

Hamline University

DigitalCommons@Hamline

---

School of Education and Leadership Student  
Capstone Theses and Dissertations

School of Education and Leadership

---

Summer 8-8-2016

## The Language of Movies: Using Film to Teach Visual Literacy in the EFL Classroom

Benjamin James Thurn

Hamline University, bthurn01@hamline.edu

Follow this and additional works at: [https://digitalcommons.hamline.edu/hse\\_all](https://digitalcommons.hamline.edu/hse_all)



Part of the [Education Commons](#)

---

### Recommended Citation

Thurn, Benjamin James, "The Language of Movies: Using Film to Teach Visual Literacy in the EFL Classroom" (2016). *School of Education and Leadership Student Capstone Theses and Dissertations*. 4174.

[https://digitalcommons.hamline.edu/hse\\_all/4174](https://digitalcommons.hamline.edu/hse_all/4174)

This Thesis is brought to you for free and open access by the School of Education and Leadership at DigitalCommons@Hamline. It has been accepted for inclusion in School of Education and Leadership Student Capstone Theses and Dissertations by an authorized administrator of DigitalCommons@Hamline. For more information, please contact [digitalcommons@hamline.edu](mailto:digitalcommons@hamline.edu).

THE LANGUAGE OF MOVIES: USING FILM TO TEACH  
VISUAL LITERACY IN THE EFL CLASSROOM

by

Benjamin Thurn

A capstone submitted in partial fulfillment of the requirements  
for the degree of Master of Arts in English as a Second Language

Hamline University

Saint Paul, Minnesota

August 2016

Primary Advisor: Michal Moskow  
Secondary Advisor: Jennifer Ouellette-Schramm  
Peer Reviewer: Jeffrey Walter

## TABLE OF CONTENTS

CHAPTER ONE: INTRODUCTION .....	6
Using Film in the EFL Classroom .....	9
Role of the Researcher .....	10
Biases .....	11
Guiding Questions .....	11
Summary .....	12
Chapter Overview .....	12
CHAPTER TWO: LITERATURE REVIEW .....	14
Content-Based Instruction .....	15
Theme-Based Instruction .....	16
Advantages of Content-Based Instruction .....	17
Considerations for Using Content-Based Instruction .....	18
Authentic Texts .....	19
Advantages of Authentic Texts .....	20
Language .....	20
Culture .....	21
Motivation .....	21
Arguments Against the Use of Authentic Materials .....	22
Why Use Film in the EFL Classroom .....	23
Caveats .....	26
The Fifth Literacy .....	27
Defining Visual Literacy .....	28
Why Teach Visual Literacy? .....	30
Why Teach Visual Literacy with Film? .....	32
The Gap .....	34

Research Questions .....	35
Summary .....	35
 CHAPTER THREE: METHODOLOGY .....	 37
Overview of the Chapter .....	37
The Six-T's Approach to Curriculum Design.....	38
Setting .....	40
Presentation of Curriculum .....	40
Conclusion .....	41
 CHAPTER FOUR: RESULTS .....	 42
Curriculum Design.....	42
Unit Plan .....	43
Film and Emotion .....	45
Structure of Lessons.....	45
Content of Lessons and Considerations.....	47
Topic 1: Introduction .....	48
Topic 2: Color .....	59
Topic 3: Camera.....	69
Topic 4: Editing .....	80
Topic 5: Sound.....	90
Assessment.....	100
Summary .....	101
 CHAPTER FIVE: CONCLUSION .....	 102
Limitations and Challenges.....	103
Future Goals.....	105
Recommendations for Future Research.....	106
Reflection on Learning .....	107
 APPENDIX A: <i>The Language of Movies</i> Student Handbook .....	 109

APPENDIX B: <i>The Language of Movies</i> Teacher Handouts .....	122
APPENDIX C: <i>The Language of Movies</i> Glossary .....	134
REFERENCES .....	137
FILMS REFERENCED .....	149

## LIST OF FIGURES

Figure 1: The Six-T's Approach to Curriculum Design .....	39
---	----

## CHAPTER ONE: INTRODUCTION

In the summer of 1993, after weeks of begging, my parents finally relented and took me to see the movie *Jurassic Park*. I was a seven year-old with an overactive imagination, so their reluctance to let me watch the film was understandable. I made sure to remind them that all of my friends had seen the movie, and how not seeing it was taking an immense toll on my burgeoning adolescent social life. In order to prevent their son's impressionable young mind from being permanently scarred by the dinosaur violence on screen, my parents sat me down before the movie and proceeded to describe some of the more terrifying scenes from the movie, with the reassurance that, should the film become too frightening, I could always close my eyes and leave the theater. In retrospect, I find it hard to imagine I even so much as blinked during the movie. I was completely transported. My parents' pre-movie lecture only added to the anticipation and excitement of watching the film. For the remainder of the summer, dinosaurs were all I could think about. I filled notebooks with drawings of different prehistoric beasts, some real and some imagined. I played the official *Jurassic Park* video game, sharing secret codes with neighborhood friends on scraps of loose-leaf paper. I read as many books on the Tyrannosaurus and the Brontosaurus as I could find with my limited knowledge of the public library and the Dewey Decimal Classification. The film sparked my imagination and proved to be the beginning of a life-long passion for film. It also gave me first-hand experience with film's potential for self-directed learning, as I spent the intervening years

alternating between the school library and the video store, taking the initiative for my own film education.

Later in life, after several flirtations with film production, I enrolled at the University of Minnesota to study English. Upon graduating, I received a Bachelor's Degree in English Literature and the worst economy since the 1930s. I decided to weather the storm by teaching English abroad, and soon fell in love with teaching English as a Foreign Language (EFL). During my second year in South Korea, I was tasked with teaching a film class. I was given a book, a USB drive containing the films to be taught, and little else. The book, which had been hastily thrown together by a previous English instructor, was a mess. The movies, most of which were released before anyone in the class, including myself, was born, seemed as antiquated to my students as the Triceratops had seemed to me back when I was reading about dinosaurs. As one can imagine, the class was a disaster.

Being a lover of both cinema and language instruction, I wanted to know how I could spark my students' imaginations in the same way that my mind had been permanently kindled back in the summer of 1993. The issue clearly was not that my students did not enjoy movies; they rarely talked to me about anything else. On Monday mornings, they would come into the room buzzing about the latest Hollywood or Korean blockbuster that they had watched over the weekend, re-enacting scenes and describing characters in the kind of detail that made me, as the film teacher showing them *Dead Poets Society* without subtitles, jealous. Koreans love movies — per capita, Korean theater attendance ranks among the highest in the world (UNESCO, 2011). During my last visit in the fall of 2014, newspapers reported that tickets to the film *Interstellar* were



in such high demand that people had taken to reselling them outside of theaters (Hyo-won, 2014). The issue for my class was not the medium of film, but rather the specific films that had been selected and the way in which those films were presented. In an effort to engage the students, I decided to dispatch with the slap-dash curriculum that I had been given and instead selected films that I felt would resonate with young teenagers. One of the first films I selected was *Jurassic Park*.

I quickly realized that although my students seemed to be enjoying the films more than before, they did not possess the tools necessary to analyze and discuss what distinguishes movies from other media. Students in my class participated in plot re-tells and were able to discuss characters, all things that they would have been accustomed to doing in a literature class. However, when I tried to get them to notice and remark on the different aspects of film style that made *Jurassic Park* so special – the use of low-angle camera shots to elicit both fear and wonder, the use of point-of-view editing during the Tyrannosaurus attack, how the sound used to create the Velociraptor's skin-crawling shriek was actually the sound of mating tortoises – my lesson fell flat. They loved the movie, but they did not possess the tools necessary to explain why they loved it. Here was an entire world of technique and style, all subconsciously sculpting their opinion of the film. Yet it remained, simmering below the surface without comment. I wanted to make that world of film style accessible to my students, but I lacked the time, the energy, and the expertise. I knew that if my students understood the basics of film language and visual literacy that they would be able to apply those skills to any subsequent movie we watched in class. I also hoped that, should film capture their imaginations, they could use

the tools acquired to self-direct their own film education outside of class. That desire provided the impetus for this project.

I believe that film is not just a valuable source of entertainment, but a medium that should be utilized in L2 (second language) teaching. I also believe that if film is to be taken seriously as an academic discipline, students need to be taught what makes film a unique medium, with a focus on visual style and convention. This chapter introduces the advantages of using film in the EFL classroom. I then explain my role in this study, my background and biases. Finally, I state the specific research questions that guide my study.

### Using Film in the EFL Classroom

As technology becomes more accessible, it becomes easier for EFL teachers to incorporate film into their classrooms. The stigma of watching movies in class—the idea that it is nothing more than a time-filler or end-of-semester reward—has been challenged by several researchers, and the pedagogic value of film has been written about at length. Using film in the classroom should serve as a “catalyst for subsequent language use” (Stoller, 1988, p.3). In order for this to take place, teachers need a sound pedagogical base on which to build. As Mills (2003) states, it is difficult to treat the moving image with academic rigor if one also treats it as a pacifier or a piece of candy.

There are many advantages to using film in the classroom. It is a contextually rich source of authentic material (Kaiser, 2009; MacDonald & MacDonald, 1991; Voller & Widdows, 1993). It brings culture into the classroom, specifically aspects of culture that are difficult to replicate (MacDonald & MacDonald, 1991). Wood (1992) contends that film offers a “multilingual and multicultural oasis” to the classroom, a place that is

otherwise a “monolingual and monocultural society” (p. 4). Film is also engaging. It is a part of the popular culture, and thus garners student interest in a way that more traditional pedagogies cannot (Malingier & Rossy, 2003; Shea, 1995; Eken, 2003; Yu, 2009).

While teaching content is valuable, language instruction is also the goal. In this regard, using film has demonstrated positive results. It has been shown to promote fluency development (Voller & Widdows, 1993), across the board skills such as listening and speaking (MacDonald & MacDonald, 1993; Kaiser, 2009) as well as acquisition of English language literacy (Kasper, 1997; Pally, 2000). It can increase student motivation and decrease affective considerations connected with using a second language, such as anxiety (Stempleski, 2001; Stoller, 1988; Lee, 2009).

The dual emphasis on content and language instruction lends itself to a content-based approach. Students are given the opportunity to use English as a means of acquiring knowledge while also engaging in the active analysis, interpretation, and critique that film encourages (Kasper, 1999). Language is the vehicle with which to explore content, facilitated by topics and material that are relevant to a generation of students accustomed to digital media.

#### Role of the Researcher

I made the decision to attend graduate school because I wanted to work as a university professor abroad, most likely in East Asia. Over the past two years, during my conversations with other university professors working in the region, I have noticed a few recurring trends. Most English instructors I speak with tell me that they have flexibility when it comes to their curriculum, that they struggle to keep students engaged with traditional modes of literacy, and that getting students to participate using the target

language is a constant struggle. With these realities in mind, my role in conducting this research is to create a series of lessons based around film style that can be used and adapted by my peers and colleagues in order to teach students the basics of visual literacy as they increase language skills. To accomplish this goal, I have used existing research on film and visual literacy in the classroom to develop a five-unit curriculum using a Content-Based Instruction (CBI) approach. CBI is an approach to language learning that integrates subject matter content into second and foreign language instruction. I have supplemented my capstone with a series of edited film clips, PowerPoint slides, and supporting documents so that my research can be easily utilized by those looking to incorporate new literacies into their curriculum.

### Biases

There are certain assumptions and biases that I have maintained throughout the research process for this capstone. I believe that film is a useful resource in the classroom, but that students need a foundation in film style (or film language) in order to help move them towards higher-order thinking skills. I have also assumed that most students are more interested in lessons that engage them multi-modally than in traditional forms of literacy. Likewise, I have assumed that most EFL instructors are looking for new ways to engage students and that their curriculum allows for some experimentation in this regard. I am biased in that I have assumed that the advantages of this new method outweigh the difficulties of introducing a new approach that requires instructors to be visually literate. The discussion above leads to the focus of my research.

### Guiding Questions

The following questions guided my research:

- What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?

Additional questions included:

- What advantages does film have over other mediums/texts?
- How should a film-based curriculum for teaching visual literacy be designed?
- How can a film-based curriculum achieve a balance between language and content?
- How can a film-based curriculum promote critical thinking by incorporating visual literacy skills?

### Summary

In this curriculum unit, I focus on the use of film in the EFL classroom to teach visual literacy. This is important because visual literacy is an essential skill for the 21<sup>st</sup> century (British Film Institute Primary Education Working Group, 2003). Using film effectively in the classroom can influence not only comprehension, but also critical thinking, motivation, autonomous learning, and affective variables, such as anxiety. It allows learners to explore the target culture in an authentic and contextualized way. I have used the insights gained from the literature review to create a series of lessons for EFL professionals who are looking to incorporate new literacies into their classrooms.

### Chapter Overviews

In Chapter One, I introduced my research by establishing the purpose, significance, and need for the curriculum unit. The context of the study was briefly introduced, as were the role, assumptions, and biases of the researcher. The background

of the researcher was provided. In Chapter Two, I provide a review of the literature relevant to Content-Based Instruction, the significance of authentic texts, and the importance of teaching visual literacy. Chapter Three includes a description of the research design and methodology that guides this curriculum unit. Chapter Four presents the results of this curriculum unit. In Chapter Five I reflect on the data collected. I also discuss the limitations of the curriculum unit, implications for further research, and reflect on what I have learned.

## CHAPTER TWO: LITERATURE REVIEW

The purpose of this study is to determine the best practices for using film in the EFL classroom and how these practices can be adapted into language lessons and curriculum. Through this study, I provide a pedagogically sound curriculum that utilizes film to teach both content and language while incorporating the latest research, technological advances, and observations from those working in the EFL field. The ultimate goal is to develop a series of content-based lessons that can be easily implemented by language instructors who are looking to either augment their existing curriculum or who have not been provided with a curriculum by their current school or institution. This research was guided by the following questions:

- What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?

Additional questions included:

- What advantages does film have over other mediums/texts?
- How should a film-based curriculum for teaching visual literacy be designed?
- How can a film-based curriculum achieve a balance between language and content?
- How can a film-based curriculum promote critical thinking by incorporating visual literacy skills?

This chapter presents an overview of Content-Based Instruction, which is the approach that I have selected for my curriculum project, and a rationale for its use in the EFL classroom. It includes an explanation of the advantages of using authentic materials to teach content, how film fulfills this role, and a summary of the research on incorporating film into a content-based class. Lastly, the importance of visual literacy is discussed, as well as how film studies can be used to promote visual literacy skills.

### Content-Based Instruction

Content-Based Instruction is an approach to language teaching which suggests that the optimal conditions for learning a second/foreign language occur when content and language are integrated (Dueñas, 2004). CBI began in Canada's Immersion Programme for teaching English and French in the 1960s. The approach gained increasing popularity during the 1980s, and is now widely used in a variety of U.S. and Canadian institutions (Dueñas, 2004). CBI focuses on using English to expand a student's existing knowledge base (Kasper, 1998). In order to fulfill this goal, students are presented with contextualized interdisciplinary material. Leaver and Stryker (1989) provide four criteria for CBI:

- It is based on subject matter.
- It utilizes authentic materials.
- It promotes the learning of new information.
- It considers the specific needs of students. (p. 269)

According to Snow, Met, and Genesee (1989), CBI provides students with comprehensible input, opportunities to use academic language, and practice with the cognitively demanding language of academic learning. The result of such instruction is



that students will gradually acquire greater control of the language, allowing them to participate more fully in increasingly complex academic and social environments (Kasper & Singer, 1997; Kasper, 2000). Unlike traditional modes of teaching, CBI allows content to dictate the language items that will be taught. This emphasis on content requires instructors to select material that is adaptable, authentic, and meaningful for students. For the purposes of this study, a theme-based instruction model has been selected.

### Theme-Based Instruction

Theme-based instruction is an approach within the CBI model that focuses on highly-contextualized themes or topics. These themes become a central focus of the curriculum and help determine which language structures will be covered in the class (Brinton, Snow, & Wesche, 2003). Rather than being supplementary, the study of grammar in a theme-based course becomes defined by and dependent on the course theme that has been selected (Stryker & Leaver, 1997). At the same time, it is important that theme-based courses have explicit language aims and objectives. Choosing a theme for a language course requires instructors to consider topics that will be both appropriate and meaningful for students (Yang, 2009). Theme-based instruction differs from traditional forms of language instruction in that it often requires the instructor to generate or adapt sources, rather than being provided with a course textbook. While this can require a great deal of time and effort on the part of the instructor, Brinton et al. (2003) note several advantages, including its ability to move students towards higher-order thinking skills and greater exposure to multimodal text types and activities.

Additionally, Brinton et al. propose that language should be taught by focusing on contextualized use rather than fragments of sentence-level usage. This critical feature of CBI allows learners to become aware of discourse features and social interaction patterns. By emphasizing context, CBI distinguishes itself from other methodological systems.

#### Advantages of Content-Based Instruction

The advantages of using CBI in the language classroom have been documented in numerous case studies. Stryker and Leaver (1997) compiled multiple studies supporting the use of CBI at the post-secondary level. Leaver (1997) reports on a CBI program implemented in the Foreign Service Institute's Russian program. She found that the percentage of students reaching speaking and reading levels of professional proficiency on the Interagency Language Roundtable scale rose from 52 percent— the previous five-year average— to 83 percent during a ten-month period. In addition to the increase in proficiency, students attributed CBI elements of the course to increased confidence and reported feeling a loss of momentum upon returning to the standard textbook. Chappel and Curtis (2000) support the view that CBI can improve student confidence. In their study using CBI at a Hong Kong university, they found that a majority of their students reported higher confidence in using the language as a result of a content-based course which focused less on language-based activities and more on film-based activities, such as studying genre, narrative, and socio-cultural subject matter. Klahn (1997) designed an intensive course at Columbia University focused on Mexican literature and culture using authentic materials. After one semester, students gained on average one full point on the American Council on the Teaching of Foreign Languages (ACTFL) proficiency scale. Student evaluations were highly favorable, and many reported a reduction of affective

variables. Parera and Delgado (2015) used Sinclair's (1999) three-level categorization of meta-cognitive knowledge to determine learner autonomy for a group of university students. They found that the experimental group, whose curriculum was based on themes and topics, showed more autonomy and greater awareness of meta-cognitive strategies than the control group, whose curriculum was based on a textbook.

Additional support for CBI comes from research on second language acquisition and cooperative learning. According to Krashen's (1982) comprehensible input hypothesis, language acquisition occurs when input is comprehensible with a low affective filter. CBI supports this view by focusing on authentic, meaningful input rather than grammatical form. Cummins (1996) provides additional support for the use of CBI, citing the need for second language learners to develop cognitive academic language proficiency (CALP), or academic literacy skills. Acquisition of these skills requires task-based, experiential learning and interaction with interdisciplinary texts. Slavin (1995) argues that integrating language and subject matter offers students more opportunities to engage in cooperative learning. He reviewed the results of 28 field projects using cooperative learning in elementary and secondary classrooms and found that cooperative learning lead to an increase in student achievement, student self-esteem, and a lowering of affective variables. Cooperative learning is readily included in content-based classrooms, and it is consistent with the goals of the CBI model.

#### Considerations for using Content-Based Instruction

While support for CBI is plentiful, there are several caveats to keep in mind when deciding upon this instruction format. The most common precaution in the literature is to keep language and content learning in balance (Stoller & Grabe, 1997; Murphey, 1997;

Dueñas, 2004). Swinging too far in either direction can lead to what Murphey (1997) calls “the extremes of decontextualized language learning or unadjusted content overload” (p. 123). Instead, teachers must strive to achieve a balance, neither overemphasizing content nor underemphasizing language learning activities. This balance can admittedly be difficult to achieve, which is why CBI focuses on adaptability. It is an expectation that plans will change and that the curriculum will evolve over time. Responding to the needs, interests, and input of students can play a large factor in helping to maintain that balance.

Another issue that can arise in CBI is that students may not be accustomed to instruction that is not explicitly focused on language learning and, as a result, may not feel like they are improving their language skills. Murphey (1997) describes the results of a survey at a university in Japan, which indicated that students who were accustomed to explicit language instruction did not have a clear understanding of the rationale behind CBI. He points out that teachers of non-language related content may at times need to convince students that content classes are useful for English acquisition and advises providing more language-specific tasks at the beginning and end of a course in order to achieve this goal.

### Authentic Texts

Materials play an essential role in the content-based classroom, and Brinton et al. (2003) suggest that instructors should use authentic texts as a starting point. Authentic texts are core materials that have been taken directly from the culture that is being studied. They were not produced for language teaching purposes, but rather can be made accessible to students through sheltered content instruction. The material published on

authenticity is wide-ranging and includes research from a variety of fields, including discourse analysis, pragmatics, cognitive and social psychology, and sociolinguistics, to name just a few (Gilmore, 2007). For the scope of this research project, the analysis is limited to the most salient topics, specifically with respect to CBI and film studies. While most instructors would likely agree that authentic texts can be beneficial in the language learning process, there are distinct advantages and disadvantages to be aware of.

### Advantages of Authentic Texts

The advantages of using authentic material in the classroom depend greatly on what an educator is hoping to achieve with the material. When planning a curriculum for the content-based classroom, the goal is to increase language proficiency through content areas (Charlebois, 2008). All content teaching involves the use of authentic materials, and the advantages of using such materials are numerous.

Language. The growth in electronic corpora in recent years has made it easier than ever to examine text databases for samples of language (Swan, 2008). These advances have allowed researchers to examine the discrepancies between the speech forms native speakers most often use and the speech forms that are most often taught in the classroom. Gilmore (2007) discusses the gap between authentic language and textbook language and points to a lack of pragmatic models, as well as material that too often relies on intuition rather than empirical data. Wray (2000) examined the importance of formulaic sequences (idioms, collocations, and sentence frames) and the role they play in saving processing time. She ultimately concludes that it can be difficult to match the classroom experience of language to the “real world” experience of language, despite how prevalent these “chunks” are in film and television. Williams (1988) investigated the language used by

native speakers of English in business meetings and compared it to the language taught by business English textbooks. She found almost no correspondence between the two, with the textbook focusing on isolated functions such as agreeing or suggesting, while ignoring the large number of unfinished sentences, interruptions, false starts, and redundancies often found in authentic conversation. Such artificial language does not provide students with models of how people actually interact in the target language (Stryker & Leaver, 1997).

Culture. Teaching language without culture is an impossible goal (Gilmore, 2007). As Cortazzi and Jin (1999) explain, “Communication in real situations is never out of context, and because culture is part of most contexts, communication is rarely culture-free” (p. 197). Authentic materials inherently reflect the culture in which they were produced. Careful selection and analysis of such materials can encourage intercultural competence, which helps students to see their own culture, as well as other cultures, from new perspectives.

Motivation. Many researchers posit that authentic materials can lead to an increase in learner motivation. I-Cheng, Pei-Jui, Tzu-Pu, Hsing, Kuo-shu and Chung (2011) investigated the effect of aural authentic materials on foreign language learners’ motivation. They examined the results of questionnaires and post-questionnaire interviews with a group of advanced English university students. They found that, when asking students what kind of materials they prefer in the language classroom, “drama” rated highest, while “textbooks” rated lowest. They theorized that using authentic materials helps students have a more positive educational attitude, and as a result, increases their motivation to learn, aiding in their development as independent learners.

