Sessions 2 and 3

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

CREATIVE LANGUAGE EXERCISES WITH SHORT FILMS

	Film	Language exercise
1	*Beijing Bicycle* (WANG Xiaoshuai, 2001) http://www.youtube.com/watch?v=syTVLvjQ6hU (0'00" - 01'30")	
2	*24 City* (JIA Zhangke, 2008) http://www.youtube.com/watch?v=wHrq0mdEl_Y (07:21 - 09:40)	
3	*Hero* (ZHANG Yimou, 2002) (trailer) http://www.youtube.com/watch?v=srFhXDZhUZI	
4	*Mò Lì Huā Kāi* 茉莉花开 (HO Yong, 2004) (three short clips from this film) Clip 1: http://www.youtube.com/watch?v=8yCCo488ibM (02:30 – 04:15) Clip 2: http://www.youtube.com/watch?v=dq3TU6DHrM4&feature=relmfu (01:37 - 02:12) Clip 3: http://www.youtube.com/watch?v=OJa9LfAnUHc&feature=relmfu (08:27 - 09:18)	

Manchester Metropolitan University
Department of Languages, Information and Communications

MANDARIN

Foreign Languages INSET

Visual Literacy: Using Short Films for Teaching Languages at GCSE and A Level

Manchester Metropolitan University

routes into LANGUAGES

FILTA
Film In Language Teaching Association

Contents

Session 1

HOW TO MAKE A VISUAL ANALYSIS

THE TEACHER AS A STUDENT: PRACTICAL SESSION IN MANDARIN USING AN EXTRACT FROM A FILM

	Film	Visual analysis
1	*Suzhou River* (LOU Ye, 2000) http://www.youtube.com/watch?v=XNewp5i1f7k (The first bit of the film)	
2	*Shower* (ZHANG Yang, 1999) (trailer) http://www.youtube.com/watch?v=dOsaGp3itR0	

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Colour and mood

Blue	Peace, tranquillity, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
Yellow	Happiness, cheerfulness. Can denote caution, decay, and sickness.
Red	Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour, it can promote expectations and quick decision-making.
Green	Growth, fertility, health, cheerfulness, vegetation, money. Signifies life, new growth, energy and faith.
Grey	Cool detachment, bleakness, and lack of intensity.
Purple	Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
Black	Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
White	Purity, chastity and cleanliness.
Black and white	Nostalgia, seriousness, truth, detachment.
Brown	Credibility, stability, and neutrality.
Orange	Warmth, strength of personality. Associated with autumn, it also has broad appeal.

Thinking Film, Thinking Languages

Thinking Film,
Thinking Languagues

CARMEN HERRERO and
ISABELLE VANDERSCHELDEN
Manchester Metropolitan University and FILTA
(www.filta.org.uk)

routes into LANGUAGES North West · Manchester Metropolitan University · FILTA Film In Language Teaching Association

Welcome

ROUTES INTO LANGUAGES	MMU

Routes into Languages North West aims to promote and facilitate the teaching and learning of community and lesser taught languages in both mainstream and supplementary schools. We also work to promote all languages more generally and encourage students to continue with their language learning throughout school and into university.

Faculty of Humanities, Languages and Social Science
Schools Outreach Programme »

FILTA

- FILTA (Film in Language Teaching Association) www.filta.org.uk launched in 2010 with the support of Routes into Languages.
- Collaborators: Manchester Metropolitan University, Instituto Cervantes (Manchester), Cornerhouse, Manchester, Film: 21st Century Literacy, Glasgow Film Learning
- Filtacommunity

