a narrative purpose. This article therefore adapts general AI-literacy competencies to the judgments students make about a story's narrative purpose.

Chee et al. (2025) compare AI-literacy competencies across educational levels and disciplines, offering a reference for adapting them to film education. Their review identifies differences in how competencies are organized and prioritized, including the importance of interpretation and decision-making in relation to professional work. The review supports adapting AI-literacy frameworks to particular learners and tasks, but does not identify the competencies needed by film students. This article focuses on the criteria students use to evaluate narrative possibilities. Proficiency with a particular AI application is outside this focus.

Atenas et al. (2025) approach AI literacy through data justice, connecting evaluation with questions of representation and discrimination. Their account connects visibility and representation with autonomy in technological participation and the capacity to challenge discrimination. They propose participatory creative activities through which learners can critically examine the social implications of data and AI. In storytelling, this approach directs attention to how AI-generated material represents people and their experiences. A narrative can be coherent while relying on reductive assumptions about a community. The distinction between narrative coherence and responsible representation is an interpretation developed here from their approach, not a finding about film students.

2.2 Story development as situated creative judgment

Batty et al. (2017) examine the varied meanings and practices of script development, including its creative, industrial, and collaborative dimensions. Their account challenges the assumption that development follows a single procedure with a universally agreed endpoint. Building on that work, Batty et al. (2018) approach script development as a "wicked problem": its formulation and possible improvements depend on the perspectives and circumstances of those involved. Their discussion asks how quality is defined and whose purposes development serves. Narrative judgment consequently requires criteria that can be explained in relation to a project.

This understanding matters for evaluating AI suggestions because a proposed revision cannot be judged solely by its conformity to a familiar story structure. A change may clarify an event while altering the work's perspective or intention. The educational implication drawn here is that students need opportunities to explain what a proposed change achieves and what it compromises. Batty et al. (2018) also situate development within changing relationships among creative personnel. Creative agency, in this context, can involve negotiating feedback and revising an intention; it does not require working without external contributions.

Spencer (2025) contributes a complementary distinction by identifying different roles AI may occupy in screenwriting, including generating material and offering editorial feedback. Assigning a role establishes expectations about what the system contributes and what the writer must judge. This provides a basis for treating AI use as a development decision, rather than an undifferentiated activity. Its pedagogical adaptation requires students' learning to remain the

collaboration's purpose. Spencer's industry case study informs this distinction but does not validate a classroom framework.

2.3 Creative agency and the organization of human–AI collaboration

Vigeant (2024) argues that analysis and evaluation are intertwined with creativity in constructing arguments. Selecting among generated possibilities can require imaginative interpretation, so human creative participation need not be confined to producing the initial idea. This philosophical account supports examining the substance of a person's contribution when AI supplies material. Its application to narrative development is an analogy: assessing an argument and developing a screenplay involve different criteria. The relevant connection is that evaluation can itself be creative when it changes how material serves an intended purpose.

McGuire et al. (2024) show why the opportunity to evaluate material nevertheless requires closer examination. Their experiments used a purpose-built poetry-generation system to compare different arrangements of human–AI work. In the second experiment, an interface that let participants set a theme and initiate an alternating writing process produced higher expert creativity ratings and greater reported creative self-efficacy than an arrangement centered on editing a completed AI poem. Ratings in the co-creation condition did not differ significantly from those for unassisted writing. These findings concern a specific system and task; they do not establish that editing is inherently uncreative or that the same arrangement benefits screenplay development.

Vigeant's account and McGuire et al.'s findings address different levels of the problem. The former explains how evaluative activity can involve creativity; the latter examines conditions under which a particular collaborative arrangement supports creative performance and confidence. Together, they suggest that final approval of AI output is insufficient evidence of substantive creative participation. For the proposed educational framework, what matters is whether students can establish or reconsider the work's direction and act on their judgments.

For this article, creative agency is a working concept for students' capacity to establish artistic intentions and exercise accountable judgment over developing narrative material. It is distinguished from creative self-efficacy, which concerns belief in one's creative capability in McGuire et al. (2024), and from external evaluations of an artifact's creativity. Confidence and favorable ratings may matter for learning, but neither explains the reasoning behind a student's choices. This distinction guides the conceptual framework without presenting it as a validated measure of agency.

