

Now compare both scenes in Urdu.

دونوں فلمی مناظر کا تقابلی جائزہ لیں۔ جائزہ لیتے وقت دونوں مناظر میں نظر آنے والے لوگوں کے لباس، چہرے کے احساسات، انسانی جذبات، پس منظر میں استعمال ہونے والے رنگوں کو بھی مد نظر رکھیں۔

Links and References

- 1-Film in Language Teaching Association: FILTA www.filta.org.uk
- 2- Using Movies in the Classroom <http://www.teflasia.com/teacher-talk/using-movies-in-the-classroom/>
- 3- Welcome to Bollywood <http://www.insideworldmusic.com/library/weekly/aa080400b.htm>
- 4- Film reviews in Urdu
<http://filmistan.wpurdu.com/>
<http://www.urdua.com/movies/2012-urdu-film-review.php>
<http://timesofindia.indiatimes.com/entertainment/movie-reviews/hindi>
<http://www.urduvoa.com/content/happy-times-for-sad-endings-in-bollywood/1666348.html>
- 5- Film reviews in English <https://sites.google.com/a/thecinemaajournal.com/www/film-reviews/wide-releases/westiswest>
- 6- Watch free Urdu movies <http://pinterest.com/urdumovies/urdu-movies/> and <http://www.urdumovies.net/>
- 7-Lounge is Pakistan Today's weekly magazine. <http://issuu.com/loungemagazine>
- 8- Hundred Years of Indian Cinema http://www.bbc.co.uk/urdu/entertainment/2012/03/120303_book_cinema_mb.shtml



Foreign Languages INSET

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

COMPARING FILM SCENES

Thinking Film, Thinking Languages	4
Visual Literacy	10
Workshop Materials	19
Links and References	24

Scene 1: Describe this film scene in your own Urdu words. اس فلمی منظر کے بارے میں اردو میں اپنے الفاظ میں لکھیں۔

[illegible]

Scene 2: Describe this film scene in your own Urdu words. اس فلمی منظر کے بارے میں اردو میں اپنے الفاظ میں لکھیں۔

This image shows a full page of primary-ruled paper. It features ten sets of horizontal lines across the page. Each set consists of a solid top line, a dashed midline, and a solid bottom line, providing a guide for letter height and placement in handwriting practice. The paper is otherwise blank, with no margins or additional markings.




EXPRESSING OPINIONS ABOUT A FILM

English	Roman Urdu	Urdu
(It is a great film.)	Yeh eak shaandaar film hay.	یہ ایک شاندار فلم ہے۔
(It is a fantastic film.)	Yeh eak zabardast film hay.	یہ ایک زبردست فلم ہے۔
(It is a good film.)	Yeh eak aachee film hay.	یہ ایک اچھی فلم ہے۔
(It is an awful film.)	Yeh eak boore film hay.	یہ ایک بُری فلم ہے۔
(It is a sad film.)	Yeh eak oodas karnay wali film hay.	یہ ایک اداس کرنے والی فلم ہے۔
(It is a rubbish film.)	Yeh eak fazool film hay.	یہ ایک فضول فلم ہے۔
(It is a mixed emotion film.)	Yeh milay julay juzbhat wali film hay.	یہ ملے جلے جذبات والی فلم ہے۔
(It is an interesting film.)	Yeh eak dilchasp film hay.	یہ ایک دلچسپ فلم ہے۔
(It is a boring film.)	Yeh eak baazaar film hay.	یہ ایک بے زار فلم ہے۔
(It is an exciting film.)	Yeh eak kooshi wali film hay.	یہ ایک خوشی والی فلم ہے۔
(It is an action film.)	Yeh eak mar dhaarr wali film hay.	یہ ایک مار دھاڑ والی فلم ہے۔
(It is a funny film.)	Yeh eak mazahia film hay.	یہ ایک مزاحیہ فلم ہے۔

Thinking Film, Thinking Languages

Thinking Film,
Thinking Languages

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


Welcome

ROUTES INTO LANGUAGES

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.