Slide: FILTA's Objectives

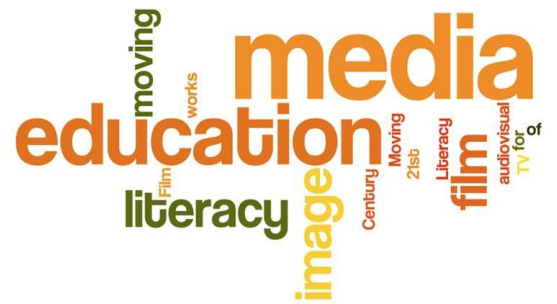**FILTA's Objectives**

Film as a learning tool
Objectives:
- To engage educators and language learners in today's participatory culture
- To encourage online community memberships and the use of collaboration
- Sustainability of materials
- Study guides as *inquiry projects*

Slide: INSET/ CPD for Language Teachers

INSET/ CPD for Language Teachers

- Using Film in the Language Classroom
- Film Pedagogy

Using Film to Teach Languages

A teachers' toolkit for educators wanting to teach languages using film in the classroom, with a particular focus on Arabic, Mandarin, Italian and Urdu.

Slide: media education

media
education
moving
works
image
literacy
film
audiovisual
Film
Moving
Century
21stb
Literacy
TV
for
of

Slide: Baghban (Ravi Chopra, 2003) [India]

Baghban (Ravi Chopra, 2003) [India]

Carmen Herrero, Manchester Metropolitan University

Slide: Special effects

Special effects

- Know what different kinds of special effects exist and what they are:
- Computed-generated imagery
- Stunts & explosions
- Animatronics & models
- Trailer *Eva* (Kike Maíllo, 2011) [Spain]

Carmen Herrero, Manchester Metropolitan University

Slide: Sound & Narrative

Sound & Narrative

- Voice-overs allow us to see things from a particular character's point of view
- They are often used to introduce and 'round up' the narrative

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Slide: Conclusion

Conclusion

- Media literacy at the service of film analysis
- Film style at the service of thematic issues (e.g. family, education, immigration), but also costume and period reconstruction …
- Develop intercultural awareness via study of images, soundtrack, architecture, interaction of characters, power relations through gestures…
- Create (inter)cultural dialogue in the language class.

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Slide: Good Bye Lenin!

Good Bye Lenin! (Wolfgang Becker 2003) [Germany]

UGC

Carmen Herrero, Manchester Metropolitan University

Slide: And now if your turn…

And now if your turn…

- Give you more chance to say what **you** are doing in **your** class that is already relevant to your language and culture context.
- Indicate/suggest what type of materials you need to develop in your own syllabus, for your own level of the curriculum.
- Work in small groups on some precise exemples.
- Develop an exercise adapted to your needs including intercultural and multimodal applications.

Carmen Herrero, Manchester Metropolitan University

Camera angle

Volver (P. Almodóvar, 2006) [Spain]

Carmen Herrero, Manchester
Metropolitan University

Volver

Carmen Herrero, Manchester
Metropolitan University

Definitions of Media Literacy

'the ability to 'read' and 'write' in media other than print: in moving images and audio, and in the hypertext structures of the digital world' (Reframing Literacy, British Film Institute 2008).

'Put simply, moving image media literacy means "reading" and "writing" moving images, understanding, enjoying and sharing them.' (Cary Bazalgette for Scottish Screen, 2009)

Editing

- How it changes the pace of the narrative
- What the editing technique used tells us about where the narrative is.
- More frequent techniques
  - straight cut
  - fade
  - dissolve
  - Others – wipe, jump cut

Video: http://classes.yale.edu/film-analysis/
Video: http://www.screenonline.org.uk/education/teachingwithfilm/introtoediting.html

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Metropolitan University

Carmen Herrero, Manchester
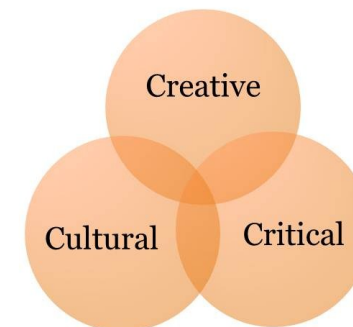Metropolitan University

MEDIA LITERACY

Offers learners opportunities to
- Broaden their experience of different kinds of moving image media forms and content;
- Develop critical skills in analysing and assessing moving image media;
- Develop creative skills in using moving image media for expression and communication, and participation in public debate.