2.4 Sustained learning and responsibility

Wals & Benavot (2017) distinguish instrumental educational responses to sustainability problems from emancipatory approaches that develop learners' capacity for reflection and autonomous action. They emphasize that education's contribution depends on its purposes and settings, and place lifelong learning within a wider institutional response. Their analysis supplies an educational orientation for this article: sustained capability involves the capacity to reconsider practices and their consequences because their discussion concerns environmental sustainability; applying it to AI-assisted film education remains a conceptual adaptation.

Redman & Wiek (2021) further constrain that adaptation. Their framework connects sustainability learning with competencies for examining systems, futures, and values, as well as planning and implementing collective responses. General capacities such as creativity

complement these competencies. This distinction prevents the article from equating any continued creative activity with sustainable development. The relevant connection to film education is narrower: critical AI literacy can be oriented towards accountable creative practice and consideration of whose perspectives are represented, drawing on Atenas et al. (2025).

Chen & Liu (2020) distinguish between adopting prescribed behavior and developing action competence through informed participation. Their review of educational interventions emphasizes learners' involvement in decisions and notes limited evidence of lasting outcomes. For the present article, this supports distinguishing an educational aspiration to sustain agency from demonstrated long-term effects. Responsible story decisions can be proposed as learning objectives, but sustaining them across projects and changing technologies would require evidence beyond completing a single assignment.

2.5 Conceptual proposition

The reviewed literature connects critical evaluation with disciplinary purposes and shows that the organization of collaboration affects the opportunities available for creative participation. It also places limits on claims about sustained learning. These connections support the following normative proposition:

To sustain students' creative agency, film education should develop critical AI literacy through opportunities to direct and reconsider AI-assisted story development, justify narrative choices, and examine their representational consequences.

This proposition concerns what education should enable. It guides the framework presented in the Results and Discussion section; it does not assert a tested causal relationship between AI literacy and lasting creative agency. The proposed competencies and their educational application are developed there.

RESEARCH METHOD

3.1 Research design

This study adopted a literature-based conceptual design to develop an educational framework for critical AI literacy in film story development. Its analytical approach followed the synthesis logic described by Jaakkola (2020): concepts from different research areas were examined for their compatibility and integrated around a common problem. The problem organizing the analysis was how students could exercise creative judgment when AI contributed narrative material. The study developed a normative educational framework through reasoned connections between existing scholarship and disciplinary practice. It involved no human participants, classroom intervention, or collection of student work.

3.2 Literature identification and selection

Literature was identified through iterative searches using Scite, SciSpace, and Consensus. Searches combined topic-based queries concerning AI literacy, human–AI creative collaboration, screenwriting and story development, and sustainability-related learning. Exact-title and DOI searches were subsequently used to locate relevant publications and verify their bibliographic details. Publisher websites and academic repositories provided access to full articles or accepted manuscripts.

Selection was purposive and guided by conceptual relevance. Eligible publications were published between 2016 and 2026 and appeared in international journals ranked Q1–Q4 or

Indonesian journals accredited SINTA 1–3. Journal ranking served as an eligibility filter; the usefulness of each article was assessed through its argument, research design, and relevance to the educational problem. Full-text access was required, and publications available only as abstracts or partial previews were excluded from the evidential basis. Sources were retained when they clarified a focal concept, informed the interpretation of creative practice, or set boundaries for the proposed framework. This procedure supported conceptual development without claiming exhaustive coverage or the reproducibility of a systematic review.

3.3 Conceptual analysis and framework development

The selected texts were compared in terms of their central concepts, the contexts they addressed, and the evidence or reasoning supporting their claims. Particular attention focused on differences between conceptual arguments, review findings, and empirical results. Findings about creative output or self-efficacy were examined separately from claims concerning creative agency. Evidence from other creative tasks informed possible educational relationships, with its original task and conditions retained as limits on interpretation.

The literature played different roles in the synthesis. AI-literacy scholarship supplied candidate capacities for understanding and evaluating AI. Screenwriting research provided the disciplinary context in which those capacities would be exercised. Research on creative collaboration helped examine how task allocation shaped opportunities for human participation. Sustainability education supplied criteria for considering responsibility and continued learning. These roles guided integration without treating the sources as interchangeable evidence.