MMU

Faculty of Humanities, Languages and Social Science
Schools Outreach Programme
The Faculty of Humanities, Languages and Social Science, and offering a range of outreach activities for schools. The Outreach Programme offers a range of activities, including workshops, seminars, and conferences for schools, as well as CPD training for teachers. If you are a school or college, please do not hesitate to contact us.



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



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*

INSET/ CPD for Language Teachers

- Using Film in the Language Classroom
- Film Pedagogy





ADJECTIVES TO DESCRIBE A FILM HERO OR HEROINE

English	Urdu	Roman Urdu
Handsome	وجیع	Vajee
Attractive	پُرکشش	Purkashesh
Brave	بہادر	Bahadur
Cute/Lovely (M)	پیارا	Pyara
Cute/Lovely (F)	پیاری	Pyari
Beautiful (F)	حُسین و جمیل	Hussain ujmyl
Beautiful (M)	خوبصورت	Khoobsuraat
Active	چُست	Chust
Dignified	رعبُ دار	Rooab Daar
Serious	سنجیدہ	Sanjedaa
Lively	زندہ دل	Zanda Dil



WORDS RELATED TO FILMS


English	Urdu	Roman Urdu
Title	نام / عنوان	Nam/Eunvan
Hero	ہیرو	Hero
Heroine	ہیروئین	Heroine
Actor	ادا کار	Adhakar (M)
Actress	اد اکارہ	Adhakaraa (F)
Singer	گلو کار	Gulookar(M)
Singer	گلو کارہ	Gulookaraa(F)
Director	ہدایت کار	Haidatkar
Producer	پیش کار	Paashkar
Music director	موسیقار	Moseekar
Songs	گانے	Gaanay
Dialogue	مکالمے	Mokalamaa



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)



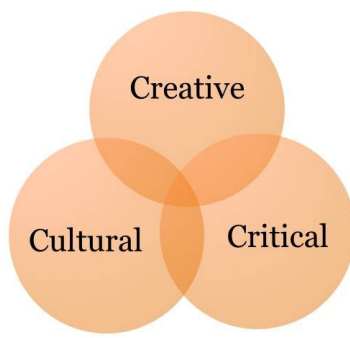
MEDIA LITERACY

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)

'3Cs' of media literacy



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)


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*)

- 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.
- Gives students access to films in languages that are rarely seen in mainstream film distribution and from countries that may not be widely

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



Workshop Materials

DIFFERENT TYPES OF FILM/ FILM GENRES

ENGLISH MEANING	URDU WORD	URDU SPELLING
Comedy film	مزاحیہ فلم Mazahiya film	م + ز + ا + ی + ہ + ف + ل + م
Spy film	جاسوسی فلم Jasoose film	ج + ا + س + و + س + ی + ف + ل + م
Cartoon film	کارٹون فلم Kartoon film	ک + ا + ر + ٹ + و + ن + ف + ل + م
Horror film	ڈرا و نی فلم Darawani film	ڈ + ر + ا + و + ن + ی + ف + ل + م
Action film	ایکشن فلم Action film	ا + ی + ک + ش + ن + ف + ل + م
Romantic film	رومانوی فلم Romanvee film	ر + و + ا + ن + و + ی + ف + ل + م
Adventure film	ایڈونچر فلم Advanture film	ا + ی + ڈ + و + ن + چ + ر + ف + ل + م
War film	جنگ والی فلم Jang walee film	ج + ن + گ + و + ا + ل + ی + ف + ل + م
Historical film	تاریخی فلم Taarikhi film	ت + ا + ر + ی + خ + ی + ف + ل + م
Science fiction film	سائنس فکشن فلم	س + ا + ہ + ن + س + ف + ک + ش + ن + ف + ل + م
Documentary film	دستاویزی فلم Dastavzee film	د + س + ت + و + ی + ز + ی + ف + ل + م
Bollywood film	بالی وڈ فلم Bollywood film	ب + و + ل + ی + و + ڈ + ف + ل + م

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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.