(Charter of Media Literacy, www.euromedialiteracy.eu)

Sound

- The world of the film as we see it on the cinema screen is known as the **diegetic** world.
- When we watch a film the sound we hear can be diegetic or non-diegetic.
- Diegetic sound is sound that is part of the film world.
- Non-diegetic sound is sound that is not recognised as part of the film world – e.g. voice over, background music

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Metropolitan University

Sound & Genre

- Elements of sound reveal key aspects of genre to an audience
- Sound is important in informing us about the time in which a film is set or the kind of action we can expect
- Certain types of music have become synonymous with particular genres

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Metropolitan University

'3Cs' of media literacy

Creative

Cultural   Critical

Slide 1

MEDIA EDUCATION: 'GENERIC IMPACTS'

1. Learners' **enjoyment** and sense of achievement
2. Disaffected or underachieving learners showing **engagement and concentration**
3. Increased **motivation**, confidence and self-image
4. Increased **attainment in literacy**
5. Increased skills in **collaboration** and team work
6. Increased **knowledge** about, and interest in, making moving images
7. Increased **interest** in watching and talking about moving images. (Bazalgette, 2009)

Slide 2

Summary of the benefits of using film in language education

- Increases young people's interest in foreign language learning
- Makes foreign language learning relevant, accessible and stimulating
- Combines foreign language learning with art and film, and increases other skills (such as presentation and ICT)

(21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*)

Slide 3

- Allows students to explore cultures and languages spoken within diverse communities
- Builds links between students and their local independent cinema, often for the first time.

(21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*)
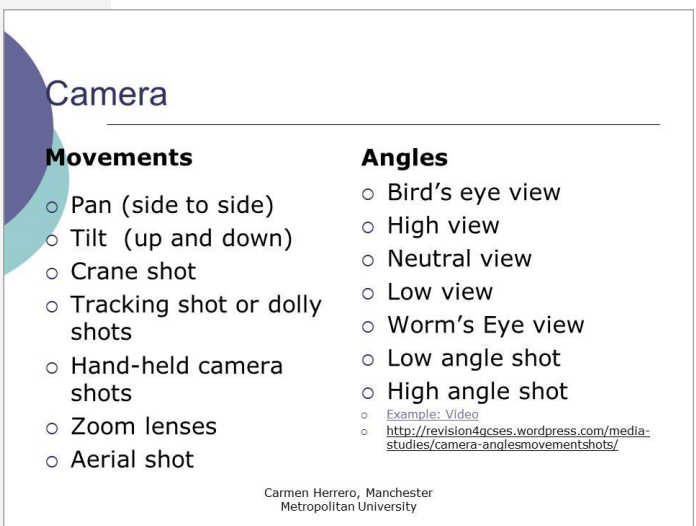
- Gives students access to films in languages that are rarely seen in mainstream film distribution and from countries that may not be widely

Slide 4

Medium shot
From head to knee

El laberinto del fauno (Guillermo del Toro, 2006) [Spain and Mexico]

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Slide 5

Camera

Movements
- Pan (side to side)
- Tilt (up and down)
- Crane shot
- Tracking shot or dolly shots
- Hand-held camera shots
- Zoom lenses
- Aerial shot

Angles
- Bird's eye view
- High view
- Neutral view
- Low view
- Worm's Eye view
- Low angle shot
- High angle shot
- Example: Video
- http://revision4gcses.wordpress.com/media-studies/camera-anglesmovementshots/

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Slide 6

Close up:
Reveals head and shoulder of human figure in central focus of frame

Volver (P. Almodóvar, 2006) [Spain]

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Slide 7

Camera angle

Sacrifice (Kaige Cheng, 2010) [China]

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Slide 8

Blue (Krysztof Kieslowski, 1993) [France, Poland & Switzerland]

Extreme close-up
Reveals a body part (an eye, a finger, etc.)