Framework development then connected the candidate capacities to decisions within story development. For each proposed competency, the analysis identified its supporting concepts, explained their relevance to a narrative decision, and considered what student activity could make the associated judgment visible. Competencies were differentiated by the decisions they addressed, while related capacities were connected where they formed part of the same learning process. Classroom activities were formulated as pedagogical illustrations. They were not drawn from observed teaching sessions or presented as tested interventions.

3.4 Analytical consistency and limits

Consistency was examined by tracing each proposed competency from its literature basis through the disciplinary interpretation to its educational application. The analysis checked whether the interpretation remained compatible with the working concepts established in the Literature Review and whether adjacent competencies had distinguishable purposes. Following Jaakkola (2020), the reasoning connecting sources to the conceptual contribution was made explicit so readers could assess the framework's grounds.

These checks establish the framework’s conceptual rationale. Its suitability for particular courses, its effects on students’ decisions, and the persistence of learning across projects remain questions for empirical investigation.

RESULT AND DISCUSSION

4.1 A framework organized around story-development decisions

The synthesis yields six connected competencies: understanding AI capabilities and limitations; establishing and reconsidering artistic intentions; evaluating narrative and

representational consequences; selecting, rejecting, and revising AI contributions; explaining consequential decisions; and reviewing practice across projects and changing tools. Together, they answer the article's research question by specifying what students need to exercise reasoned control over AI-assisted narrative development. The framework locates that control in decisions students can explain and enact, including decisions to limit or discontinue AI assistance. It does not imply control over the system's internal operations.

The six competencies connect the evaluative and ethical dimensions of AI literacy to the situated judgments of script development (Batty et al., 2017, 2018; Ng et al., 2021). Their educational purpose determines the integration: a competency is relevant when it helps students examine or act on a consequential story decision. Table 1 presents the resulting framework. Its evidence column identifies proposed opportunities to examine learning, rather than validated indicators of creative agency.

Table 1. Proposed critical AI-literacy competencies for story development

Competency	**Decision addressed**	**Proposed evidence of student reasoning**
Understand AI capabilities and limitations.	Decide whether AI is suitable for a particular development task and what requires independent checking.	Explain the intended use, likely limitations, and basis for checking relevant claims.
Establish and reconsider artistic intentions.	Define the story's perspective and purpose, then decide whether suggestions warrant changing them.	Connect an initial intention and any subsequent changes to choices in the developing story.
Evaluate narrative and representational consequences.	Assess how a suggestion affects character action, narrative relationships, and the portrayal of people or experiences.	Compare a suggestion with project-specific criteria and identify its consequences.
Select, reject, and revise contributions.	Decide how generated material should enter the story and make changes that follow from evaluation.	Show a consequential acceptance, rejection, or revision and explain its relationship to the intended work.
Explain consequential decisions	Make the relationship between AI contributions and the student's creative decisions examinable.	Provide selected draft comparisons and a concise account of the reasons for changes.
Review practice across projects and tools.	Decide whether a previous approach remains suitable for a new task or technological context.	Reconsider earlier choices in a later project and explain what should be retained or changed.

Source: Author's conceptual synthesis

Table 1 differentiates understanding a tool from directing the work in which it participates. A student may recognize a system's limitations yet accept a narrative suggestion without examining its implications. Conversely, a student may offer a persuasive critique without revising in a way consistent with that critique. The competencies therefore connect

knowledge and evaluation with action. Explaining decisions makes these relationships available for educational assessment, while reviewing practice extends the framework beyond a single assignment.

The table does not prescribe a fixed sequence or require equal attention to every competency in every task. A representational problem may lead students to reconsider an artistic intention; a revision may expose a limitation in how they assigned AI its role. This recursive organization follows the understanding of script development as a practice whose purposes and judgments can change through feedback (Batty et al., 2018). Educators can select the competencies most relevant to an assignment while preserving the connection between a student's judgment and the developing narrative.

4.2 From evaluating suggestions to exercising creative agency

Within this framework, artistic intention supplies a provisional basis for evaluation. Students need to identify what they are trying to explore before they can judge whether a suggestion serves that purpose. An intention can concern whose experience organizes the story, what a conflict reveals, or what remains unresolved. It can change during development, as long as students can explain why. Establishing intention therefore gives collaboration direction without insulating the story from discovery or criticism. This interpretation connects the disciplinary judgments discussed by Batty et al. (2018) with the importance of opportunities to initiate creative collaboration in McGuire et al. (2024).