While learner motivation is a multi-faceted process, the outcome of these and other studies (Otte, 2006; Thanajaro, 2000) offer promising results on the motivating potential of authentic material.

### Arguments Against the Use of Authentic Materials

Although many researchers believe authentic materials play an important role in the language classroom, not all scholars share this view. Some argue that authentic materials too often contain difficult and complex language structures and that, especially at lower levels, the lexical and syntactic complexity of authentic texts can overwhelm students and actually demotivate them, undermining one of the main reasons for using the materials to begin with (Guariento & Morley, 2001; Richard, 2001). Others challenge the widely held belief that authentic content is inherently more interesting than artificial materials (Charlebois, 2008). Peacock (1997) focused on two beginner-level EFL classes at a university in South Korea. He alternated between using authentic materials and artificial (graded) materials over the course of seven weeks and found significant increases in observed motivation and on-task behavior. However, students also reported that authentic materials were significantly less interesting than artificial materials.

Peacock's study is a preliminary indication that student interest in the material presented is separate from its motivational effect and offers a fascinating avenue for future research.

In addition, the issue of cultural bias must be considered when selecting material. English is a language spoken by many diverse cultures, so instructors must be aware of whose culture they are choosing to present and how to present that culture without stereotype and bias (Reimann, 2009). Instructors play an important role in avoiding these potential trappings, whether by carefully selecting or adapting materials to be level-

appropriate (Guariento & Morley, 2001) or by preparing students for cultural pluralism by preparing a curriculum that reflects multiple perspectives and explicitly addresses the multiplicity (Reimann, 2009).

### Why Use Film in the EFL Classroom

Film serves as an authentic, readily available, culturally-rich text that can be used in the language classroom. A film can easily show the values, customs, and interactions of people in English-speaking countries (Stempleski & Tomalin, 1990). MacDonald and MacDonald (1991) also suggest that film can be used to teach culturally authentic experiences that may be difficult to convey in the classroom, such as conflict, problematic behavior, and casual speech. Although films are no substitute for actual interaction with people of different cultures, Roell (2010) argues that they prepare students for such interactions by fostering empathy and understanding. In South, Gabbitas, and Merrill's (2008) pilot study using narrative videos designed for the language classroom, they found that students were able to draw "one-to-one parallels between the context in the video and their own lives" (p. 241). Charlebois (2008) describes a unit in a CBI course at a university in Japan designed to promote the development of critical consciousness through the analysis of film. His students analyzed race- and gender-related issues, culminating in a critical response paper. He notes that the "high level of interest...film generates among students makes the goal of moving toward critical consciousness more attainable" (p. 130). Chapple and Curtis (2000) likewise found that using film as a source of content in the language classroom helped students to develop analytical and critical thinking skills. Their study, which took place at a university in Hong Kong, found that film helped students foster the ability to perceive



and understand issues in a variety of ways and from multiple perspectives. This ability to make students more culturally and critically self-aware is one of film's greatest strengths as a pedagogical tool.

Movies can also be an authentic source of language modeling. Stewart (2006) emphasizes that the language of films "approximates language use in real life" enabling instructors to exploit the learner's affective apparatus through visuals (p. 2). Stempleski and Tomalin (1990) go so far as to say that experiencing a video sequence in the classroom is the next best thing to experiencing the sequence in real-life. Compared to the language models students receive in textbooks and literature, the language of film is a living artifact, presented both verbally and non-verbally and able to convert meaning through word-choice, stress, and intonation. The target language is realistically employed, including specific nonverbal cues, as well as a range of interferences, such as unclear speech, overlapping speech, and external sounds (Knee, 2001). Film merges three communication modes: the vocal, the visual, and the verbal, all while offering a wide variety of settings, communicative situations, and subject matter (Wood, 1999). Tschirner (2001) contends that video's great advantage is that it situates language "at all levels from phonology to syntax and from discourse to pragmatic and socioculture structures" (p. 318). He echoes the sentiment of Stempleski and Tomalin, arguing that film is the most similar way to approximate the conditions of living in the target culture. South et al. (2008) describe narrative video as providing a framework that can organize language in a natural and meaningful way. This description is supported by the students in their study who were asked to compare non-narrative and narrative video-based language models. Students found it easier to interpret and understand language in a dramatic narrative,

despite characters whose speech was articulated less clearly than in the non-narrative, de-contextualized video. These multiple layers of language modeling help make film a viable alternative to living in an English speaking environment.

Finally, film can have a motivating effect on students who would otherwise be bored or disengaged by more traditional pedagogies (Mallinger & Rossy, 2003). The motivating potential of film is a key argument for many researchers (Stempleski & Tomalin, 1990; Knee 2001; Lin, 2002). Shea (1995) states that the movies are "an intrinsic motivator" capturing the attention of students and drawing them into the world of English, "thus transforming it from an alien, dusty academic subject into a matter of personal significance worthy of attention, engagement, and sometimes even excitement" (p. 10). Eken (2003) describes a film workshop at Bilking University School of Applied Language. Participants watched the film *You've Got Mail* and were interviewed after the workshop to evaluate effectiveness. Students reported that the workshop aroused their interest in examining aspects of film and also provided a motivating context in which to practice their language skills. Likewise, Yu (2009) conducted a case study at a Hong Kong secondary school. Her findings supported the view that students were more engaged than they were with traditional learning materials, and interview data suggests that learners of all ability-levels were motivated by the use of film, becoming more engaged in the themes and topics studied. Knee (2001) notes that "feature films are texts in which students from most cultures have an almost unparalleled interest" (p. 144). Most students are already quite literate in film competencies, such as the conventions of genre and narrative, making it an ideal entry point for sustained content study. Film is a part of the popular culture, so students often already have a pre-developed desire to watch

movies in the classroom without coercion (Cheung, 1998). Film contextualizes language by linking form (e.g., the arrangement of language) with meaning (e.g., the message being conveyed). In the process, it also absorbs students with a narrative, combining sound, vision, and language to engage the senses and cognitive faculties simultaneously (Stempleski & Tomalin, 1990). Few other mediums can compare to the multimodal stimulus movies provide.

### Caveats

While support for the pedagogic value of using film in the classroom is well-documented, the medium is not without its pitfalls. Unlike printed text, which offers students time to scrutinize the language of a particular passage, film moves quickly, and language structures that are difficult for students in written text may not even be comprehended in a visual text due to the rapid flow of speech (Kaiser, 2009). Film also has multiple semiotic systems functioning at the same time, which has the potential to confuse learners whose focus is suddenly torn between audio and visual information (Kaiser, 2009). MacDonald and MacDonald (1991) remark on how different cultural groups may have different expectations about films. On a micro level, these differences may come down to personal taste and individual preference, while on a macro level they may be a group's expectation that a film class should be fun rather than academically demanding, or a bias towards a particular type of film (newer versus older, "happy" versus "sad").

A final consideration is that language instructors themselves may not have knowledge of cinematic language, and thus require training. Murphey (1997) claims that finding teachers who are enthusiastic about the subject matter is more important than any

content area expertise. This view is supported by Knee (2001), who asserts that a degree of technical awareness can be developed with “a few hours’ perusal of a college film-studies textbook; a basic knowledge of some of the descriptive vocabulary employed by film studies, along with the instructors’ preexisting skills in textual analysis” (p. 147). He argues that choosing a medium as popular as film does not represent a lowering of standards, but rather that it is the instructor’s job to create a critical distance and examine both the text itself and the culture that produces it.

### The Fifth Literacy

If instructors want to create a space for film in the classroom, one that moves film from classroom filler towards academic discipline, they need to provide students with the same skills of analysis and evaluation that students have been given for other literacies. Roblyer and Bennett (2001) call these strategies the “fifth literacy”, joining basic literacy as well as computer, technology, and information literacy. Almost every piece of literature on using film in the classroom points to the disconnect between traditional literacies and the experiences of students. As Meyrowitz (1985) points out, these students have been “escorted across the globe (by moving images) before they even have permission to cross the street” (p. 238). The new vision of literacy detailed below aims to provide students with the skills necessary to analyze, evaluate, and create messages. It calls for an expansion of the literacy curriculum to include strategies for comprehending and decoding visual images, incorporating the “fifth literacy” into the Information Age classroom.

### Defining Visual Literacy

Renee Hobbs (1994), a pioneer in the field of media literacy and founder of the Media Education Lab, calls media education “a child with a thousand names” (p. 453). Indeed, a review of the literature shows names such as visual literacy, media studies, critical media literacy, critical viewing, and technology education all being used interchangeably. Each refers to the skill of viewing, but visual literacy places an emphasis on the more symbolic, or semiotic, aspects of an image. Hobbs explains that ‘visual literacy’ is the term favored by those with a personal interest in art theory and history, psychology, and production (Chauvin, 2003). Since these fields serve as a foundation for much of my research, I will use the term visual literacy.

Visual literacy was first defined by writer John Debes in his 1968 newsletter *Visuals are a Language*. Debes (1968) called visual literacy the strategies and skills one needs to make sense of visual images. Visual literacy requires that a person understand visuals, and also be able to use them intentionally to communicate with others (Ausburn & Ausburn, 1978). Early definitions focused on the ability to decode, create, question, interpret, and challenge visual texts (Serafini, 2014). Sless (1984) broadened the definition to include any sustained activity that treated visual material as worthy of intelligent consideration. As time progressed, the definition expanded, incorporating theories from various disciplines, including cognitive psychology, philosophy, and education technology (Paivio, 1971; Moriarty & Kennedy, 2005). This multidisciplinary approach has complicated the issue of defining visual literacy, since it is difficult to arrive at a consensus with such a diverse field of thought (Farrell, 2013). Avgerinou

(2009) identified significant points of convergence among the different theoretical frameworks attempting to understand this complex subject:

- Visual literacy is a cognitive ability.
- Visual literacy is described as an ability, skill, or competency.
- Visual literacy includes the ability to write (encode) and read (decode) visual communication.
- Visual literacy skills are learnable and teachable.
- Visual literacy skills are not isolated from other sensory skills. (p. 29)

For the purposes of this paper, I will use the definition provided by Avgerinou (2009), which refers to visual literacy as a group of largely acquired abilities used to understand (read) and use (write) images, as well as to think and learn in terms of images. I chose this definition because of its emphasis on acquisition. As will be discussed later, while students may develop some nascent abilities to decode images on their own, learning to be visually literate requires tailored instruction.

Just as defining visual literacy has been a challenge for educators, so too has been defining what makes a person visually literate. In his original defining work, Debes (1968) listed 35 different skills that a visually literate person needed to possess. Later, he refined these objectives and stated that a visually literate student is able to read, plan, and create visuals, as well as combine visual and verbal elements for intentional communication (Fransecky & Debes, 1972). Bamford (2003) lists seven criteria:

- Understand the subject matter of images.
- Analyze and interpret images to gain meaning within the cultural context the image was created.

- Analyze the syntax of images including style and composition.
- Analyze the techniques used to produce the image.
- Evaluate the aesthetic merit of the work.
- Evaluate the merit of the work in terms of purpose and audience.
- Grasp the synergy, interaction, innovation, and affective impact and/or ‘feel’ of an image. (p. 1)

While these criteria are useful for gauging a student’s ability to analyze and interpret material, Brumberger (2011) points out that interpretation alone “is not by itself sufficient for full visual literacy; it must be accompanied by some ability to create visual material” (p. 21). This dual emphasis on both interpretation and production is echoed in the American Library Association Guidelines (Hattwig, Burgess, Bussert, & Medaille, 2011), which state that a visually literate individual has become a critical consumer of visual media and a contributor to a body of shared knowledge and culture. Once acquired, these skills help equip a learner to analyze contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the use and production of visual materials.

### Why Teach Visual Literacy?

Decoding visual messages is a complex task. We live in an increasingly visual society, in a culture flooded with visual signs and symbols. While the meaning of a visual image may be apparent on a basic level, visual language is a code that must be learned in order to successfully read images (Avgerinou & Pettersson, 2011). Oring (2000) argues that the need to be able to read visual images is urgent and effects all levels of society. Those who create images do so with a purpose in mind and they use certain techniques to evoke feelings or moods within the viewer. In order to “read” or analyze an image,

audiences need to be able to understand the purpose and recognize the techniques being used. Reading the screen means making sense of what we see and what we hear through critical analysis (Mills, 2013). Unlike the symbols used in written or oral communication, visual communication does not have a fixed vocabulary (Bamford, 2003). Learning the language of images, or becoming visually literate, involves learning the conventions for how elements of a visual image communicate and express meaning— the visual syntax and semantics of an image (Serafini, 2014). Syntax refers to the organization and structure of an image (e.g., framing, scale, perspective, and editing) whereas the semantic features are how the image fits into the cultural process of communication (Bamford, 2003). A consideration of visual semantics is focused on aspects of image creation, audience, purpose, and identity. Hobbs (1998) notes that once students have developed the skills necessary to read an image, they bring this complex set of expectations to everything they read and see. Messaris (1998) speculates that the skills needed to interpret visual media may be applicable to other intellectual tasks. Encouraging students to question decisions and analyze text gives students the tools with which to shape their own writing (British Film Institute Primary Education Working Group, 2003).

Another reason to teach visual literacy is to reach “digital natives” (Presnky, 2001). Digital natives are students who have been raised in the Information Age. For them, visual images are not a new literacy — they are the primary literacy. These students prefer processing pictures, sounds, and video before text, and prefer receiving information from multimedia sources (Jukes & Dosaj, 2006). They require learning that is experiential, interactive, and authentic (Oblinger, 2003). Perhaps most importantly, today’s students are already creating visual content outside of the classroom. They have



come of age with Facebook, Instagram, and other visual social mediums. Such tools are an integral part of their lives, and they are adept at using them. Successful teachers will take advantage of this interest and will seek methods and opportunities to incorporate visual literacy into their curriculum (Jakes, 2007).

While we may assume that because these students have grown up in visually mediated worlds, they are more adept at decoding and understanding the visual elements that surround them. However, this is not the case. Messaris (1998) highlights how even highly educated people with an interest in visual media are generally unaware of the effects visual devices have on their viewing experience. While some visual literacy skills develop automatically, these tend to be lower-order thinking skills (Ausburn & Ausburn, 1978). As Serafini (2014) points out the “proliferation of visual images does not guarantee that students are paying any more attention to their visual environments, nor does it suggest that their ability to navigate, interpret, or analyze images is expanding to meet the demands of contemporary society” (p. 20). In order to move students toward these critical thinking skills of interpretation and analysis, skills which can be applied to all areas of learning, a foundation in visual education is necessary (Bamford, 2003).

#### Why Teach Visual Literacy with Film?

As previously noted, film is an authentic, motivating, widely-available source of visual and aural stimulus. Film uses the conventions of visual language – symbols, images, sound – and makes them accessible to everyone. The National Council of Teachers of English (NCTE) and the International Reading Association (IRA) highlight the importance of understanding how images and sound convey messages in visual media. In their 2013 *Standards for English Language Arts*, they state:

Being literate....means being active, critical, and creative users not only of print and spoken language but also of the visual language of film...Teaching students how to interpret and create visual texts...is another essential component of the English language arts curriculum (p. 5).

Foster (1979) says that learning to analyze the structural techniques and devices of filmmaking and the impact they have on the viewer is the minimum requirement for becoming visually literate. He notes that knowing what these devices are and how they are used to elicit an emotional response can help viewers to “resist media influence and manipulation and to develop a more sophisticated perception of film” (p. 5). Analyzing film messages requires interpretive comprehension skills such as making inferences on cause and effect, identifying point of view, and considering the specific techniques used to construct a work (Hobbs, 1998). Understanding how film employs this visual language makes us less susceptible to manipulation and also increases appreciation and enjoyment of media (Share, Jolls, & Thoman, 2005). During Eken’s (2002) study at a private English university in Turkey, 24 students spent 14 weeks (42 hours) developing their understanding of feature films. Through student interviews and written film reviews, students indicated improvement in film literacy helped them develop higher-order thinking skills of analysis, synthesis, and evaluation. Projects in the UK funded by the British Film Institute have used film to enhance student writing. In Wales, an impact study was conducted over the course of a year with children ages 9 – 11 (Sharma, 2009). The study confirmed a growing body of verbal testimony on the efficacy of using film to enhance abilities in target skill areas. Specifically, participants noted an improvement in

social skills, articulation and emotional expression, and engagement with written communication.

Films have their own language, and students need to be provided with the tools to decode the messages given through films. Foster (1979) says that the first step towards become visually literate is to “learn to analyze the structural devices and production techniques of filmmaking and their ability to affect a viewer’s response” (p. 5). He recommends a course dedicated to the subject of film literacy. The goal of this unit is to change the way students watch moving images. Instead of being passive recipients of media, they will be actively and critically engaged with the medium. These skills of visual literacy do not just apply to film, but to all of the visual messages that students encounter.

### The Gap

As this chapter indicates, there is a great deal of research supporting the use of film in the EFL classroom, both as an authentic language tool and as a way of promoting visual literacy. Despite this, few resources exist for the language instructor who wants to incorporate visual literacy skills into their classrooms using movies. Today’s students are bombarded with visual images, yet in spite of this proliferation, they are no better equipped to navigate and analyze their visual environment than previous generations of students. I aim to address this gap by adapting a series of content-based materials for use by language instructors. Through this investigation, I want to determine the best practices for curriculum design and align my materials with such practices.

### Research Questions

This study's aim is to examine the best practices for teaching visual literacy in a content-based EFL university classroom and to create a series of lessons that can be easily implemented and adapted by language instructors. It grew out of my experiences teaching in South Korea, where I was often given material to teach that lacked relevancy for my students. It is my hope that the results will provide a justification for the use of film in the classroom, as well as provide instructional materials for teachers working with university-level EFL students. This research is guided by the following questions:

- What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?

Additional questions include:

- What advantages does film have over other mediums/texts?
- How should a film-based curriculum for teaching visual literacy be designed?
- How can a film-based curriculum achieve a balance between language and content?
- How can a film-based curriculum promote critical thinking by incorporating visual literacy skills?

### Summary

In this section, I have discussed the foundations of Content-Based Instruction and provided a rationale for its use in the classroom. I then summarized the importance of using authentic texts while teaching a CBI course. Finally, I explained film's pedagogic value in the classroom, and how a foundation in visual literacy can help students explore

this content area. In Chapter Three, I detail my methodology for designing a curriculum using the Six-T's approach for content instruction developed by Stoller and Grabe (1997).

## CHAPTER THREE: METHODOLOGY

This curriculum unit is designed to incorporate film and visual literacy into a university EFL classroom. The curriculum is based on the foundations of Content-Based Instruction and utilizes the collected research on best practices summarized in the Literature Review. My goal is to synthesize the best practices for using film in an EFL university classroom into a series of lessons that can be implemented and adapted by language instructors. This research was guided by the following questions:

- What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?

Additional questions included:

- What advantages does film have over other mediums/texts?
- How should a film-based curriculum for teaching visual literacy be designed?
- How can a film-based curriculum achieve a balance between language and content?
- How can a film-based curriculum promote critical thinking by incorporating visual literacy skills?

### Overview of the Chapter

In this chapter, I describe the intended audience for the curriculum that I have designed, the framework that I used to guide the curriculum, and the data collection methods that I used. I chose Stoller and Grabe's (1997) Six-T's Approach to curriculum

design. This approach provides the means for developing “a coherent content-based curriculum” (Stoller & Grabe, 1997, p.85). I chose this curricular approach over others because of its focus on content. Unlike structural, communicative, or task-based approaches to language instruction, content is seen as the driver for all curricular decision making within the Six-T’s Approach (Stoller & Grabe, 1997). After deciding on an approach, I incorporated best practices from a wide variety of film and visual literacy scholars (Serafini, 2014; Sherman, 2003; Stempleski, 1990; Stempleski & Tomalin, 2001; Kasper, 1999; UK Film Council, 2009; Averignou, 2011; Foster, 1979; Bordwell & Thompson, 2010) to guide the development of this curriculum.

### The Six-T’s Approach to Curriculum Design

The Six-T’s Approach, developed by Stoller and Grabe (1997), seeks to merge CBI with the theme-based model of Brinton, Snow and Wesche (2003). This approach provides a framework for creating a cohesive body of material within a curriculum by specifying themes, assembling appropriate texts, and designing coherent supporting topics.

The six curricular components that guide the Six-T’s Approach are *Themes*, *Texts*, *Topics*, *Threads*, *Tasks*, and *Transitions*:

- *Themes* identify content areas.
- *Texts* are content resources for *Themes* and *Topics*.
- *Topics* are subunits of content that explore specific aspects of the *Theme*.
- *Threads* are conceptual issues that link content and build cohesion.
- *Tasks* are day-to-day instructional activities.
- *Transitions* create links across *Topics*.

*Themes* are the first area that is specified, after which relevant and interesting *Texts* are selected. Once the texts have been selected, coherent *Topics* are chosen. For example, if a curricular unit was focusing on the theme of astronomy, the topics of Venus, Earth, and Mars would provide conceptual coherence. However, the topics of stars, space shuttles, and Jupiter would not achieve the same level of coherence (Grabe, 2009). Once appropriate texts and topics have been selected, it is important to consider how the *Threads* connect the major themes to one another and build coherence. For example, how can students build connections between the themes of astronomy and architecture? One possible thread could be the concept of responsibility (e.g., What responsibility do humans have in exploring space, and what responsibility does an architect have when designing a building?) Next comes the development of *Tasks*, which are the instructional activities that are used in the language classroom. These should be planned in response to the texts being used (Stoller & Grabe, 1997). Finally, *Transitions* are chosen. Unlike *Threads*, which connect the *Themes* of the course, *Transitions* are used to connect the different *Tasks* and *Topics*. Figure 1 illustrates how the Six-T's Approach are utilized in this curriculum unit.

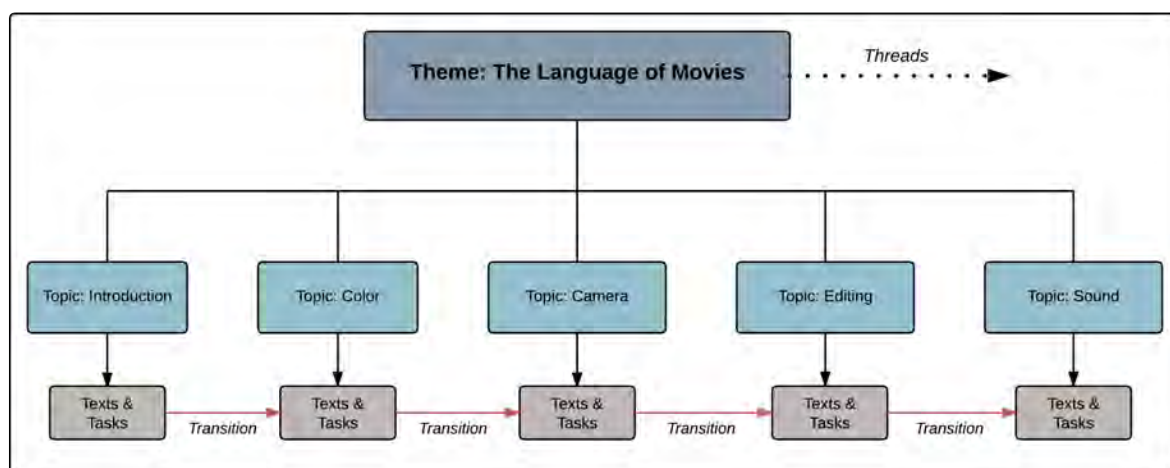


Figure 1. The Six-T's Approach to Curriculum Design.