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Slide 9

Camera angle

El orfanato (J.A. Bayona, 2007) [Spain]

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6 | Isabelle Vanderschelden & Carmen Herrero © 2013 | *Visual Literacy: Using Short Films for Teaching Languages at GCSE and A Level*

Isabelle Vanderschelden & Carmen Herrero © 2013 | *Visual Literacy: Using Short Films for Teaching Languages at GCSE and A Level* | 15

Camera shots

Basic Camera Shots

Extreme Wide Shot | Wide Shot | Medium Shot
Medium Close up | Close up | Extreme Close up

Source: http://www.thewildclassroom.com/wildfilmschool/gettingstarted/camerashots.html
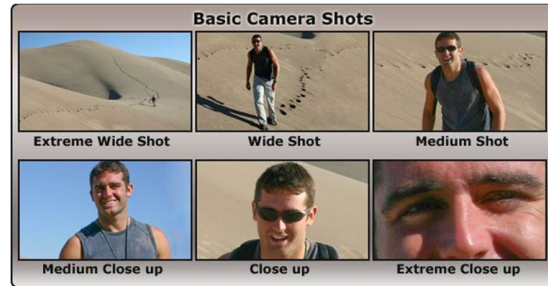
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Extreme long shot

No habrá paz para los malvados (Enrique Urbizu, 2011) [Spain]

The camera is further from the subject and it shows the surrondings

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Key concepts that underpin the study of languages

1. **Linguistic competence** to communicate effectively (listening, speaking, reading and writing skills in a range of situations and contexts).
2. **Knowledge about language** (how a language works and how to manipulate it).
3. **Creativity** (Using familiar language for new purposes and in new contexts; and using imagination to express thoughts, ideas, experiences and feelings).
4. **Intercultural competence** understanding the richness and diversity of other cultures and developing an international outlook).

Camera shots

http://www.screenonline.org.uk/education/teachingwithfilm/index.html
o Close-up
o Mid-shot
o Long shot
o Wide (long) shot (often establishing shot)

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Long shot

El orfanato (J.A. Bayona, 2007) [Spain]

A broad view of objects or action of principle interest. This shot allows general recognition of the subject at the expense of detail.

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FILM as a language teaching resource: some features

- Core concepts which can be relevant and useful for your teaching and the preparation of your materials and resources
- Film production contexts
- Film genre
- Film narrative
- Film style (mise-en-scène)
- Themes : e.g. representation of cultural diversity and/or multicultural issues

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Establishing shot

La plaza (Adriano Morán, 2012) [Spain]

A panoramic view of an exterior location, photographed from a great distance

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Full shot

Il postino (Michale Radfor, 1994) [Italy, France & Belgium]

Showing most of the subject and the surroundings

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Developing the intercultural dimension

when people are talking to each other their **social identities** are unavoidably part of the social interaction between them. In language teaching, the concept of **'communicative competence'** takes this into account by emphasising that language learners need to acquire not just grammatical competence but also the knowledge of what is 'appropriate' language. (Byram, Gribkova and Starkey p.5)

Byram, Gribkova and Starkey talk of...

- **Intercultural attitudes** (savoir être)
- **Knowledge** (Savoirs)
- **Skills of interpreting and relating** (savoir comprendre)
- **Skills of discovery and interaction** (savoir apprendre /faire)
- Critical cultural **awareness** (savoir s'engager) (pp.7-9)

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RESOURCES

- FILTA (Film In Language Teaching Association)
- FILTA community
- Cornerhouse
- Tyneside Cinema
- BFI (French)
- Film Education
- The Irish Film Insitute

I am (Onir, 2010) [India]

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Costume, hair and make-up

La vita è bella / Life Is Beautiful (Roberto Benigni, 1997) [Italy]