Narrative evaluation then examines the consequences of particular suggestions. An apparently efficient solution to a plot problem may remove a meaningful uncertainty or make a character act against the motivations established elsewhere. The relevant educational question is what the suggestion changes within the project. Students should compare alternatives using criteria appropriate to their story, rather than treating a familiar structure as a universal measure of improvement. This application gives disciplinary content to the evaluation dimension of AI literacy (Chee et al., 2025; Ng et al., 2021).

Representational evaluation adds a related but distinct question: how does the proposed change distribute voice, motivation, or responsibility among characters? Drawing on Atenas et al. (2025), the framework treats such judgments as part of creative development. A suggestion might strengthen causal clarity while reducing a character to a social stereotype. Students would then need to examine whether the simplification is justified by the work and what an alternative would permit. Responsible representation does not require every character to be admirable or every conflict to be resolved. It requires attention to how the narrative constructs its perspective and to the grounds for the choices it makes.

Selection and revision turn evaluation into creative action. Vigeant's (2024) account supports the idea that evaluation can involve creative interpretation, but an educational framework must also ask whether students can act on that interpretation. Rejecting a polished passage may demonstrate substantial judgment when its reasons concern the story's purpose. Accepting a suggestion can demonstrate judgment when students understand its consequences and deliberately integrate it. The amount of generated material retained is consequently insufficient, on its own, to characterize agency.

The resulting conceptual relationship is that critical AI literacy provides resources for informed judgment, while organizing a development task provides opportunities to exercise it.

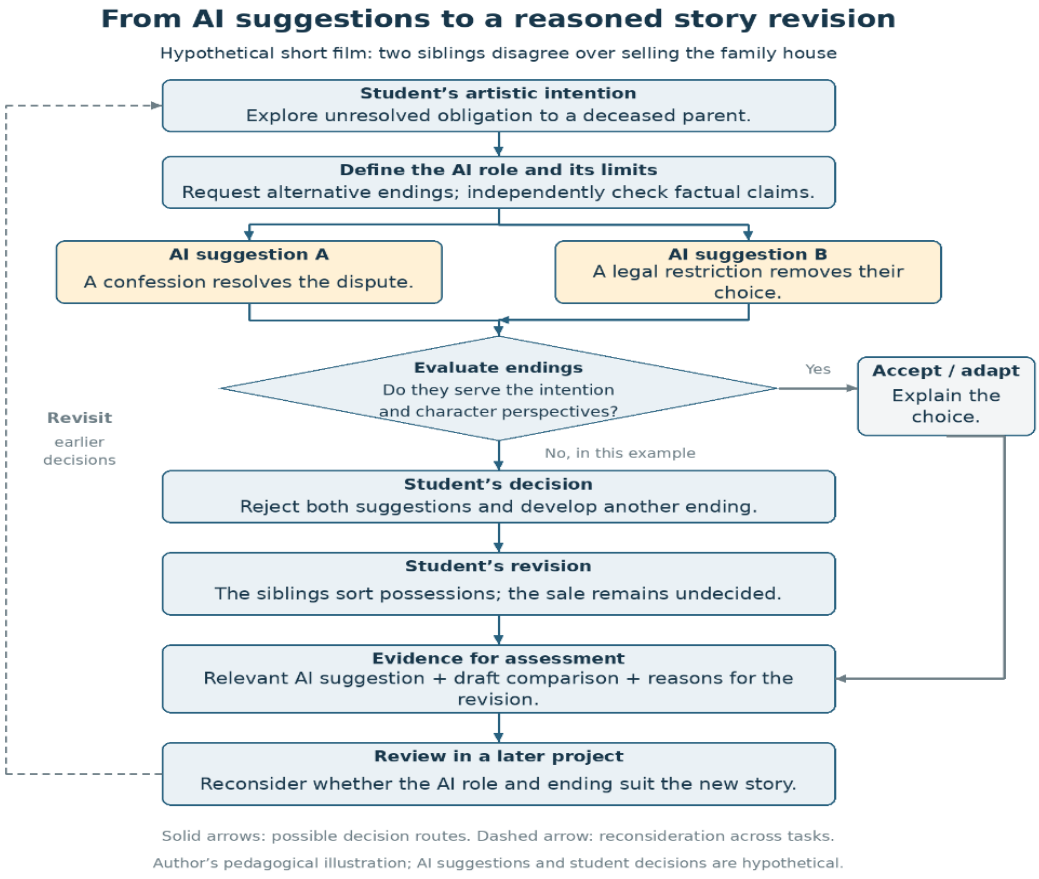
Creative agency becomes examinable through how students direct, revise, and justify consequential choices. This relationship specifies the normative proposition developed in the Literature Review. It remains an educational rationale rather than an established causal effect.