### Setting

The setting I have chosen to focus on is a university EFL course, specifically in East Asia. I chose this setting for two reasons: the first reason is self-motivated; it is the context in which I plan on teaching, and I wanted to develop a set of materials that would be relevant to my future instruction. The second reason is that many language programs in East Asia offer instructors flexibility when it comes to planning their curriculum. For those instructors who already have a well-defined curriculum, this material offers opportunities to teach 21<sup>st</sup> century skills at the instructor's discretion. The lessons could be used to teach visual literacy skills, to augment existing lesson plans, or to add variety to intensive camps, always with the aim of improving language and critical thinking. For instructors who enter an institution without a well-defined curriculum, this material allows the instructor to quickly implement a unit that has been carefully designed to be both pedagogically sound and appealing to students. This allows the instructor the time they will need to assess student needs and implement a curriculum of their own. Whether instructors have a well-established curriculum already or are just beginning to pull together materials, this unit provides students with a much-needed foundation in visual literacy using a wealth of relevant and interesting material.

### Presentation of Curriculum

The curriculum is divided into five sections, or *Themes*, each based on one aspect of film style. I have purposefully included more material than I believe could be reasonably completed in a single class period in order to encourage instructors to adapt and modify the curriculum to their particular classroom, as well as to provide necessary scaffolding for any concepts that are difficult to grasp. Materials are adapted from or

inspired by works in the preeminent texts on incorporating film and visual literacy into the EFL classroom (Sherman, 2003; Stempleski, 1990; Stempleski & Tomalin, 2001; Kasper, 1999; Serafini, 2014; UK Film Council, 2009; Averignou, 2011; Foster, 1979; Bordwell & Thompson, 2010).

Each *Theme* is accompanied by a lesson plan and a list of student objectives, a series of PowerPoint files that can be used during lecture, the appropriate video and audio files, and copies of both a Student Handbook (Appendix A) and Teacher Handouts (Appendix B). Curricular decisions are content-driven, rather than task- or language-driven, as a first priority.

In addition to this material, I have also included a series of instructional videos that detail the sequencing for each lesson. These videos model best practices and also serve as a foundation for instructors who are less comfortable teaching film content in their classroom. I have chosen to present the material in this way because I want to reach as many instructors as possible. By modeling presentation and uploading it YouTube, my goal is to provide a curriculum that is academically well-researched while still appealing to instructors, in much the same way I hope my lessons are pedagogically sound while still appealing to students.

### Conclusion

In this chapter, I have described the methods I will use to design a curriculum unit for teaching visual literacy using film in the EFL classroom. The next chapter will detail the results of my curriculum design, including a unit plan, the structure of the lessons, and a detailed account of the content included in each lesson.

## CHAPTER FOUR: RESULTS

This chapter provides an understanding of the design of this curriculum, addressing the question, “*What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?*” My goal for this curriculum is to teach students about the language of film, increasing their visual literacy and allowing them to critically engage with the media they consume and produce. Researchers point to visual literacy as an essential skill for the 21<sup>st</sup> century, and this curriculum is designed to give students the tools they need to be literate in filmic language and apply this knowledge to other competencies.

### Curriculum Design

This film studies curriculum was created using the guidelines of Stoller and Grabe’s Six-T’s Method. To help develop an understanding of visual literacy in film, and provide a context for critical thinking, I adapted the Serafini framework (2014) incorporating ideas from preeminent sources on film and visual literacy (Sherman, 2003; Stempleski, 1990; Stempleski and Tomalin, 2001; Kasper, 1999; UK Film Council, 2009; Averignou, 2011; Foster, 1979; Bordwell and Thompson, 2010). I chose to focus the curriculum on the cinematic aspects of film analysis, omitting literary aspects such as plot, theme, character, and conflict. My reason for this is two-fold: most importantly, these elements are not foregrounded exclusively in the visual arts, which was my standard in the development of this curriculum. Secondly, elements such as plot and theme are the basic elements of all fiction. I wanted to focus my efforts on a new literacy, both to avoid

redundancy and to teach new skills. As I prepared the framework, I focused on what I considered to be the most important aspects of film style, omitting aspects that were too technical or advanced for a beginner student (e.g., camera movement, depth of field, and the use of lenses). In addition, a language component has been added to the framework in order to increase vocabulary and provide practice in the four modalities.

I made the decision to focus exclusively on English language films for the purposes of this curriculum, with a specific focus on American films. Since teaching culture is a primary goal of any authentic content teaching, I chose to use primarily American films because of their focus on English language, as well as my own familiarity with the cultural context in which they were created. While I would have loved to incorporate films from non-English-speaking countries, I do not feel like my level of knowledge is adequate to account for the cultural context in which the films were produced. In deciding which English language films to include, I chose to focus on newer films (mostly from 1970 – present) from a variety of genres. I eschewed personal taste and instead used the ratings and rankings of users, publications, and organizations such as the IMDb Top 250, *Sight and Sound* critics' poll, the AFI 100 Years series, and Rotten Tomatoes aggregate score rankings. My goal was to include films that were popular with audiences and critics, and would provide students who want to self-direct their own learning with a solid foundation in modern film history.

### Unit Plan

The unit was created using the Six-T's method from Stoller and Grabe (1997). According to their design, the following steps were taken:

- First, *The Language of Movies* was chosen as the *Theme* for the unit, in conjunction with the designation of five different *Topics* (mis-en-scène, color, camera, editing, and music) and relevant *Texts*, including film stills, clips, screenplays, and animated GIFs.
- Second, a *Thread* was selected to connect the *Theme* of film language to an overall language curriculum. The thread that I have chosen involves looking at film as a language, inviting active comparison between the skills students are learning in visual literacy and their own knowledge of spoken and written language. Due to the nature and elasticity of this course, I suggest each teacher create their own thread in order to make the curriculum unit relevant to their circumstances. For example, if an instructor is teaching a literature course, a connecting thread could focus on formal differences between film and literature (e.g. visual images compared to verbal signs) or on adapting a scene or screenplay into a short story.
- Next, the core objectives for each topic were specified. This involved selecting *Tasks* that would carry out the content and language goals of each topic, as well as move students through Serafinki's (2014) three E's of *exposure*, *exploration*, and *engagement*.
- Finally, *Transitions* were selected that could provide a natural link between individual topics. For my curriculum, I have chosen to use emotion to connect the different stylistic techniques discussed.

## Film and Emotion

Eliciting emotion is one of film's primary goals, yet historically very little attention has been paid to emotion by film scholars (Smith, 2003). Sergei Eisenstein "foregrounded emotion as one of the primary goals for filmmakers" (Smith, 2003, p. 4). Ed Tan, media psychologist at the University of Amsterdam, goes so far as to call film an "emotion machine" (Tan, 2013). While viewing a film, we are typically experiencing some emotion or another, a pervasive coloration that often goes unnoticed. Films use a wide range of perceptual cues to evoke emotion. The situations presented in a film have been carefully selected and organized by filmmakers, providing us with what Smith (2003) calls an invitation to feel. The task of the critic is to pay attention to these perceptual cues and to notice how they are being coordinated (Smith, 2003). Perceptual cues include the five stylistic techniques that will be explored in this curriculum: *mis-en-scène*, color, camera, editing, and sound. Identifying these perceptual cues and understanding the emotional response they inspire is one of the goals of this curriculum unit, as well as providing students with *Transitions* between the different *Topics* covered in each lesson.

## Structure of Lessons

Serafini's curricular framework (2014) is organized into three phases: *exposure*, *exploration*, and *engagement*. During the *exposure* phase, students are presented with a wide variety of visual images, reading the images from the viewpoint of the consumer. I have chosen film stills, clips, GIF animations, and musical excerpts from a litany of sources in American film, providing students with exposure to films across genre and

time period. As their exposure grows, so to should their understanding of how film style can be adapted for various contexts.

During the *exploration* phase, students will examine the elements and techniques that are used to create film style (Serafini, 2014). Key to this phase is the development of vocabulary and metalanguage that can be used for analysis. I have provided instructors with some essential vocabulary of film style (Appendix C), culled from dozens of resources on cinematic language, that will allow students to begin speaking, reading, and writing about film style with relative precision.

During the final phase, *engagement*, students are invited to actively engage in the production and interpretation of their own visual images (Serafini, 2014). They are encouraged to use the techniques that have been examined and make active choices concerning the design and production of their visuals. Specific focus is placed on connecting their choices with meaning and message. I have created materials that allow students to become both active producers and interpreters of film technique. As producers, they will use critical thinking skills such as conceptualization, collaboration, and creative thinking both inside and outside of the classroom.

The progression from one topic to another topic was considered carefully. Lessons have been sequenced to move from the visible aspects of storytelling (*mise-en-scène*, color) to the invisible (camera, editing), and finally to the aural (sound) (Tohline, 2014). Theorists maintain that beginning with still images is the best way to understand how films are constructed (Serafini, 2014; Bordwell & Thompson, 2010). Analyzing and producing still images lends itself to the introductory topics of *mis-en-scène* and color. As the curriculum progresses, students work with moving images, which aligns with

topics like camera technique, editing, and sound. Each lesson builds upon previous knowledge, culminating in a final project that requires students to demonstrate their understanding of film style and visual literacy across each topic.

### Content of Lessons and Considerations

Using information gained from the literature review and personal experience, content was selected to provide students with a basic understanding of film language and address visual literacy competencies. The scope of this project provided many challenges. Certain topics needed to be excised in the name of simplicity and clarity, while other topics needed to be explored in order to provide students adequate knowledge of film style. A detailed description of each lesson can be found below, as well as considerations and challenges pertinent to their implementation. Each lesson is available for [download](#), along with the [supporting documents](#) included in the Appendices. Video tutorials for using each lessons are available on [YouTube](#). Instructors should note that only the YouTube video for Unit 5 contains sound. Other units contain closed-captioning instructions that detail how to use and navigate through the material.



## Topic 1: Introduction

This lesson begins by introducing students to the concept of film language. I have included in the PowerPoint an example of the Pirahã tribe (PPT Slide #2). This tribe uses an incredibly spare language, devoid of color words and subordinate clauses. They do not produce art of any kind. Despite this, when shown the film *King Kong (2005)* by American linguist Dan Everett, the Pirahã people were able to follow the visual storytelling, leaving “no question about the universality of Hollywood film grammar” (Colapinto, 2007, pp. 136-137). Baddock (1996) calls this understanding of film technique an “international language code” that crosses national boundaries (p. 12). Films have their own language and students need to be given the tools to decode the messages they receive from them (Eken, 2002).

The French term *mis-en-scène* refers to everything visible in the frame of the film. The five aspects of *mise-en-scène* I chose to focus on are actors, lighting, setting, props, and costume. I chose these elements to emphasize how every aspect of a film set is planned, constructed, and controlled to a tremendous degree. Everything that appears in the frame has been chosen to establish a particular setting and emotional response. Students can derive much information from a frame of film just by analyzing the various aspects of *mis-en-scène*.

I chose to begin this curriculum with *mise-en-scène* and genre so that students would not only have a foundation to build on, but would be able to contribute some level of expertise to the first lesson. While most students are probably not accustomed to identifying camera shots and editing techniques, the ability to identify how *mise-en-scène* relates to genre (e.g. spacesuits in science fiction films) and how genre relates to emotion

(e.g. horror movies are scary, action movies are exciting) is something any student who watches even an occasional film will be familiar with. Making use of categories and determining the genre of a work connects with the interpretive comprehension skills that students will use in a variety of literacies. In addition, I also wanted this lesson to introduce the concept of ambiguity – specifically how the same props, settings, and costumes can be used in a variety of settings. Genre, like all of the topics that will be discussed, is fluid. Part of the educator’s goal is to “dispel the idea that there are inviolable bonds” between any aspects of film style and their emotional impact (Foster, 1979, p. 9).

This was the most difficult topic to create because it was not a part of my original curriculum plan. After going through the curriculum unit with different volunteers, it was agreed that an introduction was needed before starting Topic 2. The lesson I have created gives a very limited view of both *mise-en-scène* and genre. It is recommended that teachers add or omit categories based on the language level, needs, and interests of their particular class. That being the case, this lesson was designed to introduce the topic of film language and the emotive impact of film, and I believe the examples and activities included accomplish that goal.

## Lesson Plan – Topic 1

**Theme:** The Language of Movies

**Texts:** PPT Slides, Film Clips, Film Stills, Student Handbook

**Teacher Handouts:** Emotion Adjectives Handout, Genre Matching Worksheet, Settings/Props/Costumes Handout

**Topic:** Introduction – Genre, Mise-en-scène, and Emotion

**Thread:** How is visual language similar and different to spoken or written language?

**Tasks:** Outlined below.

**Class description:** Students will be introduced to the concept of film language. Aspects of mise-en-scène (costume, lighting, setting), genre, and emotion will be introduced. Students will combine all of these aspects of film style to create different movie ideas using different sets, costumes, and props.






### Objectives:

**Students will be able to:**

- Link adjectives of emotion with specific aspects of mise-en-scène.
- Define vocabulary related to mise-en-scène, genre, and emotion.
- Interpret images
- Determine which aspects of mise-en-scène fit with specific genres and verbally defend their decisions.
- Compose an original film outline, describing aspects of story, setting, costume, genre, and emotion.

**Equipment:** Computer, projector/television, speakers, student handbook and teacher handouts, YouTube Link: <http://tinyurl.com/j7z8glq>

Phases/Texts	Description of activities/actions Instructions/ transitions/checking questions
<b>Exposure</b> PPT Slides	<b>Warm-up/Review</b> <a href="#">YouTube Link</a> Teacher introduces students to the Pirahã people, an Amazonian tribe in Brazil. Teacher explains how life in this tribe is different from the lives of students. For example, the Pirahã are excellent hunters, and their language system is unique. They can communicate by whistling, and they

<p>Student Handbook – <i>Fill In The Blank</i></p>	<p>don't use numbers. A researcher decided to show these people a movie – <i>King Kong</i> (2005). Teacher elicits:</p> <ul style="list-style-type: none"> <li>• How do you think the tribe reacted?</li> <li>• What would be easy to understand, and what would be difficult?</li> </ul> <p>Teacher reads excerpt from <i>The New Yorker</i>, showing that the tribe experienced no difficulty comprehending the visual language of the film. How is that possible?</p> <p>Teacher provides examples of various languages, asks students to fill-in-the-blanks (Student Handbook – Unit 1).</p> <p><b>Fill In The Blank</b></p> <p>1. Is féidir leat léamh teanga seo? Tá sé _____.</p> <p>A. Teanga na scannáin.                      B. Mo thráchtas. C. Gaeilge.                                      D. Buille faoi thuairim.</p> <p>2. อันนี้? มันเป็น _____</p> <p>A. ภาษาไทย                                      B. เดาที่ดีที่สุด C. วิทยานิพนธ์ของฉัน                      D. วันสุดท้าย</p> <p>3.  _____</p> <p>A.                       B.  C.                       D. </p> <p>Examples include Irish and Thai. Depending on their geographic location, most students will struggle with how to fill in the blank. Teacher then plays a film clip. Students are asked to choose which image will come next. Students should be more successful, because they understand the language of film. Teacher asks what clues they used to decide the next clip. Makes list on board.</p> <p>The teacher's goal here should be to help students realize that they already know something about the language of film. They know many of the codes and conventions that</p>
--	--

	<p>govern visual media. This curriculum will help them to become media experts, developing their technical language so that they can better analyze and understand how movies (and all moving images) work.</p>
<p><b>Exposure</b> PPT Slides</p>	<p><b>Lead-in/Context</b> <a href="#">YouTube Link</a> Teacher elicits:</p> <ul style="list-style-type: none"> <li>• What is a movie?</li> <li>• How is a movie similar or different from a book, a videogame, and a painting?</li> </ul> <p>The goal here is to make a connection across texts. Understanding the language of movies will help students understand the language of other media.</p> <p>Teacher shows students the five aspects of movie language that will be covered during this curriculum: mise-en-scène, color, camera, editing, and sound. Teacher elicits which words students already know, and what they know about them. Most likely, mise-en-scène will be one of the least known terms. Teacher can explain that this is normal. Just like language, in which people will often use the correct grammar even if they don't know the exact rules and definitions, we also understand mise-en-scène even if we don't know the definition.</p> <p>Teacher demonstrates by showing students still images highlighting the five aspects of mise-en-scène (actor, lighting, setting, props, and costume). Students are encouraged to speculate on each aspect as they appear.</p>
<p><b>Exploration</b> PPT Slides</p> <p>Student Handbook – <i>Mise-En-Scène</i></p>	<p><b>Focus on/highlight language</b> <a href="#">YouTube Link</a> Teacher discusses aspects of mise-en-scène individually, eliciting definitions and examples. Students write definitions and examples (Student Handbook - Unit 1).</p> <p><b>Mise-En-Scène</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> <li>3.</li> <li>4.</li> <li>5.</li> </ol>

	<p>The goal of this section is not only to provide students with useful vocabulary, but also to get them thinking about how films are constructed. Each aspect of a movie, even in a film that looks “realistic”, such as <i>Zero Dark Thirty</i>, has been meticulously crafted by dozens of professionals.</p> <p>During “Settings and Props” (PPT Slide #40), a film clip has been included that features the production designer talking about creating the set for the film. Teacher asks students to listen for the answer to the question:</p> <ul style="list-style-type: none"> <li>• What was the designer’s biggest challenge on this movie?</li> </ul> <p>Teacher plays the clip and encourages students to think about why making a movie look “natural” would be a challenge.</p> <p>Teacher then asks students:</p> <ul style="list-style-type: none"> <li>• What is the first name you see when a movie ends?</li> </ul> <p>In the majority of American films, the first name featured is that of the director. The director is often viewed as the “author” of a film. Teacher elicits some of the responsibilities of the director. These include:</p> <ul style="list-style-type: none"> <li>• Selecting actors.</li> <li>• Selecting crew and locations.</li> <li>• Rehearsing performances of actors.</li> <li>• Managing technical aspects – camera, lighting, design, special effects.</li> <li>• Working with the editor to create a final version of the film.</li> </ul> <p>The goal of this section is to help students see how a film is constructed, and how the director is often viewed as responsible for what is seen on screen, in the same way that an author is responsible for the words on a written page.</p>
<p><b>Exploration</b> PPT Slides</p>	<p><b>Check learning</b> <a href="#">YouTube Link</a></p> <p>Teacher presents film stills from an assortment of movies. Each has different aspects of mise-en-scène that students can work to identify, either independently or as a group. Teacher could split students into teams and make this into a game, seeing which team or group can identify the most aspects using vocabulary that they already possess.</p>



At this stage, it is important for the teacher to get students speculating about the decisions that the filmmakers have made. Students might say that a character is wearing a suit, which is true, but that information doesn't help us read the film. It's important for the teacher to get students thinking about what a suit *represents*, or the semiotics of the visual image.

Questions teachers can use to get students to move to higher-order thinking skills:

- Actors: What can you tell about the actors/actresses from their body language or facial expression?
- Lighting: Are there any highlights or shadows in the scene? What emotion does this create?
- Setting: What do you know about the setting or location? Could this scene take place in a different setting?
- Props: If the props were changed, how would your impression of the image change?
- Costume: Is there anything special about the way people are dressed? Does it say anything about their status or relationship?

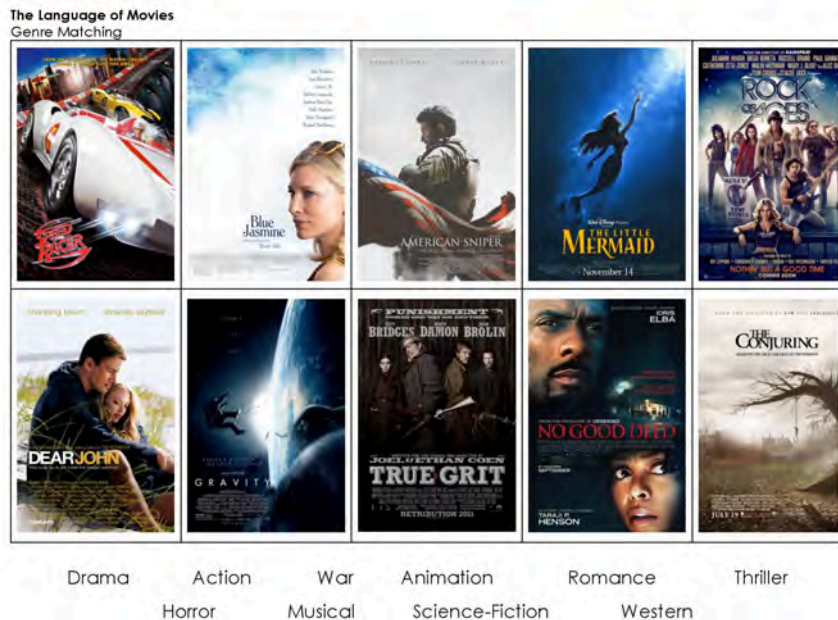
Getting students accustomed to reading images and then creating hypotheses and predictions based on their observations is an important part of this curriculum. Students should always be encouraged to link what they see with the effect it has on them as a viewer.

**Exploration**  
PPT Slides

**Guided Practice**


[YouTube Link](#)

As students were discussing mise-en-scène, hopefully they began talking about how the images made them feel.