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Clandestine Childhood (Benjamín Avila, 2011) [Argentina, Brazil, Spain]

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Costume, hair and make-up

Los abrazos rotos / Broken Embraces (Almodóvar, 2009) [Spain]

Jodhaa-Akbar (Ashutosh Gowariker, 2008) [India]

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Performance: voice and bodily movements

Los abrazos rotos / Broken Embraces (Almodóvar, 2009) [Spain]

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CINEMATOGRAPHY

Cinematography refers to the visual aspects of a film: includes photographic elements (e.g. camera position, colour, lens, depth of focus)

○ Camera shots and movement can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen.

For practical examples and explanations: http://classes.yale.edu/film-analysis/index.htm

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Natural Lighting

Caja 507 / Box 507 (Urbizu, 2002) [Spain]

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Colour

Blancanieves (Pablo Berger 2012) [Spain]

La Haine (Mathieu Kassovitz, 1995) [France]

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Directional lighting

Carmen (Saura, 1982)

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Colour and mood

See also page 19

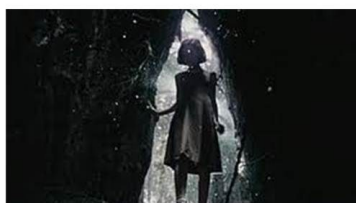| Blue | Peace, tranquillity, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic. |
Yellow	Happiness, cheerfulness. Can denote caution, decay, and sickness.
Red	Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour; it can promote expectations and quick decision-making.
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Purple	Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
Black	Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
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Lighting and effects

High-key lighting   **Low-key lighting**

Amelie (Jean-Pierre Jeunet, 2001) [France]   *El laberinto del fauno* (Guillermo del Toro, 2006) [Spain & Mexico]

Can you associate these types of lighting to specific genres?

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Promise (Kaige Cheng, 2005) [China]
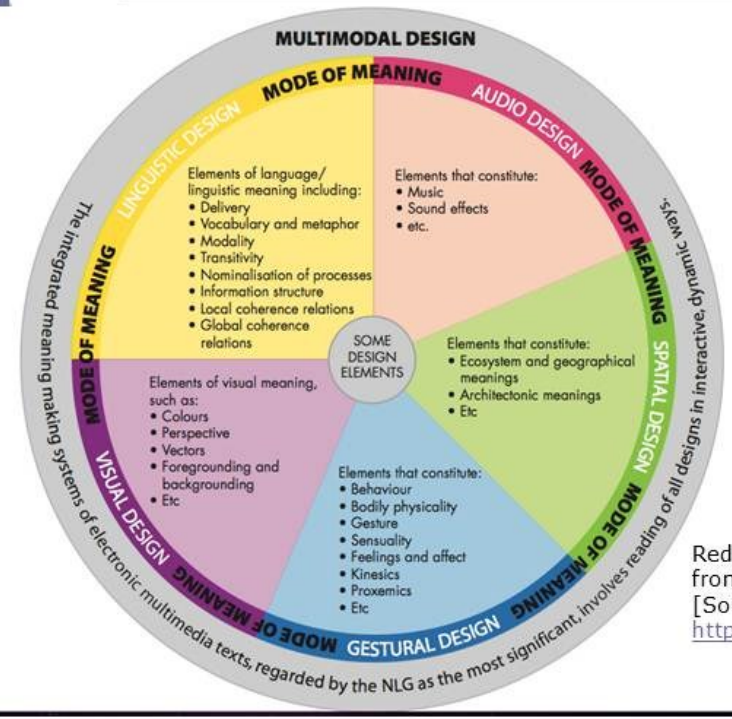

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Visual literacy

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i.vanderschelden@mmu.ac.uk

Films as multimodal texts

Redesigned by decafnomilk.com based on the diagram from Cope and Kalantzis (2000) [Source: http://www.readingonline.org/newliteracies/rush/]