4.3 Applying the framework in a story-development assignment

The following hypothetical assignment illustrates the framework. A student is developing a short film about two siblings who disagree over selling a family house. The initial intention is to explore an unresolved obligation to their deceased parent. The student asks an AI system to suggest alternative endings. One suggestion introduces a confession that settles the dispute and reconciles the siblings. Another places the decision outside their control through an unexpected legal restriction. These suggestions are invented examples for explaining the framework, not outputs collected during the study.

Evaluation would begin with their implications for the intended story. The confession may create closure while displacing the unresolved obligation. The external restriction may produce an ending while reducing the significance of the siblings' choices. The student could reject both, combine selected elements, or reconsider the initial intention. An educator would examine the reasons for the decision and whether the revised scene gives those reasons a narrative form. If a proposed ending depended on a legal or cultural claim, the student would also need an appropriate independent source before treating that claim as factual.

Figure 1. A hypothetical decision process for applying critical AI literacy in story development.



Source: Author's pedagogical illustration based on the framework in Table 1.

Figure 1 makes evaluation a decision point between receiving AI suggestions and incorporating material into the story. The main route illustrates the rejection of two AI suggestions and the development of another ending. The alternative branch permits acceptance or adaptation with justification. The dashed arrow indicates reconsideration across projects. In this illustrated route, the student rejects both endings and writes a scene in which the siblings sort possessions while leaving the sale undecided. Acceptance or adaptation remains possible when the student can justify how a suggestion serves the project. Assessment examines the relationship between that judgment, the developed narrative, and the supporting explanation. The return arrow extends the process into a later assignment, where the earlier intention or AI role may need reconsideration.

A practical submission could include the developed story, the relevant AI suggestion, and a brief comparison of one consequential revision. The comparison would identify the problem under consideration, explain the selected response, and show what changed in the narrative. This adapts the role distinctions in Spencer (2025) to a learning task: AI supplies alternatives for scrutiny, while the assignment requires students to direct their use. A different assignment could use AI as an editorial interlocutor that questions an existing outline. The educational requirement focuses on the student's decisions so it can accommodate different roles.

Assessment should consider whether the reasons are specific to the story and consistent with the submitted revision. A general statement that an ending is "more dramatic" offers little evidence unless the student explains what changes in the conflict or character action. A brief discussion with the educator can ask the student to compare the chosen revision with an alternative. Selected drafts and such discussion provide opportunities to examine reasoning; neither should be treated as conclusive proof of how every decision occurred. Explanations can be retrospective, and written documentation can itself be produced with AI assistance.

The framework therefore proposes proportionate evidence focused on consequential decisions. Requiring an exhaustive record of every prompt could burden the assignment without clarifying the learning. A student who uses AI sparingly should still be able to demonstrate the targeted competencies, as should a student who decides that AI is unsuitable for the task. Assessment would concern the quality of judgment alongside the story's artistic development, with course rules establishing when particular forms of assistance are permitted.

4.4 Contribution to AI literacy and creative-collaboration research

The framework contributes a disciplinary specification of critical AI literacy through the relationship between a narrative decision and assessable reasoning. Ng et al. (2021) establish evaluation and ethics as dimensions of literacy, and Chee et al. (2025) support adapting competencies to learners and disciplines. The present synthesis specifies the object of evaluation in film education: the effects of an AI contribution on a developing story and its purposes. It also connects ethical reflection to those same decisions. The framework thus extends the educational application of existing concepts without claiming to replace a general theory of AI literacy.

Černý (2024) offers a useful comparison through research on university students' understandings of AI literacy. His analysis identifies differences between experience with tools and understanding their principles, as well as students' concerns about social responsibility and control. Because the study draws largely on students' self-assessments and short written

responses, it cannot establish how film students exercise narrative judgment. It nevertheless supports treating operational experience as an incomplete basis for educational assessment. The framework developed here addresses that distinction by requiring students to connect what they understand about AI with choices in a particular creative task.