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).

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

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

RESOURCES

- [FILTA \(Film In Language Teaching Association\)](#)
- [FILTA community](#)
- [Cornerhouse](#)
- [Tyneside Cinema](#)
- [BFI \(French\)](#)
- [Film Education](#)
- [The Irish Film Institute](#)

Baghban (Ravi Chopra, 2003) [India]



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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]

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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

Carmen Herrero, Manchester Metropolitan University

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



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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 examples.
- Develop an exercise adapted to your needs including intercultural and multimodal applications.

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Camera angle



Volver (P. Almodóvar, 2006) [Spain]

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Metropolitan University

Volver



Carmen Herrero, Manchester
Metropolitan University

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>

Carmen Herrero, Manchester
Metropolitan University

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

Carmen Herrero, Manchester
Metropolitan University

Visual Literacy

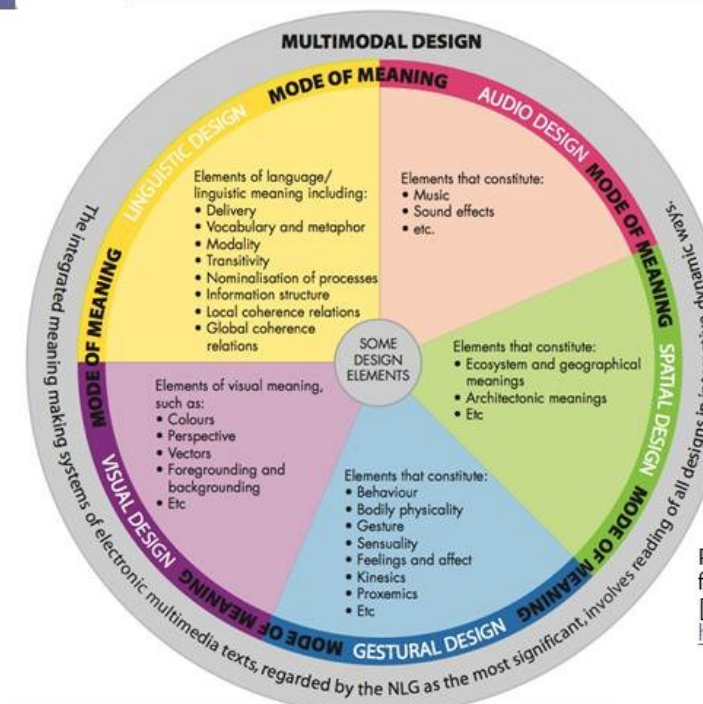
Visual literacy

Carmen Herrero and Isabelle
Vanderschelden
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& Film in Language Teaching
Association

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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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Metropolitan University

Multimodal approach to designing teaching resources

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

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MACRO and MICRO elements of film language

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

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Medium shot
From head to knee

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

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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://revision4gcse.wordpress.com/media-studies/camera-anglesmovementshots/)

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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 as important and basic as reading and writing text.

Visual rhetoric is how /why visual images communicate meaning.

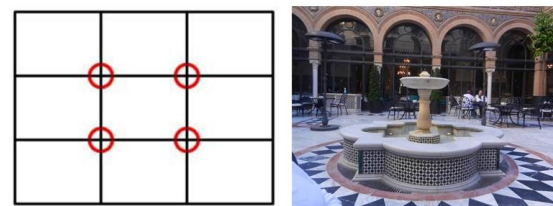
Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce). It moves from merely recognizing and comprehending information to the critical thinking skills implicit in questioning, analyzing and evaluating that information.