<p><b>Engagement</b> Teacher Handout - <i>Genre Matching</i></p>	<p>Movies are emotion machines, and we associate specific genres with specific emotions.</p> <p>Teacher shows students the slide from the movie <i>To Live and Die in L.A.</i> that they had previously used to identify aspects of mise-en-scène. Teacher asks:</p> <ul style="list-style-type: none"> <li>What genre is this movie? How do you know?</li> </ul> <p>Depending on their knowledge, students may or may not know what genre is, or how to label it in film. Teacher shares the definition of genre with students. This can be related across texts, since genre also applies to media like literature and film.</p> <p>Teacher hands out Genre Matching Handout, which features the posters of ten different films from ten different genres. Students work in small groups to determine which poster matches with each genre.</p> <div data-bbox="571 892 1404 1507"> <p>The Language of Movies Genre Matching</p>  </div> <p>After students have matched the genres, teacher returns to the PPT slides and goes through each genre individually. Teacher points students towards their Emotion Adjectives list in the Student Handbook and encourages them to use the adjectives listed to describe each genre.</p>
<p>PPT Slides</p>	<p>After students have matched the genres, teacher returns to the PPT slides and goes through each genre individually. Teacher points students towards their Emotion Adjectives list in the Student Handbook and encourages them to use the adjectives listed to describe each genre.</p>



<p>Teacher Handout - <i>Emotion Adjectives List</i></p>	<p><b>The Language of Movies</b> Emotion Adjectives</p> <table data-bbox="597 281 1084 512"> <tr> <td>Afraid</td><td>Hopeful</td></tr> <tr> <td>Amused</td><td>Innocent</td></tr> <tr> <td>Anxious</td><td>Joyful</td></tr> <tr> <td>Balanced</td><td>Loving</td></tr> <tr> <td>Calm</td><td>Magical</td></tr> <tr> <td>Cheerful</td><td>Mysterious</td></tr> </table> <p>The goal is for students to use their knowledge of movies and what they learned about mise-en-scène to create their own definitions of genre, as a class, rather than being given definitions by the teacher. In this way the teacher shows that he/she respects the students' knowledge and expertise. Definitions can be written down by the instructor and compiled for the next class.</p>	Afraid	Hopeful	Amused	Innocent	Anxious	Joyful	Balanced	Loving	Calm	Magical	Cheerful	Mysterious
Afraid	Hopeful												
Amused	Innocent												
Anxious	Joyful												
Balanced	Loving												
Calm	Magical												
Cheerful	Mysterious												
<p><b>Engagement</b> PPT Slides</p>	<p><b>Independent Practice</b> <a href="#">YouTube Link</a></p> <p>Teacher shows students a variety of aspects of mise-en-scène (e.g. a knife – prop; a cowboy hat - costume). Students are tasked with determining which aspect of mise-en-scène each image corresponds with, as well as which genre it would most likely belong to.</p> <p>Teacher should anticipate students providing different answers. This is okay. A goal of higher-level thinking tasks is to get students accustomed to ambiguity. When it comes to filmmaking, there are often no “right” or “wrong” answers, simply different answers. How a student explains or defends their choice is what is most important.</p> <p>Once students have decided which aspect of mise-en-scène and which genre each item belongs to, they should share with a partner. Questions to consider:</p> <ul style="list-style-type: none"> <li>• Were your answers similar or different?</li> <li>• If they were similar, what past experience do you think made you choose the same answers?</li> <li>• If they were different, could both of you be correct? How?</li> </ul>												

<p><b>Engagement</b> PPT Slides</p> <p>Teacher Handout - <i>Settings/Props/Costumes</i></p> <p>Student Handbook - <i>Homework #1</i></p>	<p><b>Closure</b> <a href="#">YouTube Link</a></p> <p>Teacher presents an example of the same prop and setting being used in scenes with very different emotions and genres. One scene is from <i>Singin' In The Rain</i> and the other is <i>Blade Runner</i>. Both feature umbrellas (prop) and rain-soaked cities (setting), however the genre and emotion is very different. If teacher hasn't already done so, emphasize that there are many different ways to use mise-en-scène in different genres to create different emotions.</p> <p>Teacher then presents the homework – Create A Movie Idea (Student Handbook – Unit 1). Teacher hands out 1 setting, 2 props, and 2 costumes at random to students.</p> <div data-bbox="792 825 1182 1287">  </div> <p>For assessment, students will create a story using the setting, costumes, and props that they have been given.</p> <p>1.</p> <p>Story:</p> <p>Setting:</p> <p>Costume:</p> <p>Genre:</p> <p>Emotion:</p>
--	---

	<p>Each story must be part of a different genre, and each story must use different emotions. Teacher models an example using the PPT.</p> <p>Additionally, if there are any emotion adjectives that students are unfamiliar with (or that they would like to add to their list) they should have them ready for the next class.</p>
--	---

## Topic 2: Color

Color is one of the most powerful tools at the disposal of an artist (Zelanski & Fisher, 2006). Color has the ability to influence our emotions and affect our moods, often unconsciously. I wanted to create a lesson that tapped into that unconscious knowledge, while at the same time providing an accessible point of entry, since color and emotion vocabulary are some of the earliest adjectives most students acquire. I focused my attention on the Munsell color system, a formalized model that includes three characteristics of color: hue, value, and saturation. This system may be advanced, but I wanted to combat what art historians describe as one of the challenges of studying color: the imprecision of color vocabulary (Higgins, 2007). The methods presented give students the tools to describe color variety with a level of specificity. I also wanted students to study color at the beginning of the curriculum because it reinforces the concept of ambiguity. While it is universally accepted that colors affect us emotionally, there are no fixed rules about their emotional impact (Zelanski & Fischer, 2006).

Filmmakers have long taken advantage of the emotional impact of color. Natalie Kalmus, a pioneer in color aesthetics who oversaw the color design of every major-studio Technicolor production from the 1930s to the 1950s, describes carefully examining the script of a new film, analyzing it to determine the dominant emotion of each sequence, and then fitting each color to the dramatic tone of the scene (Higgins, 2007; Kalmus, 1935). Students should begin to notice that the colors they see in an image are not a result of happenstance, but have been carefully selected by a professional for their emotional and semiotic power.

I chose to focus on color for the second lesson because of how inexorably linked it is with different emotional moods. Although cultural and personal associations may vary, every student will have some emotional association to specific colors. This link between color and emotion can be easily highlighted in film stills. As Wood (2006) points out, color is often viewed passively, yet it exerts an emotional presence. The animated sequences that close out the lesson provide students with an opportunity to use feeling adjectives while also comparing and contrasting images. Comparative thinking has been shown to develop higher-order thinking skills, increase student comprehension, and enhance writing in content areas (Marzano, Pickering, and Pollock, 2001). I have purposefully chosen images that contrast in terms of their use of color, framing, and setting. During Independent Practice, students perform an information-transfer activity to check their knowledge and understanding of the color concepts discussed.

## Lesson Plan – Topic 2

**Theme:** The Language of Movies

**Texts:** PPT Slides, Film Clips, Film Stills, GIF Images, Student Handbook

**Teacher Handouts:** Color Wheel

**Topic:** Color

**Thread:** How is visual language similar and different to spoken or written language?

**Tasks:** Outlined below.

**Transitions:** Genre to Color. Are certain colors associated with certain genres? What colors do you expect to see in different types of movies?

**Class description:** This class focuses on the use of color in movies. Students will learn important aspects of color theory (hue, saturation, value) and will practice applying this knowledge to still and moving images. Specific attention will be paid to the link between color and emotion, both culturally and universally.

### Objectives:

#### Students will be able to:

- Use qualitative adjectives to describe emotions and feelings.
- Define vocabulary related to color and color theory.
- Describe their perceptions of certain colors.
- Demonstrate an understanding of the way color symbolizes emotion.
- Analyze still and moving images and identify emotional mood.

**Equipment:** Computer, projector/television, speakers, student handbook and teacher handouts, YouTube Link: <http://tinyurl.com/h8c4ar5>


Phases/Texts	Description of activities/actions Instructions/ transitions/checking questions
<b>Exposure</b> Student Handbook - <i>Homework #1</i>	<b>Warm-up/Review</b> <a href="#">YouTube Link</a> Teacher reviews the homework from the previous topic. Students should share their movie ideas with the class. Teacher facilitates different mingle activities within the classroom. For example, students could find someone who chose the same genre as they did and share their

PPT Slides	<p>story idea, then find someone who chose a similar emotion, and so on.</p> <p>Teacher asks class to identify any challenges or surprises that occurred during the homework and for volunteers to share their movie ideas.</p> <p>Teacher reviews material from previous topic of mise-en-scène and genre, eliciting definitions and examples from students.</p>
<p><b>Exposure</b></p> <p>PPT Slides, <i>Emotion Adjectives Handout</i></p> <p>Teacher Handout - <i>Color Wheel</i></p>	<p><b>Lead-in/Context</b> <a href="#">YouTube Link</a></p> <p>Teacher introduces the topic of the day, which is color. Students will be connecting color to the emotion adjectives that they received yesterday. Teacher displays different colors on the screen. Teacher elicits:</p> <ul style="list-style-type: none"> <li>• What emotion do you think of when you see this color? How does it make you feel?</li> <li>• How might someone who lives in a different part of the world experience a different emotion when they see this color?</li> </ul> <p>Once students have begun connecting color to emotion, teacher hands out a color wheel. Teacher explains that he/she wants students to begin making personal associations between the colors on the color wheel and the emotion adjective list.</p> <div data-bbox="782 1285 1195 1696" data-label="Image"> </div> <p>Teacher provides an example for the color red and the adjective <i>safe</i>. Teacher demonstrates that students should write the adjective next to the color on their color</p>

	<p>wheel. Students should write down their emotion associations for each of the six colors.</p> <p>Teacher compiles a list of colors on the board, and writes down student's different emotional associations. Students are encouraged to speculate if the associations are personal, cultural, or universal.</p>
<p><b>Exploration</b> PPT Slides</p> <p>Student Handbook – <i>Hue, Saturation, Value</i></p> <p>PPT Slides</p>	<p><b>Focus on/highlight language</b> <a href="#">YouTube Link</a> Teacher shows students two stills from the movie <i>Titanic</i> that have been altered with respect to hue.</p> <div data-bbox="561 667 893 856" data-label="Image"> </div> <div data-bbox="937 667 1268 856" data-label="Image"> </div> <p>Teacher elicits the difference between the two images before providing the definition. Students can write down definitions in their Student Handbook for Unit 2.</p> <p>Hue:</p> <p>Saturation:</p> <p>Value:</p> <p>Teacher then checks for understanding by having students create new hues using primary colors. Depending on the amount of knowledge students have acquired in color theory, this may be a quick review or require a degree of scaffolding.</p> <div data-bbox="680 1400 1138 1472" data-label="Text"> <p>CREATING NEW HUES</p> </div> <div data-bbox="581 1537 1235 1705" data-label="Image"> </div>



<p>Student Handbook – <i>Saturation Grid</i></p>	<p>Next is saturation. Teacher is given more opportunities to check for understanding, especially because saturation can be more difficult to initially grasp than hue. Teacher should be sure to emphasize saturation vocabulary, including adjectives (high/low) and superlatives (most/least).</p> <p>Teacher introduces value next. As with saturation, conscious attention to adjectives and superlatives can be helpful.</p> <p>Value and saturation interact, and the teacher can check for understanding by using the Saturation/Value Grid included in the Student Handbook – Unit 2. Beyond the examples included in the PPT, a teacher could create new combinations (e.g. 40% Saturation, 80% Value) and have students point to the appropriate color on their grid.</p> <div data-bbox="779 915 1153 1281"> </div>
<p>PPT Slides</p>	<p>Finally, teacher introduces the concept of complementary colors. Students are encouraged to use their color wheels to check for understanding.</p>
<p><b>Exploration</b> PPT Film Slides</p>	<p><b>Check learning</b> <a href="#">YouTube Link</a> Teacher presents film stills from an assortment of movies. Each has been chosen to represent different aspects of color. Teacher begins by presenting a still from <i>Moulin Rouge!</i>, which is followed by the same still with altered hue, then saturation, then value. Teacher should check for understanding of the following with each still:</p> <ul style="list-style-type: none"> <li>• Hue</li> <li>• Saturation</li> <li>• Value</li> </ul>

	<ul style="list-style-type: none"> <li>• Complementary Colors</li> </ul> <p>The purpose of this stage is to make sure students have grasped the terminology associated with color. In the next steps, they'll be using this vocabulary independently.</p>
<p><b>Engagement</b> PPT Slides, <i>Emotion</i> <i>Adjectives</i> <i>Handout</i></p>	<p><b>Guided Practice</b> <a href="#">YouTube Link</a></p> <p>Students compare animated GIFs with a partner using feeling adjectives. They may consult their list of feeling adjectives from the previous topic, or may use any additional adjectives that come to mind. The teacher provides students with models for expressing their emotions. For example:</p> <ul style="list-style-type: none"> <li>• This image makes me feel _____.</li> <li>• I feel _____ when I look at this image.</li> </ul> <p>Teachers should pay special attention to student usage during this section, since they may be confusing adjectives of emotion (e.g. fearful) and abstract nouns (e.g. fear).</p> <div data-bbox="548 1052 1382 1751">  </div> <p>The animated GIFs have been carefully selected to contrast with one another, whether in framing, color</p>



guess which image corresponds to the description they received.

Roles are then switched, and Partner #2 will be the describer, Partner #1 the questioner.

Teacher demonstrates using the first image – Describing Images Example (Slide #94). In this image, we see that the hue is mostly blue/green, the saturation is low (the color is not very intense), the value is neither low nor high, there are very few complementary colors, and the emotional tone of the image is gloomy, sad, or mysterious.

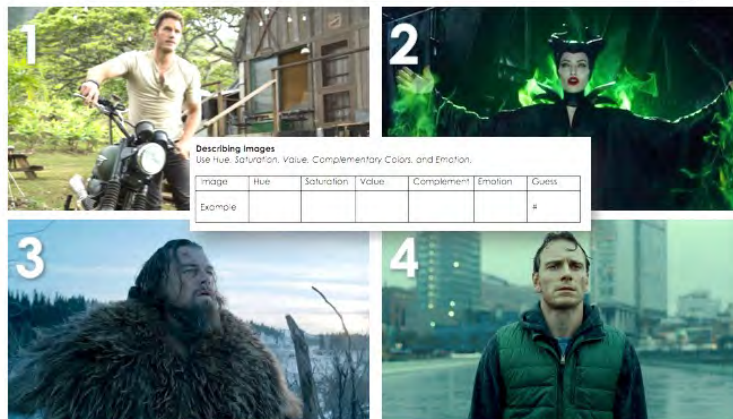


**Describing Images**  
Use Hue, Saturation, Value, Complementary Colors, and Emotion.

Image	Hue	Saturation	Value	Complement	Emotion	Guess
Example						#

Teacher shows the next slide, which offers 4 examples (#1 - #4) of images to guess from. This provides students with a model of what they're expected to do.

#### DESCRIBING IMAGES - EXAMPLE



Teachers should move around the classroom, ensuring that students do not accidentally start describing aspects of film style that are outside of color and emotion. Once both partners have had a chance to guess, the correct answers are revealed.

	<p>Students are encouraged to reflect on the results. How did it go? What was easy and what was difficult? Which part did they enjoy more – describing or questioning?</p> <p>The focus in this section is on using the vocabulary with precision. Unlike other sections, there are correct and incorrect answers. Applying the terminology correctly is a necessary component of visual literacy. If a student is struggling, a teacher can print off these images and give them to students for practice, inviting them to describe all of the elements of color covered in this topic's class.</p>
<p><b>Engagement</b> PPT Slides, <i>Color Wheel</i></p> <p>Student Handbook - <i>Homework #2</i></p>	<p><b>Closure</b> <a href="#">YouTube Link</a></p> <p>For assessment, students will use the adjectives they associated with colors on their color wheel. Teacher provides an example of choosing the word <i>Healthy</i> as an association for the color green. At home, teacher found a bottle of shampoo that was green. Teacher believes that green was chosen so that people would associate the shampoo with health.</p> <p>Students are responsible for finding two objects outside of the classroom that match the adjectives and emotions they used on their color wheel. They can bring the objects into class, or take photos and send them to whatever digital portal the teacher has established with the class.</p> <p>Students will provide written justification for their answers, describing the color and emotion of the objects, and speculating on why they believe this color was chosen. Students should begin to see that the skills they're developing in visual literacy have applications outside of movies.</p>

### Topic 3: Camera

The distance between camera and subject is one of the chief visual means of triggering emotion (Messaris, 1998). Almost every film is made up of hundreds of different shots, and each shot contributes in some way to the meaning of the film. Viewers tend to overlook manipulations of point of view, so drawing student attention to the camera and its position can help develop a critical attitude toward visual media (Messaris, 1998). Each shot and angle must be considered within context, otherwise it is meaningless (Glen, 2012). The syntax of film is a result of usage, and thus it is an organic development rather than a prescriptive set of rules and relationships (Monaco, 1981). The result is that, in contrast to verbal literacy, the ability to understand visual images does not require extensive experience because it is based on perceptual processes that each of us possess (Messaris, 2012).

There are five basic shots that determine how much of a subject is included in the frame: the extreme long shot, the long shot, the medium shot, the close-up, and the extreme close-up. In addition to shots, there are five basic angles: the bird's-eye view, the high angle, the eye-level angle, the low angle, and the canted angle. Definitions are provided in Appendix C. Each shot and angle is capable of suggesting meaning. The extreme long-shot is often used to suggest the insignificance of a subject in comparison to a setting. The low-angle shot is often used to suggest that a subject or object is powerful or dominant. These conventions are important to notice; however, they are simply that – conventions. As with genre and color, there are no one-to-one rules for what a shot or angle must suggest. What makes a film interesting, and what allows a student to develop

their critical eye, is deciding when a filmmaker follows a convention (and for what purpose) and when they do not.

This is a difficult unit because, like color, shots and angles can be combined into nearly limitless combinations. That being the case, like color, there are important ‘primary’ shots and angles that students need to know in order to begin understanding how an image is constructed. By this point, students have had a lot of time working with still or animated images. I wanted to give them an opportunity to apply what they have learned thus far to a short film. I chose the Pixar short *One Man Band* for several reasons. First, it lacks dialogue, so students are free to focus on how the story develops visually. Second, it uses many of the primary shots and angles that have been discussed in this unit, and it uses them in ways that both conform to and eschew the emotional affect typically associated with each technique. This provides students with the opportunity to use the higher-order skills of synthesis and analysis, contrasting their understanding of shots and angles with what the director has chosen, and then speculating on why the choice was made. Lastly, it is a short film that I have had a lot of success working with in the past, and it provides teachers with what Serafini (2014) calls a “cornerstone text” (p. 93). A cornerstone text is used in future lessons to approach new topics in greater depth, providing curricular connections and deeper insight in the various units of study (Serafini, 2014). For the rest of the curriculum unit, the teacher can return to *One Man Band* to illustrate some of the more difficult aspects of editing and sound.

### Lesson Plan – Topic 3

**Theme:** The Language of Movies

**Texts:** PPT Slides, Film Clip – *One Man Band*, Film Stills, Student Handbook

**Teacher Handouts:** Shots & Angles Handout, Script to Screen Handout, Character Cut-Outs

**Topic:** Camera

**Thread:** How is visual language similar and different to spoken or written language?

**Tasks:** Outlined below.

**Transitions:** Color to Camera. Color influences emotion. Does the camera? How do color and camera work together to create different emotions?

**Class description:** This class focuses on different camera techniques. Techniques are broken down into two broad categories (shots and angles), and students will practice identifying both, as well as identifying their emotional impact. The final step calls for students to become producers, selecting camera techniques appropriate to a particular story.

#### Objectives:

##### Students will be able to:


- Link emotion adjectives with “because”.
- Define vocabulary related to camera techniques.
- Identify camera shots and angles.
- Discuss how viewing angle alters their perception of a photo.
- Associate camera techniques with emotions and moods.
- Apply their knowledge of camera technique to the creation of a short film or set of images.


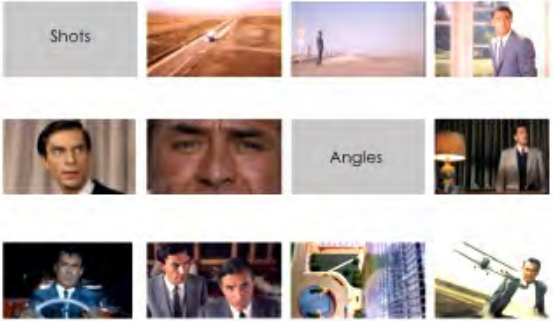
**Equipment:** Computer, projector/television, speakers, student handbook and teacher handouts, YouTube Link: <http://tinyurl.com/jv2m8hg>

**Note:** Students will need cameras to successfully complete the homework.

Phases/Texts	Description of activities/actions Instructions/ transitions/checking questions
<b>Exposure</b> Student Handbook – <i>Homework #2</i>	<b>Warm-up/Review</b> <a href="#">YouTube Link</a> Teacher reviews the homework from the previous topic. Students share their objects in small groups, discussing the



PPT Slides	<p>emotion the object calls to mind and speculating on why the color was chosen. After the discussion, members may share with the class.</p> <p>Teacher reviews material from previous topic of color, eliciting definitions and examples from students.</p>
<p><b>Exposure</b> PPT Slides</p> <p>PPT Slides, Student Handbook – <i>Perspective &amp; Emotion</i></p>	<p><b>Lead-in/Context</b> <a href="#">YouTube Link</a></p> <p>Teacher introduces the topic of the day, which is the camera. Teacher reminds students of the link between color and emotion. Using the shampoo bottle from the previous unit, teachers shows photos of the bottle taken from different perspectives. Teacher elicits:</p> <ul style="list-style-type: none"> <li>• What emotional effect does each photo have?</li> <li>• How do they alter how you view the shampoo?</li> <li>• Which image is more powerful? Why?</li> </ul> <p>Teacher then shows two photographs side-by-side of famous landmarks taken from different camera positions. Students write in their Student Handbook (Unit 3) about how the placement of the camera changes the way they feel about each photograph. Students discuss the results, either as a class or with a partner.</p> <div data-bbox="743 1104 1214 1180" style="border: 1px solid black; text-align: center; padding: 5px; margin: 10px auto; width: fit-content;">PERSPECTIVE &amp; EMOTION</div> <div data-bbox="625 1213 1333 1446">  </div> <div data-bbox="824 1505 1104 1530" style="text-align: center;">C. The Taj Mahal – Agra, India</div> <div data-bbox="824 1549 865 1575" style="text-align: center;">#1:</div> <div data-bbox="824 1596 865 1621" style="text-align: center;">#2:</div> <p>The goal of this activity is to get students thinking about perspective and mood, and how camera placement can affect how we feel about what is being photographed.</p>
<p><b>Exploration</b> PPT Slides</p>	<p><b>Focus on/highlight language</b> <a href="#">YouTube Link</a></p>

<p>Student Handbook – <i>Check for Understanding</i></p>	<p>Teacher introduces the two major concepts for the day: shots and angles. Shots are the distance between the camera and a subject or object. Angles are the position of the camera relative to the subject or object.</p>  <p>Teacher leads students through a series of slides and has them identify whether they're looking at a shot or an angle. Distance is usually easier to judge than camera angle, so one way the teacher can help students to start thinking about angle is to think about the position of the eyes of the subject within the frame. If the subject needs to move their head down to look into the camera, the camera is below them. If they can look straight ahead, the camera is at eye-level, and if they need to look up, the camera is above them.</p> <p>Teacher has students create a drawing illustrating the difference between a shot and an angle in their Student Handbook (Unit 3). It is important that students be clear in the difference before moving on, since the rest of the lesson will develop these concepts. Students can share with those seated around them to check for understanding.</p>
<p><b>Exploration</b> PPT Slides, Teacher Handout - <i>Shots &amp; Angles</i></p>	<p><b>Check learning</b> <a href="#">YouTube Link</a> Teacher gives students the Shots &amp; Angles handout (Appendix B).</p> 

The handout has visual representations of the 5 main shots and the 5 main angles. Teacher puts a list of names of the shots/angles up on the screen, and students speculate which shot/angle goes with each title. After students have made their guesses, teacher goes through the handout, beginning with Shots.

There are 5 main shots that will be discussed: extreme long shot, long shot, medium shot, close-up shot, extreme close-up shot.

As students identify shots/angles, teacher provides them with the following structures:

- This shot makes me feel \_\_\_\_\_ because \_\_\_\_\_.
- I feel \_\_\_\_\_ when I see this angle because of \_\_\_\_\_.

The goal is to link the adjectives of emotion with the phrasal preposition/conjunction "because of" or "because". Students need to begin linking their emotional reactions with the techniques that are shaping their response.

Points to note for each shot type:

Extreme Long Shot:

- Subject appears small or not at all.
- Shows location, establishes setting.

Long Shot:

- Shows subject from head to toe.
- Shows action, not emotion.

Medium Shot:

- From knees or waist up.
- Often used to deliver information.