The contribution also changes what educators would examine when interpreting research on AI-assisted creativity. Output quality, creative confidence, and agency provide different kinds of information. The results of Doshi & Hauser (2024) and McGuire et al. (2024) therefore inform the framework without supplying a ready measure of students' control over development. A favorable evaluation of a finished story can coexist with limited evidence about its author's reasoning. The proposed decision evidence helps identify an educational question that artifact ratings alone leave unresolved.

Zhou & Lee (2024) provide a further comparison from text-to-image art. Their platform study reports gains in production and favorable peer evaluation alongside declines in average content and visual novelty. However, the authors did not directly observe users' creative processes; their account of ideation and filtering interprets artifact-level findings. This distinction supports examining decisions during learning instead of inferring agency from production or popularity. Its transfer to film education concerns the need for process evidence, not a prediction that screenplay development will exhibit the same outcomes.

The synthesis therefore distinguishes task allocation from the educational quality of participation. Assigning a student final approval does not establish that the assignment enables meaningful judgment. The student also needs grounds to evaluate the material and an opportunity to change the work's direction. This specification connects the roles Spencer (2025) describes with the opportunities for participation McGuire et al. (2024) examine. It shifts the educational focus from identifying who supplied a passage to examining who can direct its development and on what grounds.

4.5 Sustaining agency through responsible and revisable practice

The sixth competency gives "sustaining" a practical educational meaning: students revisit how they work as their projects and tools change. An approach useful for generating alternatives in one assignment may be unsuitable for researching a community's experiences in another. A later task can therefore ask students to reconsider the limitations they previously identified and explain whether their earlier evaluation criteria remain adequate. This proposal draws on Wals & Benavot's (2017) orientation towards reflective, autonomous learning and Chen & Liu's (2020) attention to informed participation.

Here, continued learning is connected to responsibility through the decisions students review. Reflection would concern whose experiences their stories portray and whether workflow changes improve or weaken their ability to examine those portrayals. This connection gives the framework a bounded social and educational contribution to a sustainable future. Following the distinction in Redman & Wiek (2021), continued creativity is insufficient to establish sustainability competence. The proposed framework addresses accountable creative practice and the revisability of judgment; this study does not support claims about environmental effects or broader sustainability outcomes.

4.6 Scope of the conceptual claims

The normative proposition remains untested. The framework's coherence does not establish that its competencies are empirically distinct or that its proposed evidence reliably captures agency. Answering those questions requires investigation of student work and accounts of decision-making. Evidence across successive projects is needed to assess whether students continue to exercise the judgments the framework seeks to sustain.

CONCLUSION

This study concludes that critical AI literacy for story development should connect understanding AI with the capacity to direct, evaluate, and revise its contributions in service of artistic intentions and representational responsibilities. The proposed framework specifies six competencies through students' decisions and the evidence educators can examine. Its conceptual contribution connects general AI-literacy concepts with disciplinary judgment in film education. Creative agency is therefore approached through students' reasoned participation in development, including their capacity to reconsider a story's direction.

The practical implication is to design assignments that make consequential decisions assessable. Educators can ask students to submit selected draft comparisons and explain how they accepted, changed, or rejected an AI contribution in relation to the project's purpose. Discussion of these materials can examine the consistency between students' explanations and narrative choices. Assessment should consider this reasoning alongside the developed story, with expectations proportionate to the task. A subsequent project can then revisit whether earlier practices remain appropriate.

The framework is limited by its basis in purposively selected literature and conceptual interpretation. The selection does not provide exhaustive coverage, and connections drawn from other creative domains require examination in film classrooms. No student work was collected, so the study cannot establish whether the competencies are empirically distinguishable or whether the proposed assessment evidence reliably reflects creative agency. The hypothetical assignment illustrates application but does not demonstrate learning outcomes. The framework's suitability across course levels and cultural contexts also remains unresolved. Its contribution to sustained, responsible practice is an educational aim, rather than a measured sustainability outcome.

Further research should begin with classroom studies examining how students interpret and apply the proposed competencies during actual story development. Draft comparisons, classroom observations, and interviews about particular choices could assess whether the proposed evidence aligns with students' decision processes. Comparisons across course levels and cultural settings could identify necessary adaptations. Longitudinal studies across successive projects would be needed to examine whether students retain and transfer these capacities as their creative tasks and AI tools change. Such research would provide grounds for revising the framework and assessing its effectiveness in sustaining creative agency.

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