<http://wvp.duke.edu/wstudio/documents/film.pdf>

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Composition: Rule of thirds

Rule of thirds video



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

Volver (P. Almodóvar, 2006) [Spain]

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Camera angle



Sacrifice (Kaige Cheng, 2010) [China]

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Introduction to film language

- '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)
- An introduction to the basic tools of analysis that student will need to use whenever they talk about films.
- Through the analysis of clips, different aspects can be considered/discussed (genre, cultural issues, aspects of industry, etc.)
- Watching film clips is an active task

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Film Style: different units

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

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

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

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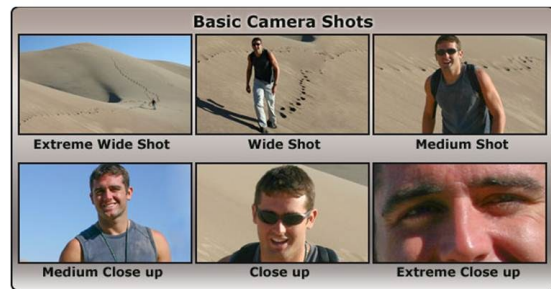
Camera angle



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

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Camera shots



Source: <http://www.thewildclassroom.com/wildfilmschool/gettingstarted/camerashots.html>

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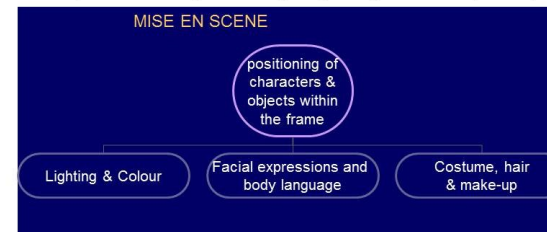


Extreme long shot
The camera is further from the subject and it shows the surroundings
No habrá paz para los malvados (Enrique Urbizu, 2011) [Spain]

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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)



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

Carmen Herrero, Manchester Metropolitan University

Settings and sets



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

Carmen Herrero, Manchester Metropolitan University

Camera shots

<http://www.screenonline.org.uk/education/teachingwithfilm/index.html>

- Close-up
- Mid-shot
- Long shot
- Wide (long) shot (often establishing shot)

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Long shot
A broad view of objects or action of principle interest. This shot allows general recognition of the subject at the expense of detail.
El orfanato (J.A. Bayona, 2007) [Spain]

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Settings



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

Carmen Herrero, Manchester Metropolitan University

Props



Le Samourai (Jean-Pierre Melville, 1967) [France & Italy] *Women on the verge of a nervous breakdown* (P. Almodóvar, 1988) [Spain]

Carmen Herrero, Manchester Metropolitan University

Sets



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

Carmen Herrero, Manchester Metropolitan University

Lighting and colour

- To create mood and atmosphere
- Positioning of lights creates different effects



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

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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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I am (Onir, 2010) [India]



Carmen Herrero, Manchester Metropolitan University


Costume, hair and make-up



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

Carmen Herrero, Manchester Metropolitan University

Directional lighting



Carmen (Saura, 1982)

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See also page 19

Colour and mood

Blue	Peace, tranquility, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
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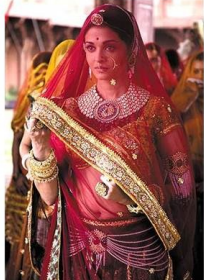
Carmen Herrero, Manchester Metropolitan University

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



Carmen Herrero, Manchester Metropolitan University

Costume, hair and make-up

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


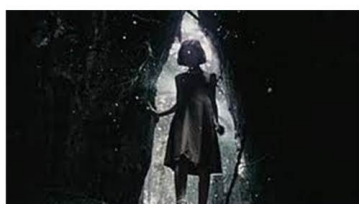
Jodhaa-Akbar (Ashutosh Gowariker, 2008) [India]

Carmen Herrero, Manchester Metropolitan University

Lighting and effects

High-key lighting

Low-key lighting

Amélie (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?

Carmen Herrero, Manchester Metropolitan University

Promise (Kaige Cheng, 2005) [China]



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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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