Close-Up Shot:


- Face of the subject fills the frame.
- Emphasizes emotion of the subject.

Extreme Close-Up:

- Only part of the subject is visible.
- Emphasizes detail.

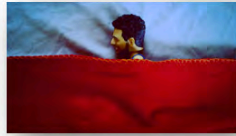
	<p>As the teacher goes through the different shots, he/she should let students speculate on what purpose they serve. Specific examples:</p> <ul style="list-style-type: none"> <li>• <b>Slide 41:</b> The transition between Extreme Long Shot and Long Shot. One tells us where we are and how we got there, the other tells us who we our subject is.</li> <li>• <b>Slide 48:</b> Transition between a Long Shot and a Medium Shot. One tells us where we are, the other tells us who our subject is.</li> <li>• <b>Slide 53:</b> Director moves from a Close-Up Shot to a Medium Shot. Students can speculate on why. It is to emphasize the gun handling skills of the cowboy.</li> <li>• <b>Slide 58:</b> Director moves from Close-Up to Extreme Close-Up. Why? To emphasize that he is watching someone. His eye suddenly takes up half the frame, emphasizing the voyeurism that is taking place.</li> </ul>
PPT Slides - Check For Understanding	<p>Before moving on to the next part, teacher presents students with an assortment of different shot types. Students race to see which group can identify the shot type first. Each slide is accompanied with the correct answer. Example:</p>
PPT Slides	<div data-bbox="553 1234 1339 1675" data-label="Image"> A wide-angle, long shot of a person in a park. The person is standing in the foreground, facing away from the camera, with their arms raised in a 'V' shape. They are wearing a dark jacket and light-colored pants. The background shows a large, open park area with many trees, some bare and some with green leaves. In the distance, there are buildings and a body of water. The sky is a pale, hazy blue. </div> <p>Long shot.</p> <p>Next is angles. There are 5 main angles that will be discussed: low-angle, eye-level angle, high-angle, birds-eye view, and canted angle. Points to note for each:</p>

<p>PPT Slides - Check For Understanding</p>	<p>Low-Angle:</p> <ul style="list-style-type: none"> <li>• Camera is below the actor's eyes.</li> <li>• Can make characters look dominant, aggressive, or inspire awe or confusion.</li> </ul> <p>Eye-Level Angle:</p> <ul style="list-style-type: none"> <li>• Camera is placed at subject's height.</li> <li>• Neutral angle. Often used in comedies, news.</li> </ul> <p>High-Angle:</p> <ul style="list-style-type: none"> <li>• Camera is above actor's eyes.</li> <li>• Can make characters look weak, submissive, frightened.</li> </ul> <p>Bird's Eye View:</p> <ul style="list-style-type: none"> <li>• Camera is elevated, like God's view.</li> <li>• Can establish scene, show geography, or make subject appear small or insignificant.</li> </ul> <p>Canted Angle:</p> <ul style="list-style-type: none"> <li>• Camera is deliberately slanted.</li> <li>• Can portray unease, disorientation, intoxication, and madness.</li> </ul> <p>Teachers should note that, with all of these shots and angles, there are no inviolable rules. A low-angle does not always make a subject look dominant, just as a high-angle does not always make a subject look weak. The job of a critical student of visual media is to examine when rules are followed, when rules are broken, and ask "Why?" in each instance.</p> <p>Teacher presents another series of slides to check for understanding, this time having students name the shot and the angle. Students can race to see who can identify each shot/angle first. Each slide is accompanied by the correct answer. If there is debate, encourage students to talk through their answers, defending their choices.</p>
<p><b>Engagement</b> Film Clip – <i>One Man Band</i>, PPT Slides</p>	<p><b>Independent Practice</b> <a href="#">YouTube Link</a> Students will apply their new skills by watching a short film and identifying the different camera techniques. Teacher plays the short film <i>One Man Band</i>. Students should watch</p>

<p>Student Handbook – <i>Short Film Practice</i></p>	<p>and enjoy the film, letting the emotional effects of the film work on them. The time for critical analysis will come later.</p> <p>After the film, students will complete the Short Film Practice page in their Student Handbook (Unit 3). Here they will identify shot, angle, and the effect this shot/angle combination has in the context of the story. Teacher may lead them through the first example, which is an extreme long shot, from eye-level angle. The effect of the shot is to establish the setting and geography.</p> <div data-bbox="557 625 862 762">  </div> <div data-bbox="889 625 954 741"> <p>Shot:</p> <p>Angle:</p> <p>Effect:</p> </div> <p>If needed, the teacher can play the film silently in the background as students work. Once finished, teacher goes through the shots individually, eliciting answers from students. Potential questions for students:</p> <ul style="list-style-type: none"> <li>• Did you notice any other camera techniques that were not included in your Short Film Practice worksheet?</li> <li>• Did high-angles always make characters look weak? (This question can be tailored for different shots/angles, i.e. "did _____ always _____?")</li> <li>• How did knowing about shots/angles change the way you watched the movie?</li> <li>• Did you notice any aspects of color or mise-en-scène that were interesting?</li> </ul>
<p><b>Engagement</b> PPT Slides</p>	<p><b>Closure</b> <a href="#">YouTube Link</a></p> <p>For assessment, students will create their own short film using a set of still images. First, the teacher will introduce the concept of the screenplay. The screenplay is the written version of the movie. It includes the dialogue, movement, and action of the characters.</p> <p>Teacher goes through the the example included in the PPT (Slide #113), demonstrating how someone can transform a screenplay into a series of stills.</p>

Teacher  
Handout-  
*Script to Screen*

A MAN is sleeping. He wakes up when he hears a noise.  
MAN  
What's that noise?  
It's an alien.



Teacher should elicit what shot and angle the example director has chosen.

Teacher cuts out different screenplay excerpts from the the Script to Screen Handout (Appendix B) and distributes them among the class. Example:

1. A WOMAN is eating lunch. She sees a BEAUTIFUL MAN walking. It's love at first sight.  
WOMAN  
Wow! He's beautiful.

Students will be given a screenplay and tasked with transforming it into a series of three still images. They should focus on choosing appropriate camera shots/angles, as well as aspects of color and mise-en-scène. Ideally, students will use other students as subjects. If, however, they're uncomfortable with this, students may use LEGO figures, action figures, or the Character Cut-Outs included in the Appendix B.

Teacher  
Handout-  
*Character Cut-Outs*



Student Handbook - <i>Homework #3</i>	Students should complete the information in Homework #3, giving their short film a title, naming the shots and angles they've used, and explaining their reasoning. Students can send files to the teacher, and the teacher should include them in the PPT slides for the next topic.
--	---



#### Topic 4: Editing

Editing is a filmmaker's most manipulative tool (Foster, 1979). It serves as an indicator of thought and emotion (Wood, 2006). Editing is also an invisible art. While many films use mis-en-scène, color, and camera techniques in ways that intentionally draw the viewers' attention to the artistry, the best editing often goes unnoticed. This lesson is designed to focus student attention on this invisible art and the role it plays in crafting their emotional experience.

A large part of this lesson is a Kuleshov experiment. Kuleshov demonstrated how the human mind creates meaning from two images presented in succession. I have edited together three separate examples of this effect, provided by Alfred Hitchcock. The first example is a close-up of Hitchcock, followed by a woman playing with her child, then Hitchcock smiling. The second example is the same close-up of Hitchcock, followed by a woman in a bikini, then Hitchcock's smile. This example provides a non-verbal demonstration of the power of editing. Hitchcock's "transformation from benign to repulsive in the eyes of the audience requires no action on the part of the character, no thought or feeling, word or deed: only an edit" (Glen, 2012, p. 26). I have also included a third example, in which the shot of a woman in her bikini is replaced by a car exploding. This has been included for cultural contexts in which the use of the bikini clip would be deemed inappropriate.

The process of negotiating decisions at the editing stage develops student knowledge of narrative structure. Students will create their own edit using the opening sequence of *Star Wars: A New Hope*. They will then use their knowledge of both camera shots and editing to predict the next shot of a film using visual and textual clues. This

serves as both an informal form of assessment, as well as an opportunity for students to practice predictive higher-order skills. Gillet and Temple (1990) emphasize that predicting skills connect knowledge to prior experience, improve comprehension, and can be applied to other forms of literacy, such as reading and writing. This activity also illustrates, once again, the ambiguity of film interpretation. There are no “correct” answers when it comes to editing and shots, there are simply choices. Students are encouraged to think about whether or not they agree with the choices made by the director, since this is the foundation of film criticism.

A limitation of this lesson is that it does not allow students to edit in the same way an actual editor would, which is using raw footage and assembling the footage into an edit on a computer. While I think this type of hands-on experience could be quite useful for students, there were too many logistical considerations (time, equipment, training) to justify its inclusion. As technology progresses and editing tools become more readily available to consumers, especially on smart phones and tablets, this lesson may need to be updated to reflect the shift in culture.

## Lesson Plan – Topic 4

**Theme:** The Language of Movies

**Texts:** PPT Slides, Film Clips, Film Stills, Student Handbook

**Teacher Handouts:** Editing Practice – *Star Wars: A New Hope*, *Be The Editor* – *The Matrix*

**Topic:** Editing

**Thread:** How is visual language similar and different to spoken or written language?

**Tasks:** Outlined below.

**Transitions:** Camera to Editing. Are any movies made of just a single shot? How do directors change between shots? Why do they change between shots?

**Class description:** This class focuses on the use of editing in movies. Students will be exposed to how different editing choices create different emotional moods in a film. Students will practice assembling their own edit of a sequence, participate in a Kuleshov experiment, and anticipate editing choices based on a screenplay.

### Objectives:


#### Students will be able to:


- Link emotion adjectives with “because”.
- Define vocabulary related to film editing.
- Predict camera angles based on visual and textual support.
- Locate edit points and indicate them verbally.
- Reconstruct an edit by comparing still images to a screenplay.

**Equipment:** Computer, projector/television, speakers, student handbook and teacher handouts, YouTube Link: <http://tinyurl.com/zlc9896>

Phases/Texts	Description of activities/actions Instructions/ transitions/checking questions
<b>Exposure</b> Student Handbook - <i>Homework #3</i>	<b>Warm-up/Review</b> <a href="#">YouTube Link</a> Teacher reviews the homework from the previous topic. Students should have submitted their images digitally so that the teacher can display them for the class. As the teacher displays the images, students answer questions on shot, angle, and why the specific combination was chosen. Other students should be encouraged to notice

PPT Slides	<p>aspects of color and mise-en-scène that have been included.</p> <p>Teacher asks class to identify any challenges or surprises that occurred during the homework. Teacher reviews material from the previous lesson on camera technique, eliciting definitions and examples from students.</p>
<b>Exposure</b> PPT Slides  Film Clip – <i>West Side Story</i>  PPT Slides  Student Handbook - <i>Opinion</i>	<p><b>Lead-in/Context</b>  <a href="#">YouTube Link</a>  Teacher introduces the topic of the day, which is editing. Teacher asks students how a director moves from one shot or camera angle to another. Teacher defines editing and gives examples.</p> <p>Teacher explains that students will watch a film clip from the movie <i>West Side Story</i> (Slide #10). When they see an edit, students should all say “edit”, out loud as a class. Teacher plays the clip. After the clip is finished, teacher explains that the clip will be played again. This time, the teacher wants student to count the number of edits. Teacher goes through the edit stills after students have guessed. There are 13 edits in the film clip. Questions for students:</p> <ul style="list-style-type: none"> <li>• Was it difficult to notice the edits?</li> <li>• How does looking for edits change how you watch the movie?</li> <li>• Did you notice anything about when the director chose to edit?</li> </ul> <p>Students should speculate on why editing is important (Daily Guide – Unit 3).  <b>Opinion</b>  Why is editing important?</p>
<b>Exploration</b> PPT Slides  Film Clip – <i>Star Wars: A New Hope</i>	<p><b>Focus on/highlight language</b>  <a href="#">YouTube Link</a>  Teacher shares with students the definition of a <i>cut</i>. When film first began, editors and directors needed to physically cut film strips to create edits.</p> <p>Students are given the opportunity to play editor. A clip from the opening of <i>Star Wars: A New Hope</i> is shown so that students can familiarize themselves with the context.</p>


<p>Teacher Handout - <i>Editing Practice – Star Wars: A New Hope</i></p>	<p>Students are then given film strips of three images, ten strips in total. Teacher should prepare these beforehand by cutting out the strips in three image batches like this:</p>  <p>Their job is to assemble an edit of the film, using the information they remember from the film clip as well as the visual clues within the image. Things to look for:</p> <ul style="list-style-type: none"> <li>• Do the shots provide you with any clues (e.g. shots to establish scenes, medium shots before close-ups)?</li> <li>• Pay attention to the character's eyes. They help tell the story.</li> </ul> <p>After students have assembled their edit, teacher plays the clip again. Questions for students:</p> <ul style="list-style-type: none"> <li>• Did your edit match the editors?</li> <li>• What clues did you use when creating your edit?</li> <li>• Did anything surprise you?</li> <li>• How would your version be different?</li> <li>• Is there a right way and a wrong way to edit?</li> <li>• What clues did you use when creating your edit?</li> </ul>
<p>PPT Slides</p>	<p>Teacher then discusses different types of cuts. The first is the most commonly used in feature films, which is match on action. Teacher provides examples.</p>
<p><b>Exploration</b> PPT Slides</p>	<p><b>Check learning</b> <a href="#">YouTube Link</a></p> <p>The next type of cut students will learn about is Point of View (POV). To learn about POV and the emotional effect of this editing style, students will participate in a Kuleshov experiment. Students will be separated two or three groups. Each group will be shown a different film clip. The clips are as follows:</p>



<p>Student Handbook - <i>Kuleshov Effect</i></p>	<ul style="list-style-type: none"><li>• Group A: Man / Woman with Child / Smile</li><li>• Group B: Man / Exploding Car / Smile</li><li>• Group C: Man / Woman in Bikini / Smile</li></ul> <p>In their Handbooks (Unit 4), students write down their thoughts about the man in the film clip.</p>  <p>How do you feel about the man in the movie?</p> <p>What is he thinking?</p>
<p>PPT Slides</p>	<p>Each group shares their thoughts with the class, and speculates on how editing helped form their opinion. Teacher then plays each clip for the entire class to illustrate the differences, and explains the Kuleshov effect.</p> <p>The next editing technique is POV. In POV, students will be shown different characters or objects. They must predict what each character or object “sees” based on the rules of POV shots.</p> <p>For example, in the shot below, we see a man looking through the scope of his gun.</p>

	<div data-bbox="695 205 1239 289" data-label="Section-Header"> <h2>POINT OF VIEW</h2> </div> <div data-bbox="786 321 1136 344" data-label="Text"> <p>The camera becomes the character's eyes.</p> </div> <div data-bbox="574 394 938 600" data-label="Image"> </div> <div data-bbox="699 611 812 638" data-label="Caption"> <p>Character</p> </div> <div data-bbox="980 394 1347 600" data-label="Image"> </div> <div data-bbox="1136 611 1196 638" data-label="Caption"> <p>Eyes</p> </div> <p>Based on the rules of POV, we can assume that what we will see next is what the man sees. In this example, the crosshairs of the gun zoomed in on a distant object. Students should speculate on what the next shot will be based on POV.</p> <p>In Shot/Reverse Shot, students will be introduced to this very common editing technique. Teachers can also add the Over-The-Shoulder shot to the students' list of shots from the previous topic. Teacher explains how eye-lines need to match, otherwise characters do not appear to be facing/speaking to one another.</p> <div data-bbox="695 1220 1239 1304" data-label="Section-Header"> <h2>SHOT/REVERSE SHOT</h2> </div> <div data-bbox="566 1377 943 1541" data-label="Image"> </div> <div data-bbox="976 1377 1357 1541" data-label="Image"> </div> <p>Examples are given to test student knowledge.</p>
<p><b>Engagement</b> PPT Slides</p>	<p><b>Guided Practice</b>  <a href="#">YouTube Link</a>          Teacher shows two examples of movies featuring stage productions side-by-side, <i>Moulin Rouge!</i> and <i>Rushmore</i>. Students should note how the speed of the editing, even in scenes with similar mise-en-scène, colors, and shots,</p>





<p>Student Handbook – <i>Guess The Next Shot</i></p>	<p>This practice is intended to make the link between the previous topic and this topic explicit, as well as prepare students for homework and assessment.</p> <p>Students should draw an approximation of what they believe the next shot will look like in their Student Handbook.</p> <div data-bbox="841 478 1123 735"> <p>A. Dr. Evil begins to cry.</p>  </div> <p>After they have made their guess, teacher plays a clip and students are able to see the choice the director made. Questions to consider:</p> <ul style="list-style-type: none"> <li>• Did you make the same choice as the director?</li> <li>• Why did you predict a certain shot?</li> <li>• Do you think the director made the right choice?</li> <li>• How could the scene have been different if a different choice was made?</li> </ul>
<p><b>Engagement</b> PPT Slides</p> <p>Teacher Handout - <i>Be The Editor – The Matrix</i></p>	<p><b>Closure</b> <a href="#">YouTube Link</a></p> <p>For assessment, students will work on putting together their knowledge of shots, angles, and editing, and applying it to a screenplay. A screenplay from the movie <i>The Matrix (1999)</i> has been reproduced. This sequence has 17 edits. Each shot is provided in <i>Be the Editor – The Matrix</i> Handout. Students must match lines of action and dialogue from the screenplay with the images from the handout. They must use contextual clues, just like they did for the <i>Star Wars</i> edit, in order to piece the film together. Each image is lettered A – Q. Students match the letter of the image with the corresponding scene number in their screenplay.</p> <p>For example, in the reproduction below, #1 corresponds to Letter A:</p>

<p>Student Handbook – Homework #4</p>	<div data-bbox="548 197 1395 630"><div data-bbox="698 205 1247 289">EXAMPLE</div><div data-bbox="695 310 1247 346">1: NEO turns into knots . 2: In front of him is a pile of spoons bent and twisted . 3: NEO watches 4: a SKINNY BOY with a shaved head</div><div data-bbox="574 384 961 546"></div><div data-bbox="980 384 1377 546"></div></div> <p>Students must also identify the type of shot and angle that is being used for each image. In Letter A, the shot is a medium shot taken from a low angle.</p> <p>Teacher goes through #1 as an example to demonstrate. It is very important that the steps are carefully modeled so that students do not become confused.</p> <p>Students should complete Homework #4 (Unit 4) in their Student Handbook for the next class.</p>
---------------------------------------	---

## Topic 5: Sound

It may seem strange to discuss sound in a visual literacy curriculum. However, there is no getting around the fact that sound plays an important role in understanding the visuals on screen. Audiences rarely notice how important sound is to the landscape of a film. The best way to get them to notice is to show what happens when the synchronization is broken (Monaco, 1981). By separating sound and image, students gain an awareness for how sound effects and music shape our experience with visual images (Share et al., 2005). I have included an example from *The Incredibles* in which the soundtrack is asynchronous with the moving image (PPT Slide #12). The result is disorienting and it is difficult to make sense of the action happening on screen. Sound is an “important manipulative structural element in filmmaking” (Foster, 1979, p. 11). Like color, sound can act on us subconsciously, affecting and manipulating our reactions to what we see (Wood, 2006). Sound is often responsible for moving us to tears or keeping us in suspense while watching a film. Due to its strong emotional influence and link with other structural devices, sound is one of the basic components that must be considered in order to understand film (Serafini, 2014).

There are two categories of sound in film: diegetic and non-diegetic. Diegetic refers to audio elements that are inside the film frame. This includes dialogue, sound effects, and music that the characters within the film’s world hear. Non-diegetic sound refers to audio elements that come from outside the world of the film, such as voiceover narration and orchestral soundtracks. Students will use higher-order thinking skills to create their own soundtrack to a film clip from *Once Upon A Time In The West*. Students will examine the silent clip for aural clues, then construct a diegetic and non-diegetic

soundscape using materials available to them in the classroom. Students will then compare their soundtrack to what was created for the final film.

This unit was the most controversial for inclusion because of the previous units' emphasis on visual technique and the sudden switch to aural technique. Ultimately, I decided its inclusion was necessary because any amount of film literacy or analysis is impossible without consideration of sound. To make the inclusion less jarring, I made explicit the link between sound, genre, and emotion, connecting this unit with the Introduction unit. Sound constitutes a significant part of a film's emotional impact, and ignoring the emotional cues that it provides to the viewer would not offer students a complete picture of visual literacy (Smith, 2007). Teachers should note that I did not include a third aspect of non-diegetic sound: the use of sound effects for dramatic effect. It can often be difficult to decide what sound is part of the film's soundtrack and what sound is separate from the film's soundtrack but being used for dramatic effect. This splitting of hairs does not add enough to the unit to warrant inclusion.

## Lesson Plan – Topic 5

**Theme:** The Language of Movies

**Texts:** PPT Slides, Film Clips, Film Stills, Color Wheel, Student Handbook

**Topic:** Sound

**Thread:** How is visual language similar and different to spoken or written language?

**Tasks:** Outlined below.

**Transitions:** Editing to Sound. Is editing only visual? How could editing play an important role in sound?

**Class description:** This class focuses on the use of sound in movies. Students will learn the difference between diegetic and non-diegetic sound, and practice identifying elements of each. Students will also practice as foley artists, creating sound effects for a silent sequence. Finally, students will connect sound to genre and color, creating a link between the first topic and the last.

### Objectives:

#### Students will be able to:

- Apply color and emotion vocabulary to auditory cues.
- Define vocabulary related to movie sound.
- Identify the use of diegetic and non-diegetic sound in a film sequence.
- Predict genre based on corresponding musical score.
- Create sound effects for a film sequence.