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Multimodal approach to designing teaching resources

o Working with dialogue and language
o Looking at visual elements
o Considering other sound / non-verbal elements
o Discussing use of space (onscreen / offscreen)
o Looking at movement, gesturality, interaction between characters…

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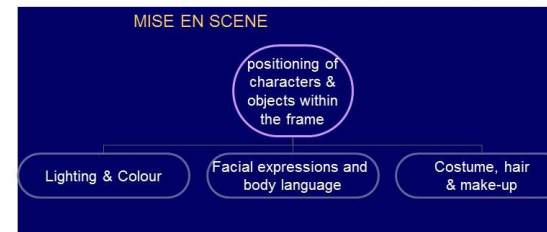
MACRO and MICRO elements of film language

o **MACRO-Elements**
  - GENRE
  - NARRATIVE
  - REPRESENTATION
  - IDEOLOGIES, INSTITUTION AND PRODUCTION FRAMEWORK
o **MICRO – Elements**
  - CINEMATOGRAPHY
  - SOUND
  - EDITING
  - MISE EN SCENE
  - SPECIAL EFFECTS
  - PERFORMANCE

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MISE-EN-SCÈNE

Mise-en-scène refers to those elements of a movie scene that are put in position before filming actually begins and employed in certain ways once filming does begin. (Corrigan & White, 2012)

MISE EN SCENE

positioning of characters & objects within the frame

Lighting & Colour | Facial expressions and body language | Costume, hair & make-up

Source: Approaches to Teaching Film Language
http://www.wjec.co.uk/uploads/publications/6819.ppt

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Settings and sets

Los últimos días / The Last Days (Alex & David Pastor, 2013) [Spain]

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WHY FILM/VISUAL LITERACY IS IMPORTANT?
From Passive to Active Viewing

In the 21st Century, visual literacy (the ability to interpret and create visual, digital, and audio media) is a as form of literacy as important and basic as reading and writing text.
**Visual rhetoric** *is how /why visual images communicate meaning.*
Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce). It moves from merely recognizing and comprehending information to the critical thinking skills implicit in questioning, analyzing and evaluating that information.
http://uwp.duke.edu/wstudio/documents/film.pdf

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Composition: Rule of thirds

Rule of thirds video
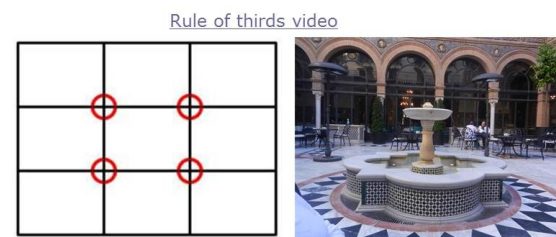
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Settings

Ladri di biciclette / Bicycle Thieves (Vittorio De Sica, 1948) (Italy)

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Props

Le Samouraï (Jean-Pierre Melville, 1967) [France& Italy]

Women on the verge of a nervous breakdown (P Almodóvar, 1988) [Spain]

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Introduction to film language

o 'Films are textual constructions, whose workings can and should be understood to allow for a deeper investigation of their meaning' (Jordan and Allinson, 2005: 35)
o An introduction to the basic tools of analysis that student will need to use whenever they talk about films.
o Through the analysis of clips, different aspects can be considered/discussed (genre, cultural issues, aspects of industry, etc.)
o Watching film clips is an <u>active task</u>

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Film Style: different units

o Frame
o Shot
o Scene
o Sequence
o Film / short film
o Trailer
o Making of and DVD bonus
o Director interview

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Sets

Mujeres al borde de un ataque de nervios / Women on the verge of a nervous breakdown (P Almodóvar, 1988) [Spain]

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Lighting and colour

o To create mood and atmosphere

o Positioning of lights creates different effects

El espíritu de la colmena / The Spirit of the Beehive (Victor Erice, 1973) [Spain]

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