**Equipment:** Computer, projector/television, speakers, student handbook and previous handouts, YouTube Links: <http://tinyurl.com/za7xht2>

Phases/Texts	Description of activities/actions Instructions/ transitions/checking questions
<b>Exposure</b> Student Handbook – <i>Homework #4</i>	<b>Warm-up/Review</b> <a href="#">YouTube Link</a> Teacher reviews the homework from the previous topic. Students will compare their edit of the film to the final version. The PPT includes the final version of the scene (Slide #3). Questions to consider: <ul style="list-style-type: none"> <li>• How closely did your version match the editors?</li> <li>• What difficulty did the homework present?</li> </ul>



	<p>Teacher explains two types of sound are going to be discussed. The first is called diegetic sound. Teacher gives definition, then plays a clip from <i>Mission: Impossible</i> that uses only diegetic sound. Can students identify what diegetic sound is? Once students have had the opportunity to speculate, teacher provides three examples of diegetic sound:</p> <ul style="list-style-type: none"> <li>• Dialogue: Conversation that characters in the movie can hear.</li> <li>• Sound Effects: Any sound that happens in the world of the movie.</li> <li>• Source Music: Music that the characters in the movie can hear.</li> </ul> <div data-bbox="812 745 1166 802" data-label="Text"> <p>DIEGETIC SOUND</p> </div> <div data-bbox="776 865 860 888" data-label="Text"> <p>Dialogue</p> </div> <div data-bbox="906 835 1250 978" data-label="Image"> </div>
<p>Student Handbook – <i>Definition:</i> <i>Diegetic Sound</i></p>	<p>Students write down the examples and definitions in their Student Handbook (Unit 5).</p> <p><b>Definition: Diegetic Sound</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> <li>3.</li> </ol> <p>Students watch the clip again, writing down as many examples from each category as possible.</p> <p>PPT Slides</p> <p>Next, students are shown an example of non-diegetic sound. Can they identify non-diegetic sound is? Once students have had the opportunity to speculate, teacher provides two examples of non-diegetic sound:</p>

<p>Student Handbook – <i>Definition: Non-Diegetic Sound</i></p>	<ul style="list-style-type: none"> <li>• Narration: Dialogue that only the audience can hear.</li> <li>• Music: Sound that only the audience can hear.</li> </ul> <p>Teacher demonstrates that in <i>The Shawshank Redemption</i> an orchestral score was created to accompany the movie. Likewise, the actor providing narration recorded his dialogue after the film was completed. The movie has been constructed by hundreds of people, at different times and places.</p> <div data-bbox="753 630 1229 705" data-label="Text"> <p>NON-DIEGETIC SOUND</p> </div> <div data-bbox="651 714 1328 1003" data-label="Image"> <p>The image block contains three film stills. The top still shows a man in a blue prison uniform sitting at a table in a prison cafeteria. The bottom-left still shows a man with a grey beard and headphones in a recording booth. The bottom-right still shows an orchestra performing in a concert hall.</p> </div> <p>Students write down the examples and definitions in their Student Handbook (Unit 5).</p> <p><b>Definition: Non-Diegetic Sound:</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> </ol> <p>The clip is played again, and students are told to make note of as many non-diegetic as they can find.</p>
<p><b>Exploration</b> PPT Slides</p> <p>Student Handbook – <i>Listening Practice</i></p>	<p><b>Check learning</b> <a href="#">YouTube Link</a></p> <p>Students will apply their knowledge of diegetic/non-diegetic sound by watching a series of film clips. Each clip features examples from each category, and students can mark down the different examples they hear in Listening Practice (Student Handbook – Unit 5).</p> <p>Questions for teachers:</p>



	<ul style="list-style-type: none"><li>• What diegetic sound was used in the clip?</li><li>• What non-diegetic sound was used?</li><li>• Did any of your answers change as the clip progressed?</li></ul> <div><p>Listening Practice</p><table><thead><tr><th></th><th>Diegetic</th><th>Non-Diegetic</th></tr></thead><tbody><tr><td>#1.</td><td></td><td></td></tr><tr><td>#2.</td><td></td><td></td></tr><tr><td>#3.</td><td></td><td></td></tr></tbody></table></div> <p>Some clips, like those from <i>The Truman Show</i>, feature music that we think is non-diegetic initially, but which later becomes diegetic. Similarly, in <i>Star Trek</i>, the music begins as diegetic, but then switches to non-diegetic when the car falls over the cliff.</p> <p>Teachers should note that 5 clips are presented in the PPT but only 3 spaces are available in the student handbook. Teachers should select the clips they believe will be most relevant for their class.</p> <p>Students can be organized into groups and play a game for which group can correctly identify the most sounds from each category.</p>		Diegetic	Non-Diegetic	#1.			#2.			#3.		
	Diegetic	Non-Diegetic											
#1.													
#2.													
#3.													
<b>Engagement</b> PPT Slides	<b>Guided Practice</b> <a href="#">YouTube Link</a> Students learn about the job of a foley artist – the person who creates the sound effects for a film. Teacher presents a short behind-the-scenes feature on the foley work for <i>Jurassic Park</i> (Slide #36).  Next, students must work as a class to create the sound effects for the opening sequence from <i>Once Upon A Time In The West</i> .												

	<div data-bbox="802 205 1175 260" data-label="Section-Header"> <p>CREATE YOUR OWN SFX</p> </div> <div data-bbox="802 275 1175 438" data-label="Image"> </div> <p>Students must decide which sounds are present in the film clip and who will be responsible for each sound. Teacher explains to students that there are two types of sound in the clip: dialogue (diegetic) and sound effects (diegetic). The teacher can play the clip several times for students to work on their timing. Students are encouraged to gather props from around the room.</p> <p>If time and technology allows, the teacher may decide to record the sound effects that the students create. Teacher may then play the created sound effects over the original clip so that students can see how their version compares to the final version.</p> <p>Questions for students:</p> <ul style="list-style-type: none"> <li>• Would you enjoy being a foley artist?</li> <li>• What parts of the job do you think would be most interesting? Least interesting?</li> <li>• One foley artists says "there are fewer foley artists in the world than astronauts." Why do you think there are so few foley artists?</li> </ul>
<p><b>Engagement</b> PPT Slides</p>	<p><b>Independent Practice</b> <a href="#">YouTube Link</a></p> <p>Students are presented with the genre list from the first topic.</p> <div data-bbox="786 1465 1195 1528" data-label="Section-Header"> <p>GENRE, EMOTION, &amp; MUSIC</p> </div> <div data-bbox="734 1528 1243 1806" data-label="Image"> </div>

<p>Student Handbook - <i>Music, Genre, and Emotion</i></p>	<p>After a quick review of genre, students are told that they will be listening to the musical score for different movies. Students must guess which genre they believe the film belongs to based on their knowledge of music, genre, and emotion. Students may use their Emotion Adjectives handout if necessary. Students are also encouraged to speculate on what sort of colors they will see in the clip from the film. Questions to consider:</p> <ul style="list-style-type: none"> <li>• What colors do you think you'll see in the film?</li> <li>• Will the movie be bright and saturated?</li> <li>• Will it be dark and unsaturated?</li> </ul> <p>Students speculate and then the teacher reveals the film. Since the students are only hearing the musical score to the film (the clip is otherwise silent) teacher should ask students what diegetic sounds they would expect to hear.</p> <div data-bbox="782 907 1195 1234" data-label="Image"> </div>
<p><b>Engagement</b></p>	<p><b>Closure</b></p> <p><a href="#">YouTube Link</a></p> <p>For assessment, students will apply all of the knowledge they have learned throughout the curriculum unit and apply it to a short sequence. The introduction to the movie <i>Up</i> is dialogue-free, but features aspects of every element of film language that has been covered in the class. Students will watch the sequence once in class. Teacher should provide students with a link to the sequence online so that students can watch it multiple times as they're working on the project. Students may work in groups.</p>

## HOMEWORK

Using all the knowledge you have gained, analyze the introduction of *UP*.



It is important that the teacher emphasize that students are not just pointing out when they see a medium-shot, but actually analyzing *why* they believe a specific technique was used. Teacher provides an example from the film *One Man Band*. Teacher should also emphasize that students must include at least one example of each of the major topics from the class.

Students are encouraged to use a variety of techniques to present their analysis. Some ideas include:

- A movie review for a newspaper or magazine.
- A presentation using PowerPoint.
- A video essay.
- A brochure or poster for the movie.
- A diary entry from the director of the movie.
- A photo or video recreation of certain scenes.

Students will present their final analysis to the class.

## Assessment

People learn best when they have the chance to make and manipulate the devices they have learned about in their own creative work (British Film Institute Primary Education Working Group, 2003). Students need not only analytic (deconstruction) skills to be considered visually literate, but production (construction) skills as well (Share et al., 2005). Although this is not a film production class, the goal is to create a culture within the classroom in which students are active authors of content. Empowering students to become authors of content makes assessment a holistic process rather than a standardized process, which is compatible with the CBI framework (Stoller, 2004). For these reasons, all assessment in this curriculum is based on production tasks. Production tasks for each unit are as follows:

1. *Introduction*: Students produce written story ideas within a specific genre using a variety of props, costumes, and settings.
2. *Color*: Students produce realia and writing samples that correspond with color vocabulary and emotional impact.
3. *Camera*: Students produce photographs that correspond with a screenplay using their knowledge of shots and angles.
4. *Editing*: Students produce an edit of a sequence by matching images and a screenplay and using their knowledge of editing, camera technique, and mise-en-scène.
5. *Sound*: Students produce a short sequence analysis using a variety of creative methods and their knowledge of each topic of film language.

## Summary

I have designed this curriculum to answer the questions, “*What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?*” This curriculum unit uses a content-based approach to provide EFL students with the opportunity to learn visual literacy skills through authentic film materials. This unit allows students to become authors of content, demonstrating their knowledge of visual literacy principles through active creation. I have provided this opportunity by creating five unit plans in which teachers serve as guides on the students’ journey toward visual literacy. I have also created a series of documents and electronic presentations, both for teachers and students, that complement the activities found in this unit plan.

In the next chapter I identify the limitations and challenges that I faced while designing this curriculum unit. I also give recommendations for future research and detail my future goals for this curriculum unit. I conclude by reflecting on what I have learned during the curriculum design process.

## CHAPTER FIVE: CONCLUSION

This curriculum design addressed the questions:

- What are the best practices for using film to teach visual literacy, and how can these practices be adapted into lessons and curriculum?

Additional questions included:

- What advantages does film have over other mediums/texts?
- How should a film-based curriculum for teaching visual literacy be designed?
- How can a film-based curriculum achieve a balance between language and content?
- How can a film-based curriculum promote critical thinking by incorporating visual literacy skills?

To answer these question, I began by adapting the best practices for using film from a variety of sources, both inside and outside of the language classroom (Serafini, 2014; Sherman, 2003; Stempleski, 1990; Stempleski & Tomalin, 2001; Kasper, 1999; UK Film Council, 2009; Averignou, 2011; Foster, 1979; Bordwell & Thompson, 2010). I chose to focus on aspects of visual language and film style, with the ultimate goal of helping students become more visually literate critical consumers and producers of media.

I detailed the advantages of the using film over other mediums and texts by highlighting how movies are an authentic, culturally-rich, readily available classroom tool. I also discussed the potential motivating effects of using film in the EFL classroom.

I presented the theoretical foundations for Content-Based Instruction and provided a rationale for its use in the classroom. A curriculum unit was designed using Stoller and Grabe's (1997) Six-T's framework. Content topics relating to film style and visual literacy were explored. I have provided learning activities that will guide students through each topic, as well as documents and electronic presentations to complement each activity.

The balance between content and language was considered at every opportunity. CBI allows content to dictate language, so after selecting topics for the curriculum unit, I selected relevant vocabulary and language tasks. The material was designed to be adaptable across different language instruction contexts.

Promoting critical thinking was a final area of emphasis throughout the curriculum. Each unit was designed to promote critical skills, with a focus on higher-order skills such as predicting, analyzing, evaluating and producing. Activities were designed to promote cooperative learning and comparative thinking across lessons.

### Limitations and Challenges

Despite my best efforts, including extensive research and planning, there are several potential limitations for my curriculum design. First, the level of technological acumen required to successfully implement this curriculum could become logistically complicated. While I have tried to streamline everything, there is no accounting for the different problems that can crop up when one is depending on technology. A projector



may not turn on, a screen may flicker out, speakers may stop working, a computer may restart, the internet may go down. Such problems have long been barriers to entry for teachers who want to incorporate new technologies into the classroom, but lack the tech savvy to troubleshoot potential problems that may arise. In addition, many assignments require students to submit their work electronically. I have tried to mitigate these potential hazards by making the lessons as user-friendly as possible, as well as creating physical versions of most assignments. While problems with technology are bound to arise, my hope is that teachers assess the risks and plan accordingly.

Another logistical limitation arose on the opposite end of the spectrum – how to compensate for a lack of technology. There is no better way to teach editing than to give students a computer, a collection of shots, and have them mold the raw footage into their own personalized scene. This type of experiential learning, however, requires that each student have access to a computer, editing software, and that the instructor possesses enough technical knowledge to troubleshoot and guide students. There were simply too many potential hazards to warrant the inclusion of such an assignment in a curriculum where the primary goal is language instruction and critical thinking. In some cases, these limitations ended up being boons for creativity. They forced me to think of creative solutions that would allow all students to participate fully and for all instructors to teach comfortably. While it would be wonderful to sit students down and allow them to edit at a computer using prosumer-level software, I believe that they are exposed to the same higher-order thinking skills (assembling, predicting, rearranging, and comparing) in less time by working through the editing activities I have included, which manage to sidestep any technological handicaps.

The potential knowledge and needs of future instructors was also a limitation. As much as I tried to create topics that required little in the way of background knowledge, there is no doubt that an instructor needs a certain level of artistic and visual literacy in order to feel comfortable teaching this unit. My hope is that this does not dissuade potential instructors from tackling this unit, but rather that they will look at it as an opportunity to expand their own knowledge while exploring this content area alongside their students.

Lastly, one of the most challenging aspects of creating this curriculum was creating something that was student-centered and that could be realistically accomplished by a group of EFL learners. Walking the line between a scripted, teacher-centered lesson in which the only correct “answer” is the one I had in mind, and a looser, more student-centered lesson in which students arrive at their own answers was particularly difficult. Planning lessons for EFL university students while having never worked at a university also created challenges. My belief is that if a lesson is properly planned and sequenced, students of all ages and proficiencies should be able to follow it. I applied this belief to my own lessons, sharing them with other instructors and sticking to the belief that if there was ever a moment in which the instructor felt lost by what I was presenting, the material either needed to be revamped or it needed to be excised completely. These “deleted scenes” were often difficult to part with; however, I believe that they helped make my lessons stronger and more comprehensible.

#### Future Goals

My immediate goals involve implementing this curriculum with a group of students. I will be working with a group of intermediate high-school students from

Afghanistan, Pakistan, and India in the summer of 2016. I will be most interested in checking to ensure that language and content are in balance. I also will weigh the goals of this curriculum against the needs, interests, and input of my students. I will use their feedback to make any necessary changes or adjustments.

Once I have presented the curriculum to students and made the necessary changes, I will make this curriculum available online. My goal is to create a series of YouTube videos demonstrating how to teach each topic within the curriculum. This will provide instructors with a preview of the learning activities contained within the unit, as well as primer on visual literacy and the best practices for teaching it. Due to copyright concerns, I will not make this curriculum publicly available for download, but will instead disseminate it to interested teachers who contact me. My hope is that instructors will use all, some, or parts of this curriculum in order to add new literacies into their classroom.

Lastly, I would like to present the results of this curriculum unit at a conference for second-language instructors, whether locally or abroad. Even after a year of research, I am still coming to terms with the thought of being able to speak on this topic to my colleagues with any level of expertise. My own trepidations aside, I believe that sharing this information publicly is a necessary part of the capstone process, as well as an important advancement in my own academic career.

#### Recommendations for Future Research

While movies provide excellent opportunities to teach media literacy, there are other media that would make for fascinating curriculum units as well. Both music and television are popular ways for English language learners to develop their literacy. Each

can be taught using a content-based model, and both offer opportunities for long-form, self-directed learning. Other potential media include YouTube videos and videogames, and more are emerging every day. One role of the language teacher in the 21<sup>st</sup> century classroom is to always be on the lookout for opportunities to teach new literacies using emerging mediums and tools.

On a larger scale, further research on visual literacy is necessary if it is to hold equal footing with other traditional language skills. A lack of extensive experimental research on visual literacy within foreign language acquisition as well as the inability to precisely define what constitutes a visually literate individual pose challenges for teachers as well as students, many of whom may struggle to understand why visual literacy is a skill that needs to be taught.

#### Reflection on Learning

My strongest impression after planning and preparing this curriculum unit is how difficult it is to condense all of the information available on film studies into cogent lesson plans. I often felt like a filmmaker myself, collecting raw information like spools of film and then mercilessly editing it, cutting it down, and trimming it into something presentable. Quite often I found myself excising material that I had spent hours working on, not because it was not practical or interesting, but because it was not essential. This difficulty was most pronounced during my research for the Literature Review in Chapter Two. One article would lead to another, which would lead to new keywords and entirely new topics, and suddenly what began as an article on authentic materials in the EFL classroom had, two hours later, become a journey down the rabbit hole of curriculum reform in China. Often, these journeys would yield extremely fascinating information,

but the relationship between the information and my topic was tangential at best. It was very difficult to concede that certain topics, while interesting and responsible for large chunks of lost time, were simply outside the scope of this project.

I also learned the importance of choosing a research topic that aligns with one's personal interests. One year ago, when I was selecting my topic, I could not have fathomed the amount of time and energy that I would be spending with this material. Given the variety of topics that can be studied in second language teaching and learning, I would recommend all researchers to choose something that deeply interests them on a personal or professional level. I am happy to say that, even after four hundred hours and many lost drafts, I am more interested in using film in the classroom than I was when I began this project.

I believe that this curriculum unit, along with the supplementary material I have created, fulfills my goal of providing instructors with a way to teach visual literacy using film in the EFL classroom. My hope is that this curriculum will become a resource for other instructors who are looking expand the definition of literacy in their classrooms.

## APPENDIX A

*The Language of Movies* Student Handbook

## The Language of Movies

### Daily Guide

#### Unit 1 : Introduction

#### Fill In The Blank

1. Is féidir leat léamh teanga seo? Tá sé \_\_\_\_\_.

A. Teanga na scannáin.

B. Mo thráchtas.

C. Tá sé Gaeilge.

D. Buille faoi thuairim is fear.

2. อันนี้? มันเป็น \_\_\_\_\_

A. ภาษาไทย

B. เดาที่ดีที่สุด

C. วิทยานิพนธ์ของฉัน

D. วันสุดท้าย



#### Mise-En-Scène

1.

2.

3.

4.

5.

**Homework #1**

Using your props, costumes, and setting. create **two** different movie ideas. Use different genre, story, and emotion. Be ready to share at the beginning of the next class.

**1.**

Story:

Setting:

Costume:

Genre:

Emotion:

**2.**

Story:

Setting:

Costume:

Genre:

Emotion:



**The Language of Movies**

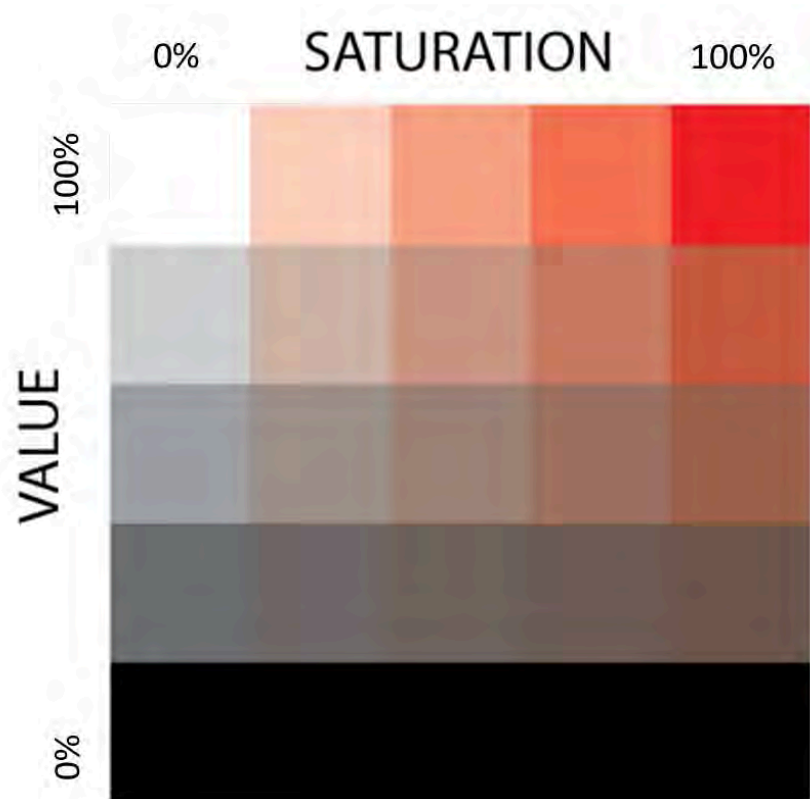
Daily Guide

Unit 2 : Color

Hue:

Saturation:

Value:



**Describing Images**

Use *Hue, Saturation, Value, Complementary Colors, and Emotion*.

Image	Hue	Saturation	Value	Complement	Emotion	Guess
Example						#

**Partner #1**

Image	Hue	Saturation	Value	Complement	Emotion	Guess
A.						#
B.						#
C.						#
D.						#

**Partner #2**

Image	Hue	Saturation	Value	Complement	Emotion	Guess
A.						#
B.						#
C.						#
D.						#

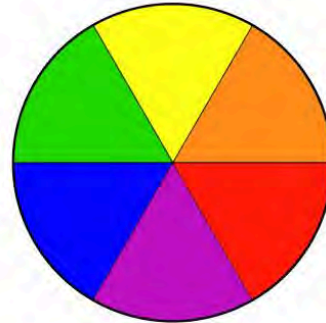
Results:

**Homework #2**

Find **two** objects from your life that match the emotion and color from your color wheel.



Healthy



1. Object:

Color:

Emotion:

Why was this color chosen for this object?

2. Object:

Color:

Emotion:

Why was this color chosen for this object?

**The Language of Movies**

Daily Guide

Unit 3 : Camera

**Perspective & Emotion**

A. The Pantheon – Rome, Italy

# 1:

# 2:

B. Niagara Falls – Canada/United States Border

# 1:

# 2:

C. The Taj Mahal – Agra, India

# 1:

# 2:

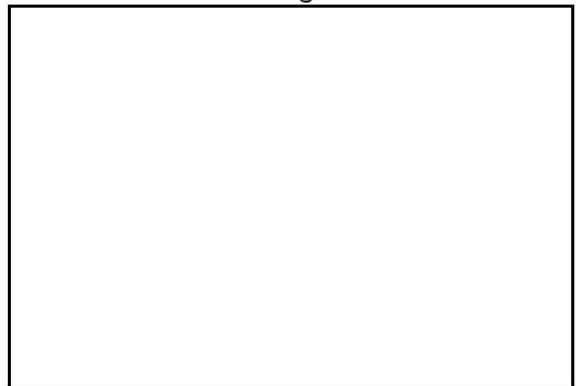
**Check for Understanding**

Draw the difference between a Shot and an Angle.

Shot



Angle



## Short Film Practice



Shot:

Angle:

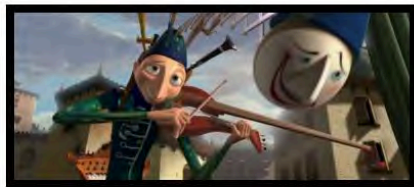
Effect:



Shot:

Angle:

Effect:



Shot:

Angle:

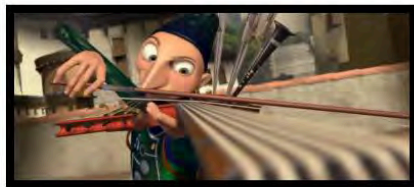
Effect:



Shot:

Angle:

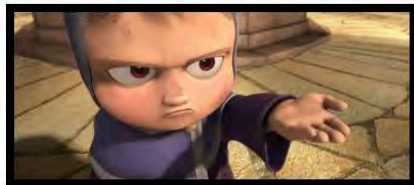
Effect:



Shot:

Angle:

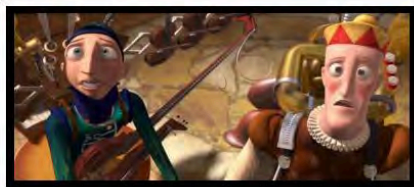
Effect:



Shot:

Angle:

Effect:



Shot:

Angle:

Effect:

**Homework #3**

Using your screenplay, create **three** shots using the techniques we have discussed.

A MAN is sleeping. He wakes up when he hears a noise.

MAN  
What's that noise?

It's an alien.



**Title:**

**Shot 1**

Shot:

Angle:

Why I Chose It:

**Shot 2**

Shot:

Angle:

Why I Chose It:

**Shot 3**

Shot:

Angle:

Why I Chose It:

**The Language of Movies**

Daily Guide

Unit 4 : Editing

**Opinion**

Why is editing important?

**Kuleshov Effect**

How do you feel about the man in the movie?

What is he thinking?

**Guess The Next Shot**

- A. Dr. Evil begins to cry.
- B. What business is it of yours where I'm from, friendo?
- C. *The Untouchables*

#### Homework #4

Using a screenplay, create an edit by matching the screenplay to the images.

1: NEO turns \_\_\_\_\_. 2: In front of him is a pile of spoons bent and twisted into knots \_\_\_\_\_. 3: NEO watches \_\_\_\_\_. 4: a SKINNY BOY with a shaved head holding a spoon which sways like a blade of grass \_\_\_\_\_. 5: The boy smiles and hands Neo the spoon which is now perfectly straight \_\_\_\_\_. 6: Neo takes the spoon and sits \_\_\_\_\_.

SKINNY BOY

7: Do not try to bend the spoon.  
That is impossible. Instead, only  
try to realize the truth \_\_\_\_\_.

NEO

8: What truth \_\_\_\_\_?

SKINNY BOY

9: That there is no spoon \_\_\_\_\_.

10: Neo stares at the spoon.

NEO

There is no spoon \_\_\_\_\_.

SKINNY BOY

11: Then you will see that it is not  
the spoon that bends. It is only  
yourself \_\_\_\_\_.

12: Neo hold the spoon up to his face \_\_\_\_\_. 13: The entire room is reflected inside the spoon and as Neo stares into it, it slowly begins to bend \_\_\_\_\_. 14: The Skinny Boy looks at Neo approvingly \_\_\_\_\_.

15: Suddenly, a hand touches his shoulder.

PRIESTESS

The Oracle will see you now \_\_\_\_\_.

16: Neo looks back at the spoon, now straight \_\_\_\_\_. 17: Skinny Boy smiles \_\_\_\_\_.



**The Language of Movies**

Daily Guide

Unit 5 : Sound

**Opinion**

Sound is half the move. True or false?

**Definition: Diegetic Sound**

1.

2.

3.

**Definition: Non-Diegetic Sound:**

1.

2.

**Listening Practice**

Diegetic	Non-Diegetic
#1.	
#2.	
#3.	

**Music, Genre, and Emotion**

#1.	Emotion?	#4.	Emotion?
	Genre?		Genre?
#2.	Emotion?	#5.	Emotion?
	Genre?		Genre?
#3.	Emotion?	#6.	Emotion?
	Genre?		Genre?

## APPENDIX B

*The Language of Movies* Teacher Handouts

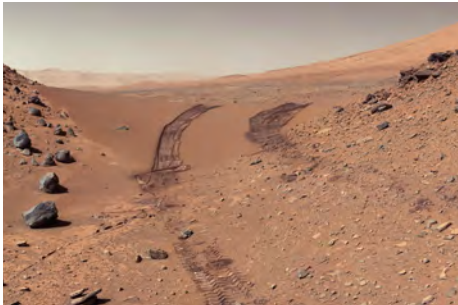
**The Language of Movies**

## Emotion Adjectives

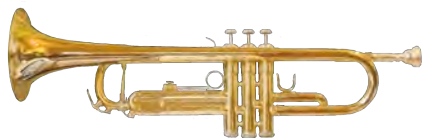
Afraid	Hopeful
Amused	Innocent
Anxious	Joyful
Balanced	Loving
Calm	Magical
Cheerful	Mysterious
Clean	Negative
Cold	Panicky
Confident	Passionate
Dangerous	Playful
Edgy	Powerful
Energetic	Relaxed
Empathetic	Sad
Euphoric	Safe
Exhausted	Spiritual
Frightened	Strong
Glamorous	Vibrant
Gloomy	Warm
Happy	Wise
Healthy	Youthful

## The Language of Movies

### Settings



**The Language of Movies**  
Props













**The Language of Movies**  
Costumes





The Language of Movies  
Genre Matching

Drama

Action

Horror

War

Musical

Animation

Science-Fiction

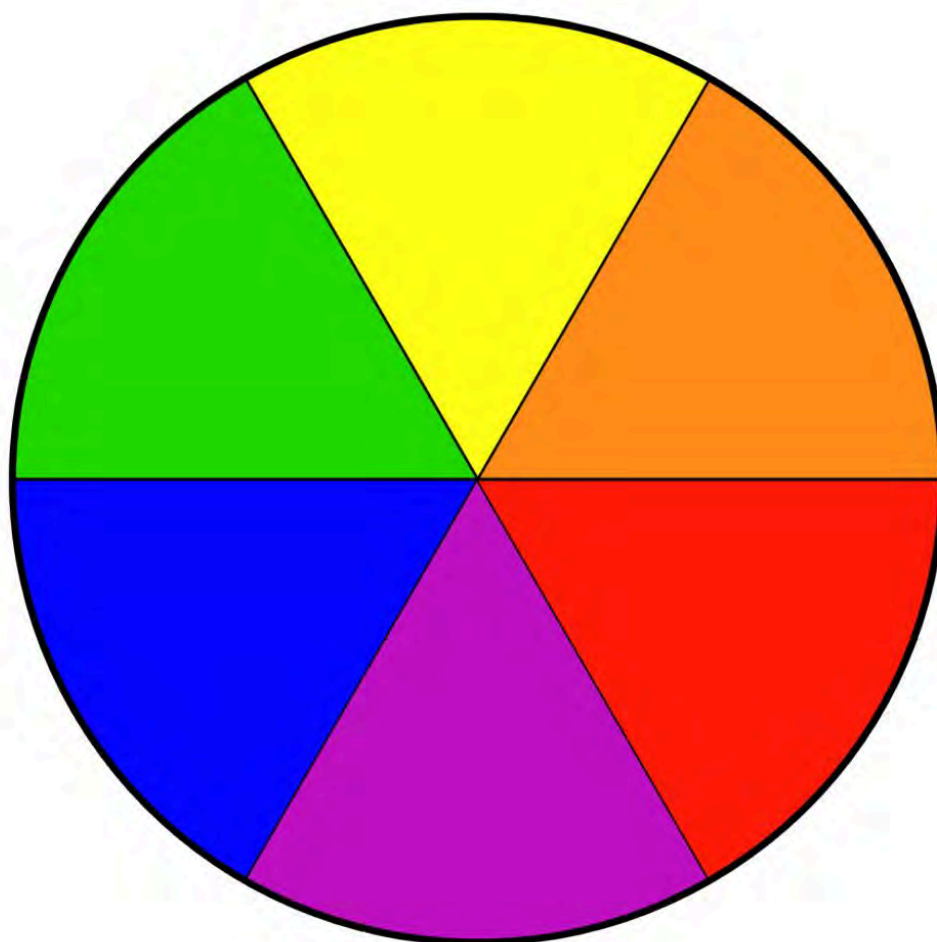
Romance

Western

Thriller



**The Language of Movies**  
Color Wheel



**The Language of Movies**  
Shots & Angles

Shots			
			
			
Angles			
			

## The Language of Movies

## Editing Practice – Star Wars: A New Hope



## The Language of Movies

### Script to Screen

1. A WOMAN is eating lunch. She sees a BEAUTIFUL MAN walking. It's love at first sight.

WOMAN  
Wow! He's beautiful.

2. A MAN and WOMAN are standing close. The man is leaving to go to war. The woman is crying.

MAN  
Don't worry. I'll be back soon.

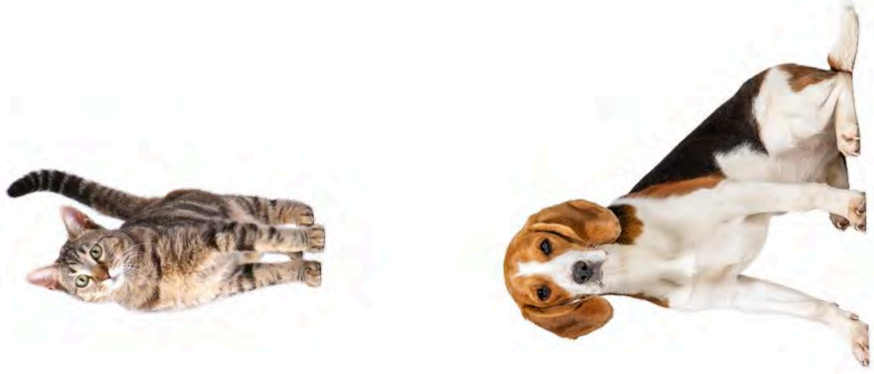
3. A WIFE finds a knife. She has just discovered her HUSBAND is a serial killer. The husband appears at the door.

HUSBAND  
Is everything okay, honey?

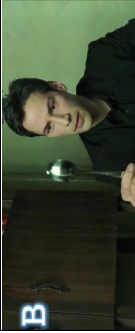
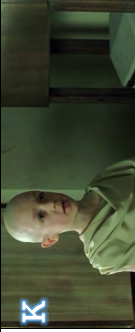


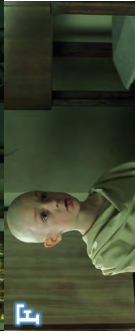











4. A WOMAN is at work. Her BOSS gives her some bad news.

BOSS  
I'm sorry, but you are fired.

**The Language of Movies**  
Character Cut-Outs





<b>B</b>		Shot: Angle:		<b>K</b>		Shot: Angle:	
<b>M</b>		Shot: Angle: Editing:		<b>P</b>		Shot: Angle:	
<b>F</b>		Shot: Angle:		<b>E</b>		Shot: Angle:	
<b>J</b>		Shot: Angle:		<b>D</b>		Shot: Angle:	
<b>Q</b>		Shot: Angle:		<b>C</b>		Shot: Angle:	
<b>L</b>		Shot: Angle:		<b>N</b>		Shot: Angle:	
<b>I</b>		Shot: Angle:		<b>G</b>		Shot: Angle:	
<b>H</b>		Shot: Angle:		<b>O</b>		Shot: Angle:	

## APPENDIX C

*The Language of Movies* Glossary

## GLOSSARY

**angle** The camera's position relative to a subject or object.

**bird's eye view** An exterior shot taken from a plane, crane, helicopter or any other very high position.

**camera** A device for recording images.

**canted angle** A view in which the frame is not level, causing objects in the scene to appear slanted out of an upright position.

**close-up shot** A shot in which the head of a person, or the entirety of a small object is shown.

**complementary colors** Two colors on opposite sides of the color wheel.

**costume** The clothes that characters wear.

**cut** The joining of two separate shots.

**dialogue** A conversation between characters.

**diegetic sound** Sound that comes from a source within the film's world.

**director** The individual considered responsible for the visualization of the screenplay.

**editing** The coordination of one shot with the next.

**extreme close-up shot** A shot that shows only a small portion or detail of a character's body (eyes, ears, mouth) or a tiny object.

**extreme long shot** A shot in which the scale of the object shown is very small.

**eye-level** A shot taken at the subject's eye level.

**genre** A style or category of art, music, or literature.

**high-angle** A shot taken from above the subject.

**hue** The color of something.

**Kuleshov effect** A mental phenomenon by which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation.

**lighting** The use of various light sources to illuminate a scene.



**long shot** A shot that shows a character in his or her entirety, filling most of the frame.

**low-angle** A shot taken from below the subject.

**match on action** A cut that combines two different shots of the same action together at the same moment in the movement.

**medium shot** A shot that shows a character from the waist up.

**mise-en-scène** Everything placed in front of the camera to be photographed.

**narration** Dialogue in which the speaker is not shown.

**non-diegetic sound** Sound that comes from outside the film's world.

**perspective** The way objects appear to the eye based on their position and distance.

**point-of-view shot (POV shot)** An editing technique that shows a subject or object's perspective.

**prop** Anything an actor uses or touches on the set.

**saturation** The intensity, or purity, of a color.

**scene** Action in a single location and continuous time.

**screenplay** The written work detailing story, setting, and dialogue. Also known as

**setting** An environment used for filming.

**shot** The camera's distance from a subject or object.

**shot/reverse shot** Switching back and forth between two characters so that each character's reaction can be seen.

**sound effects** A sound other than speech or music.

**source music** Music that is part of the fictional setting of the film.

**stills** Still pictures taken from a film.

**technique** A technical skill used to create a desired effect or result.

**value** The lightness or darkness of a color.

## REFERENCES

- Ausburn, L., and Ausburn, F. (1978). Visual literacy: Background, theory and practice. *PLET*, 15(4), 291-297.
- Avgerinou, M. (2009). Re-viewing visual literacy in the “Bain d’Images” era. *TechTrends*, 53(2), 28-34.
- Avgerinou, M., and Pettersson, R. (2011). Toward a cohesive theory of visual literacy. *Journal of Visual Literacy*, 30(2), 1-19.
- Baddock, B. (1996). *Using film in the English class*. Hemel Hempstead: Phoenix ELT.
- Baltova, I. (1999). Multisensory language teaching in a multidimensional curriculum: The use of authentic bimodal video in core French. *The Canadian Modern Language Review* 56(1), 31–48.
- Bamford, A. (2003). *The visual literacy white paper*. Uxbridge, UK: Report for Adobe Systems Incorporated.
- Bird, S. A., and Williams, J. N. (2002). The effect of bimodal input on implicit and explicit memory: An investigation into the benefits of within-language subtitling. *Applied Psycholinguistics* 23(4), 509– 533.
- Bordwell, D., and Thompson, K. (2010). *Film art: An introduction* (10<sup>th</sup> ed.). New York, NY: McGraw-Hill.
- Brinton, D., Snow, M. A., and Wesche, M. B. (2003). *Content-based second language instruction*. Ann Arbor: University of Michigan Press.
- British Film Institute Primary Education Working Group. (2003). *Look again! A teaching guide to using film and television with three-to-eleven-year olds*. London: British Film Institute.

- Brumberger, E. (2011). Visual literacy and the digital native: An examination of the millennial learner. *Journal of Visual Literacy*, 30(1), 19-46.
- Chapple, L., and Curtis, A. (2000). Content-based instruction in Hong Kong: Student responses to film. *System*, 28(3), 419-433.
- Charlebois, J. (2008). Developing critical consciousness through film. *TESL Canada Journal*, 26(1), 124-132.
- Chauvin, B.A. (2003). Visual or media literacy? *Journal of Visual Literacy*, 23(2), 119-128.
- Cheung, C. K. (1998). The use of popular culture in teaching civics education. *Unpublished INSTEP report*. The University of Hong Kong.
- Colapinto, J. (2007). The interpreter: Has a remote Amazonian tribe upended our understanding of language?. *The New Yorker*, April 16, 120-137.
- Cortazzi, M. and L. Jin. (1999). Cultural mirrors: Materials and methods in the EFL classroom. In E. Hinkel (Ed.), *Culture in second language teaching and learning* (p. 196 - 219). Cambridge: Cambridge University Press.
- Cummins, J. (1996). *Negotiating identities: Education for empowerment in a diverse society*. Los Angeles: California Association for Bilingual Education.
- Debes, J. (1968). Some foundations of visual literacy. *Audio Visual Instruction*, 13, 961-964.
- Dueñas, M. (2004). The whats, whys, hows, and whos of content-based instruction in second/foreign language education. *International Journal of English Studies*, 4(1), 73-96.

- Eken, A. (2002). The third eye. *Journal of Adolescent and Adult Literacy*, 46(8), 220-299.
- Eken, A. (2003). *You've Got Mail*: A film workshop. *ELT Journal*, 57(1), 51-59.
- Eskey, D. (1997). Syllabus design in content-based instruction. In M.A. Snow and D. Brixton (Eds.), *The content-based classroom* (pp. 132-141). White Plains, NY: Longman.
- Farrell, T. (2013). *Measuring visual literacy ability in graduate level pre-service teachers* (Doctoral dissertation). Retrieved from Theses, Dissertations, Professional Papers. Paper 4130.
- Foster, H. M. (1979). *The new literacy: The language of film and television*. Urbana, IL: National Council of Teachers of English.
- Fransecky, R. B., and Debes, J. L. (1972). *Visual literacy: A way to learn – a way to teach*. Washington, D.C.: Association for Educational Communications and Technology.
- Gibson, M. (2012). Integrating higher-order thinking skills into the L2 classroom. In Breeze, R., Jiménez Berrio, F., Llamas Saíz, C., Martínez Pasamar, C., and Taberner Sala, C. (Eds.), *Teaching approaches to CLIL* (pp. 127-138). Pamplona: Servicio de Publicaciones de la Universidad de Navarra.
- Gillet, J. W., and Temple, C. (1990). *Understanding reading problems* (3<sup>rd</sup> ed.). Glenview, IL: Scott Foresman.
- Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language Teaching*, 40(2), 97-118.

- Glen, B. (2012). Cognitive theories of motion picture editing. In Bahloul, M., and Graham, C. (Eds.), *Lights! Camera! Action and the brain: The use of film in education* (pp. 14-32). Newcastle: Cambridge Scholars Publishing.
- Grabe, W. (2009). *Reading in a second language: Moving from theory to practice*. Cambridge: Cambridge University Press.
- Guariento, W., and Morley, J. (2001). Text and task authenticity in the EFL classroom. *ELT Journal*, 55(4), 347-353.
- Hattwig, D., Burgess, J., Bussert, K., and Medaille, A. (2011). ACRL Visual Literacy Competency Standards for Higher Education. Chicago: American Library Association.
- Higgins, S. (2007). *Harnessing the Technicolor rainbow: Color design in the 1930s*. Austin: University of Texas Press.
- Hobbs, R. (1994). Pedagogical issues in U.S. media education. In S. Deetz (Ed.) *Communication Yearbook 17*. Newbury Park: Sage Publications (pp. 453 -466).
- Hobbs, R. (1998). Literacy for the information age. In J. Flood, S. Brice Heath, and D. Lapp (Eds.) *Handbook of research on teaching literacy through the communicative and visual arts* (pp. 7-14). New York: Macmillan Library.
- Huang, H. C., and Eskey, D. E. (2000). The effects of closed-captioned television on the listening comprehension of intermediate English as a second language (ESL) students. *Journal of Educational Technology Systems*, 28(1), 75-96.
- Hyo-won, L. (2014, November 20). Scalpers appear as 'Interstellar' becomes phenomenon in South Korea. *The Hollywood Reporter*. Retrieved from

- <http://www.hollywoodreporter.com/news/scalpers-appear-as-interstellar-becomes-751021>
- I-Cheng, W., Pei-Jui, T., Tzu-Pu, W., Hsing, W., Kuo-shu, H. and Chung, S. (2011). The effects of aural authentic materials on the motivation of language learners: A process-oriented conceptualization. *The Journal of Human Resource and Adult Learning*, 7(2), 86-95.
- Jakes, D. (2007). Web 2.0 and the new visual literacy. *Technology and Learning*, 27(9), 21.
- Jukes, I., and Dosaj, A. (2005). Understanding Digital Kids (DKs): Teaching & learning in the new digital landscape. *The InfoSavvy Group*.
- Kaiser, M. (2009). "Teaching With Film Clips." *Teaching Language and Culture with Film*. University of California, Berkeley, 15-18 June 2009. Presentation.
- Kalmus, N. (1935). Color consciousness. *Journal of Society of Motion Picture Engineers*, August, 1935, 139-147.
- Kasper, L. F. (1997). The impact of content-based instructional programs on the academic progress of ESL students. *English for Specific Purposes*, 16(4), 309-320.
- Kasper, L. F. (1998). *Interdisciplinary English*. New York: McGraw.
- Kasper, L. F. (1999). *Content-based college ESL instruction*. London: Routledge.
- Kasper, L. F. (2000). The imagery of rhetoric: Film and academic writing in the discipline-based ESL course. *Teaching English in the Two Year College*, 28(1), 52-59.

- Kasper, L. F., and Singer, R. (1997). Reading, language acquisition, and film strategies. *Post Script*, 16(2), 5-17.
- Klahn, N. (1997). Teaching for communicative and cultural and cultural competence: Spanish through contemporary Mexican topics. In S.B. Stryker and B.L. Leaver (Eds.) *Content-based instruction in foreign language education* (pp. 202-218). Washington D.C.: Georgetown University Press.
- Knee, A. (2001). Feature films in language teaching: possibilities and practical problems. In G. Brauer (Ed.) *Pedagogy of Language Learning in Higher Education: An introduction*. London: Able Publishing.
- Kothari, B., Takeda, J., Joshi, A., and Pandey, A. (2002). Same language subtitling: A butterfly for literacy? *International Journal of Lifelong Education*, 21(1), 55–66.
- Krashen, S. (1982). *Principles and practices in second language acquisition*. New York: Pergamon Press.
- Leaver, B. L., and Stryker, S. B. (1989). Content-based instruction for foreign language classrooms. *Foreign Language Annals*, 22(3), 269-275.
- Lee, W. (2009). Making English lessons engaging through video materials supported with advanced organizers and prediction. *TESL Reporter*, 42(2), 57-74.
- Lin, L. Y. (2002). *The effects of feature films upon learners' motivation, listening comprehension performance and speaking skills: The learner-centered approach*. Taipei: Crane Publishing Company.
- MacDonald, G., and MacDonald, A. (1991). Variations on a Theme: Film and ESL. *Paper presented at the 25th Annual Meeting of the International Association of Teachers of English as a Foreign Language* (New York, NY).

- Mallinger, M., and Rossy, G. (2003). Film as a lens for teaching culture: Balancing concepts, ambiguity, and paradox. *Journal of Management Education*, 27(1), 608-624.
- Markham, P. (1999). Captioned videotapes and second-language listening word recognition. *Foreign Language Annals*, 32(3), 321-328.
- Markham, P., Peter, L. A., and McCarthy, T. J. (2001). The effects of native language vs. target language captions on foreign language students' DVD video comprehension. *Foreign Language Annals*, 34(5), 439-445.
- Marzano, R., Pickering, D., and Pollock, J. (2001). *Classroom instruction that works: Research-based strategies for increasing student achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Messaris, P. (1998). Visual aspects of media literacy. *Journal of Communication*, 48(1), 70-80.
- Messaris, P. (2012). Visual “literacy” in the digital age. *Review of Communication*. 12(2), 101-117.
- Meyrowitz, J. (1985). *No sense of place: The impact of electronic media on social behavior*. New York: Oxford University Press.
- Mills, J. (2003). The tools to re-imagine my world: A paper on cineliteracy for high school and primary teachers. *Australian Screen Education Online*, 33, 72.
- Monaco, J. (1981). *How to read a film: The art, technology, language, history and theory of film and media*. London, U.K.: Oxford University Press.



- Moriarty, P. and Kennedy, D. (2005). Tertiary teaching and learning: no easy technical fixes. In Shaw, G. (Ed), *Teaching and learning: Dealing with diversity* (pp. 157-166). Darwin, NT: Charles Darwin University Press.
- Murphey, T. (1997). Content-based instruction in an EFL setting: issues and strategies. In Snow, M.A., Brinton, D.M. (Eds.), *The content-based classroom* (pp. 117 - 130). White Plains, NY: Longman.
- National Council of Teachers of English (2013). NCTE/IRA Standards of English Language Arts. *NCTE (National Council of Teachers of English)*. [www.ncte.org](http://www.ncte.org).
- Oblinger, D. (2003). Boomers, Gen-Xers, and Millennials: Understanding the new student. *EDUCAUSE Review*, July/August, 37-47.
- Oring, S. (2000). A call for visual literacy. *School Arts*. April, 58-59.
- Otte, J. (2006). Real language to real people: a descriptive and exploratory case study of the outcomes of aural authentic texts on the listening comprehension of adult ESL students enrolled in an advanced ESL listening course. *Dissertation Abstracts International*, 218B.
- Paivio, A. (1971). *Imagery and the verbal process*. New York: Holt, Rinehart, & Winston.
- Pally, M. (2000). *Sustained content teaching in academic ESL/EFL: A practical approach*. Boston, MA: Houghton Mifflin.
- Parera, P., and Delgado, M. (2015). An approach to integration: The integration of language and content to promote L2 learner autonomy at the college level. *GIST Education and Learning Research Journal*, 1(10), 92-112.

- Peacock, M. (1997). The effect of authentic materials on the motivation of EFL learners. *ELT Journal*, 51(2), 144-156.
- Prensky, M. (2001). Digital natives, digital immigrants. *On the Horizon* 9(5), 1-6.
- Price, K. (1983). Close-captioned TV: An untapped resource. *MATESOL Newsletter*, 12(1), 1-8.
- Reimann, A. (2009). A critical analysis of cultural content in EFL materials. *Utsunomiya University Journal of the Faculty of International Studies*, 28(8), 85-101.
- Richard, J. C. (2001). *Curriculum development in language teaching*. Cambridge: Cambridge University Press.
- Roblyer, M. D. and Bennett, E.K. (2001). The fifth literacy: research to support a mandate for technology-based visual literacy in pre-service teacher education. *Journal of Computing in Teacher Education*, 17(2), 8-15.
- Roell, C. (2010). Intercultural training with films. *English Teaching Forum*, 2(1), 2-15.
- Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. New York, NY: Teachers College Press.
- Share, J., Tolls, J., and Thoman, E. (2005). *Five key questions that can change the world: Classroom activities for media literacy*. Malibu, CA: Center for Media Literacy.
- Sharma, A. (2009). *Moving image education in Wales: The impact of Ffilmschool 2*. Cardiff: Film Agency for Wales.
- Shea, D. (1995). Whole movies and engaged response in the Japanese university ESL classroom. In C.P. Casanave and J.D. Simons (Eds.), *Pedagogical perspectives on using films in foreign language classes* (pp. 7-22). Retrieved from <http://eric.ed.gov/?id=ED423689>

- Sherman, J. (2003). *Using authentic video in the language classroom*. Cambridge: Cambridge University Press.
- Sinclair, B. (1999). Wrestling with a jelly: The evaluation of learner autonomy. In B. Morrison (Ed.), *Experiments and evaluation in self-access language learning* (pp. 95-109). Hong Kong: Hong Kong Association for Self-Access Learning and Development.
- Singer, M. (1990). *Psychology of language: An introduction to sentence and discourse processing*. Hillsdale, NJ: Erlbaum.
- Slavin, R. (1995). *Cooperative learning*. (2nd ed.) Boston, MA: Allyn and Bacon.
- Sless, D. (1984). Visual literacy: A failed opportunity. *Educational Communication and Technology Journal*, 32(4), 224-228.
- Smith, G. (2003). *Film structure and the emotion system*. Cambridge, UK: Cambridge University Press.
- Snow, M. A., Met, M., and Genesee, F. (1989). A conceptual framework for the integration of language and content in second/foreign language instruction. *TESOL Quarterly*, 23(2), 37-53.
- South, J. B., Gabbitas, B., and Merrill, P. F. (2008). Designing video narratives to contextualize content for ESL learners: A design process case study. *Interactive Learning Environments*, 16(3), 231-243.
- Stempleski, S., and Tomalin, B. (1990). *Video in action: Recipes for using video in language teaching*. New York: Prentice-Hall.
- Stempleski, S., and Tomalin, B. (2001). *Resource books for teachers: film*. Oxford: Oxford University Press.

- Stewart, S. M. (2006). Film English: Using films to teach English. *Electronic Journal of English Education*, 24(1), 1-17.
- Stoller, F. (1988). Films and Videotapes in the ESL/EFL Classroom. 22nd Annual TESOL Convention. 8-13 March 1988. Presentation.
- Stoller, F., and Grabe, W. (1997). A Six-T's approach to content-based instruction. In Snow, M.A., and Brinton, D. M. (Eds.). *The content-based classroom: Perspectives on integrating language and content*. (pp. 78-94). New York: Longman.
- Swan, M. (2006). Chunks in the classroom: Let's not go overboard. *Teacher Trainer* 20(3), 5-6.
- Tan, E. S. (2013). *Emotion and the structure of narrative film: Film as an emotion machine*. New York: Routledge.
- Thanajaro, M. (2000). *Using authentic materials to develop listening comprehension in the English as a foreign language classroom* (Unpublished doctoral dissertation). Virginia Polytechnic Institute and State University, Blacksburg, Virginia.
- Tognozzi, E. (2010). Teaching and evaluating language and culture through film. *Italica*, 87(1), 69-91.
- Tohline, M. [Max Tohline] (2014, February 6). *What does the editor do?* [Video file]. Retrieved from <https://vimeo.com/86043132>
- Tschirner, E. (2001). Language acquisition in the classroom: The role of digital video. *Computer Assisted Language Learning* 14(3), 305–319.
- United Nations Educational, Scientific and Cultural Organization (UNESCO). (2011). “Emerging Markets and the Digitalization of the Film Industry .”

- Retrieved from <http://www.uis.unesco.org/culture/Documents/IP14-2013-cinema-survey-analysis-en.pdf>
- Vanderplank, R. (2010). Déjà vu? A decade of research on language laboratories, television and video in language learning. *Language Teaching*, 43(1), 1-37.
- Voller, P., and Widdows, S. (1993). Feature films as text: A framework for classroom use. *ELT Journal*, 47(4), 342-353.
- Widdowson, H. (2003). *Defining issues in English language teaching*. Oxford: Oxford University Press.
- Williams, M. (1988). Language taught for meetings and language used in meetings: Is there anything in common? *Applied Linguistics*, 9(1), 45-58.
- Wood, D. (1992). JALT video SIG close up. *The Language Teacher*, 14(11), 3-4.
- Wood, D. (1999). Aspects of video movie English teaching. *Journal of Chikushi Jogakuin University*, 50(11), 93-104.
- Wood, D. (2006). Visual literacy and cineliteracy: An overview of Messaris and Gianetti. *Journal of Chikushi Jogakuen University and Junior College*, 1, 15-29.
- Wray, A. (2000). Formulaic sequences in second language teaching: Principle and practice. *Applied Linguistics*, 21(4), 463-489.
- Yang, C. (2009). Theme-based teaching in an English course for primary ESL students in Hong Kong. *Electronic Journal of Foreign Language Teaching*, 6(2), 161-176.
- Yu, F. (2009). *Learning English through films: a case study of a Hong Kong class* (Doctoral dissertation). Retrieved from The HKU Scholars Hub.
- Zelanski, P., and Fisher, M.P. (2006). *Color* (5<sup>th</sup> ed.). Upper Sadle River: Prentice Hall.

## FILMS REFERENCED

- Auralnauts (2014, September 10). *Star wars minus Williams – the throne room*. [Video File]. Retrieved from <https://www.youtube.com/watch?v=Tj-GZJhfBmI>
- Abrams, J. J., Lindelof, D. (Producers) & Abrams, J. J. (Director). 2009. *Star trek* [Motion Picture]. United States: Paramount Pictures.
- Anderson, W., Rudin, S., Rales, S., Dawson, J. (Producers) & Anderson, W. (Director). 2014. *The grand Budapest hotel* [Motion Picture]. United States: Fox Searchlight Pictures.
- Apatow, J., Mendel, B., Townsend, C. (Producers) & Feig, P. (Director). 2011. *Bridesmaids* [Motion Picture]. United States: Universal Pictures.
- Arad, A., Feige, K. (Producers) & Favreau, J. (Director). 2008. *Iron man* [Motion Picture]. United States: Paramount Pictures.
- Aronson, L., Tenenbaum, S., Walson, E. (Producers) & Allen, W. (Director). 2013. *Blue Jasmine* [Motion Picture]. United States: Sony Pictures Classics.
- Beatty, W. (Producer & Director). 1990. *Dick Tracy* [Motion Picture]. United States: Buena Vista Pictures.
- Beatty, W. (Producer) & Penn, A. (Director). 1967. *Bonnie and Clyde* [Motion Picture]. United States: Warner Bros.-Seven Arts.
- Bender, L. (Producer) & Tarantino, Q. (Director). 1994. *Pulp fiction* [Motion Picture]. United States: Miramax Films.
- Bender, L. (Producer) & Tarantino, Q. (Director). 2003. *Kill Bill* [Motion Picture]. United States: Miramax Films.

- Bender, L. (Producer) & Tarantino, Q. (Director). 2009. *Inglourious basterds* [Motion Picture]. United States: The Weinstein Company.
- Benson, T. (Producer) & Markle, F. (Director). 1964. *Telescope: A talk with Hitchcock* [Motion Picture]. Canada: Canadian Broadcast Corporation.
- Berg, B. M., Caplan, T., Lawrence, R., Rudin, S., Schroeder, A. (Producers) & Heckerling, A. (Director). 1996. *Clueless* [Motion Picture]. United States: Paramount Pictures.
- Berger, A., Yerxa, R., Gale, D., Samples, K. (Producers) & Payne, A. (Director). 1999. *Election* [Motion Picture]. United States: Paramount Pictures.
- Bevan, T., Simmons, R. (Producers) & Fears, S. (Director). 2000. *High fidelity* [Motion Picture]. United States: Buena Vista Pictures.
- Bischoff, S. (Producer) & Curtiz, M. (Director). 1938. *Angels with dirty faces* [Motion Picture]. United States: Warner Bros. Pictures.
- Blatty, W. P. (Producer) & Friedkin, W. (Director). 1973. *The exorcist* [Motion Picture]. United States: Warner Bros. Pictures.
- Blenkin, J., Cunningham, C., Walsh, F. (Producers) & Jackson, P. (Producer & Director). 2005. *King kong* [Motion Picture]. United States: Universal Pictures.
- Blenkin, J., Lyons, J. S., McLeod, E., Moore, D., Myers, M. (Producers) & Roach, J. (Director). 2002. *Austin Powers in goldmember* [Motion Picture]. United States: New Line Cinema.
- Blenkin, J., McLeod, E., Moore, D., Myers, M., Polstein, C. R. (Producers) & Roach, J. (Director). 1997. *Austin Powers: International man of mystery* [Motion Picture]. United States: New Line Cinema.

- Blum, J., Estabrook, H., Litvak, M., Lancaster, D. (Producers) & Chazelle, D. (Director).  
2014. *Whiplash* [Motion Picture]. United States: Sony Pictures Classics.
- Blum, J., Schneider, S., Peli, O. (Producers) & Wan, J. (Director). 2010. *Insidious*  
[Motion Picture]. United States: FilmDistrict.
- Boal, G., Bigelow, K., Ellison, M. (Producers) & Bigelow, K. (Director). 2012. *Zero dark  
thirty* [Motion Picture]. United States: Annapurna Pictures.
- Bowen, M., Godfrey, W., Kavanaugh, R. (Producers) & Hallström, L. (Director). 2010.  
*Dear John* [Motion Picture]. United States: Screen Gems.
- Brockmann, H., Duplat, F., Samples, K. (Producers) & Anderson, P. T. (Director). 1996.  
*Hard eight* [Motion Picture]. United States: The Samuel Goldwyn Company.
- Brown, M., Luhrmann, B., Baron, F. (Producers) & Luhrmann, B. (Director). 2001.  
*Moulin rouge!* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Bruckheimer, J. (Producer) & Verbinski, G. (Director). 2006. *Pirates of the Caribbean:  
Dead man's chest* [Motion Picture]. United States: Walt Disney Pictures.
- Cameron, J., Landau, J. (Producers) & Cameron, J. (Director). 1997. *Titanic* [Motion  
Picture]. United States: 20<sup>th</sup> Century Fox.
- Canning, I., Sherman, E. (Producers) & McQueen, S. (Director). 2011. *Shame* [Motion  
Picture]. United Kingdom: Fox Searchlight Pictures.
- Carrol, G., Giler, D., Hill, W. (Producers) & Fincher, D. (Director). 1992. *Alien 3*  
[Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Carrol, G., Giler, D., Hill, W. (Producers) & Scott, R. (Director). 1979. *Alien* [Motion  
Picture]. United States: 20<sup>th</sup> Century Fox.



- Cavallo, R., Ruffalo, J., Fagnoli, S. (Producers) & Magnoli, A. (Director). 1984. *Purple rain* [Motion Picture]. United States: Warner Bros. Pictures.
- CD Projekt Red. (2015). *The witcher 3: Wild hunt* [Video Game]. Poland: CD Projekt.
- Chartoff, R., Winkler, I. (Producers) & Avildsen, J. G. (Director). 1976. *Rocky* [Motion Picture]. United States: United Artists.
- Coats, P. (Producer) & Cook, B., Bancroft, T. (Directors). 1998. *Mulan* [Motion Picture]. United States: Walt Disney Pictures.
- Coblenz, W. (Producer) & Pakula, A. J. (Director). 1976. *All the president's men* [Motion Picture]. United States: Warner Bros. Pictures.
- Coen, E. (Producer) & Coen, J. (Director). 1987. *Raising Arizona* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Coen, E. (Producer) & Coen, J. (Director). 1998. *The big Lebowski* [Motion Picture]. United States: Gramercy Pictures.
- Coen, E., Coen, J., Rudin, S. (Producers) & Coen, E., Coen, J. (Directors). 2010. *True grit* [Motion Picture]. United States: Paramount Pictures.
- Coppola, F. F. (Producer & Director). 1979. *Apocalypse now* [Motion Picture]. United States: United Artists.
- Coppola, F. F., Costanzo, J., Hanley, C., Halsted, D. (Producers) & Coppola, S. (Director). 1999. *The virgin suicides* [Motion Picture]. United States: Paramount Classics.
- Cruise, T., Wagner, P. (Producers) & De Palma, B. (Director). 1996. *Mission: Impossible* [Motion Picture]. United States: Paramount Pictures.

- Cuarón, A., Heyman, D. (Producers) & Cuarón, A. (Director). 2013. *Gravity* [Motion Picture]. United States: Warner Bros. Pictures.
- Deeley, M. (Producer) & Scott, R. (Director). 1982. *Blade runner* [Motion Picture]. United States: Warner Bros. Pictures.
- DeMille, C. B. (Producer & Director). 1956. *The ten commandments* [Motion Picture]. United States: Paramount Pictures.
- DeRosa-Grund, T., Safran, P., Cowan, R. (Producers) & Wan, J. (Director). 2013. *The conjuring* [Motion Picture]. United States: Warner Bros. Pictures.
- DeVito, D., Shamberg, M., Sher, S., Dahl, L. (Producers) & DeVito, D. (Director). 1996. *Matilda* [Motion Picture]. United States: TriStar Pictures.
- Devlin, D. (Producer) & Emmerich, R. (Director). 1996. *Independence day* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Disney, W. (Producer) & Geronimi, C., Luske, H., Jackson, W. (Directors). 1950. *Cinderella*. [Motion Picture]. United States: Walt Disney Productions.
- Dupont, R. (Producer) & Clark, B. (Producer & Director). 1983. *A Christmas story* [Motion Picture]. United States: Metro-Goldwyn-Mayer.
- Eastwood, C., Lorenz, R., Lazar, A., Cooper, B., Morgan, P. (Producers) & Eastwood, C. (Director). 2014. *American sniper* [Motion Picture]. United States: Warner Bros. Pictures.
- Ellison, M., Jonze, S., Landay, V. (Producers) & Jonze, S. (Director). 2013. *Her* [Motion Picture]. United States: Warner Bros. Pictures.
- Engelman, B. (Producer) & Russel, C. (Director). 1994. *The mask* [Motion Picture]. United States: New Line Productions.

Feige, K. (Producer) & Whedon, J. (Director). 2012. *The avengers* [Motion Picture].

United States: Walt Disney Studios.

Finerman, W., Tisch, S., Starkey, S. (Producers) & Zemeckis, R. (Director). 1994.

*Forrest Gump* [Motion Picture]. United States: Paramount Pictures.

Finnell, M. (Producer) & Dante, J. (Director). 1984. *Gremlins* [Motion Picture]. United

States: Warner Bros. Pictures.

Folsey Jr., G., Wachs, R. D. (Producers) & Landis, J. (Director). 1988. *Coming to*

*America* [Motion Picture]. United States: Paramount Pictures.

Foster, D., Turman, L. (Producers) & Carpenter, J. (Director). 1982. *The thing* [Motion

Picture]. United States: Universal Pictures.

Franco, L. J. (Producer) & Carpenter, J. (Director). 1986. *Big trouble in little China*

[Motion Picture]. United States: 20<sup>th</sup> Century Fox.

Freed, A. (Producer) & Kelly, G., Donen, S. (Directors). 1952. *Singin' in the rain*

[Motion Picture]. United States: Metro-Goldwyn-Mayer.

Freeman, J. (Producer) & Parks, G. (Director). 1971. *Shaft* [Motion Picture]. United

States: Metro-Goldwyn-Mayer.

Gibgot, J., Grant, G., Levin, C., Maguire, T., Prisant, S., Shafer, D., Weaver, M.

(Producers) & Shankman, A. (Director). 2012. *Rock of ages* [Motion Picture].

United States: Warner Bros. Pictures.

Gitter, E., Park, N., Platt, M. (Producers) & Wright, E. (Producer & Director). 2010. *Scott*

*Pilgrim vs. the world* [Motion Picture]. United States: Universal Pictures.

Grimaldi, A. (Producer) & Leone, S. (Director). 1965. *For a few dollars more* [Motion

Picture]. Italy: United Artists.

- Guggenheim, R., Arnold, B. (Producers) & Lasseter, J. (Director). 1995. *Toy story* [Motion Picture]. United States: Walt Disney Pictures.
- Hahn, D. (Producer) & Allers, R., Minkoff, R. (Directors). 1994. *The lion king* [Motion Picture]. United States: Walt Disney Pictures.
- Hahn, D. (Producer) & Trousdale, G., Wise, K. (Directors). 1991. *Beauty and the beast* [Motion Picture]. United States: Walt Disney Pictures.
- Hanks, T., Goetzman, G., Sendak, M., Carls, J., Landay, V. (Producers) & Jonze, S. (Director). 2009. *Where the wild things are* [Motion Picture]. United States: Warner Bros. Pictures.
- Hanks, T., Rapke, J., Starkey, S. (Producers) & Zemeckis, R. (Producer & Director). 2000. *Cast Away* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Heyman, D., Barron, D. (Producers) & Yates, D. (Director). 2007. *Harry Potter and the order of the phoenix* [Motion Picture]. United Kingdom: Warner Bros. Pictures.
- Hitchcock, A. (Producer & Director). 1954. *Dial m for murder* [Motion Picture]. United States: Warner Bros. Pictures.
- Hitchcock, A. (Producer & Director). 1958. *Vertigo* [Motion Picture]. United States: Paramount Pictures.
- Hitchcock, A. (Producer & Director). 1959. *North by northwest* [Motion Picture]. United States: Metro-Goldwyn-Mayer.
- Hitchcock, A. (Producer & Director). 1960. *Psycho* [Motion Picture]. United States: Paramount Pictures.
- Hitchcock, A. (Producer & Director). 1954. *Rear window* [Motion Picture]. United States: Paramount Pictures.

- Hughes, J., Jacobson, T. (Producers) & Hughes, J. (Director). 1986. *Ferris Bueller's day off* [Motion Picture]. United States: Paramount Pictures.
- Iwanyk, B., Luckinbill, T., Luckinbill, T., McDonnell, E., Smith, M. (Producers) & Villeneuve, D. (Director). 2015. *Sicario* [Motion Picture]. United States: Lionsgate.
- Jacobs, A. P. (Producer) & Schaffner, F. J. (Director). 1968. *Planet of the apes* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Jurrow, M., Shepherd, R. (Producers) & Edwards, B. (Director). 1961. *Breakfast at Tiffany's* [Motion Picture]. United States: Paramount Pictures.
- Kennedy, K., Molen, G. R. (Producers) & Spielberg, S. (Director). 1993. *Jurassic park* [Motion Picture]. United States: Universal Pictures.
- Kenworthy, D., Bevan, T., Fellner, E., Hayward, D., Chasin, L. (Producers) & Curtis, R. (Director). 2003. *Love, actually* [Motion Picture]. United Kingdom: Universal Pictures.
- Kinberg, S., Shearmur, A., Barron, D. (Producers) & Branagh, K. (Director). 2015. *Cinderella*. [Motion Picture]. United States: Walt Disney Pictures.
- Konrad, C. (Producer) & Mangold, J. (Director). 2007. *3:10 to Yuma* [Motion Picture]. United States: Lionsgate.
- Kopelson, A., Carlyle, P. (Producers) & Fincher, D. (Director). 1995. *Seven* [Motion Picture]. United States: New Line Cinema.
- Kubrick, S. (Producer & Director). 1975. *Barry Lyndon* [Motion Picture]. United States: Warner Bros. Pictures.

- Kubrick, S. (Producer & Director). 1980. *The shining* [Motion Picture]. United States: Warner Bros. Pictures.
- Kubrick, S. (Producer & Director). 1999. *Eyes wide shut* [Motion Picture]. United States: Warner Bros. Pictures.
- Kurtz, G. (Producer) & Kershner, I. (Director). 1980. *The empire strikes back* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Kurtz, G. (Producer) & Lucas, G. (Director). 1977. *Star wars* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Kushner, D. (Producer) & Lisberger, S. (Director). 1982. *Tron* [Motion Picture]. United States: Walt Disney Productions.
- Lee, S. (Producer & Director). 1989. *Do the right thing* [Motion picture]. United States: Universal Pictures.
- Levin, I.H., Smith, B.S. (Producers) & Friedkin, W. (Director). 1985. *To live and die in L.A.* [Motion Picture]. United States: MGM/United Artists Entertainment.
- Linson, A. (Producer) & De Palma, B. (Director). 1987. *The untouchables* [Motion Picture]. United States: Paramount Pictures.
- Lowe, G. (Producer) & Leigh, M. (Director). 2014. *Mr. Turner* [Motion Picture]. United Kingdom: Entertainment One.
- Marshall, F. (Producer) & Spielberg, S. (Director). 1981. *Raiders of the lost ark* [Motion Picture]. United States: Paramount Pictures.
- Marshall, F., Crowley, P. (Producers) & Trevorrow, C. (Director). 2015. *Jurassic world* [Motion Picture]. United States: Universal Pictures.

Marshall, F., Kennedy, K., Mendel, B. (Producers) & Shyamalan, M. N. (Director). 1999.

*The sixth sense* [Motion Picture]. United States: Buena Vista Pictures.

Marvin, N. (Producer) & Darabont, F. (Director). 1994. *The Shawshank redemption*

[Motion Picture]. United States: Columbia Pictures.

McCarthy, F. (Producer) & Schaffner, F. J. (Director). 1970. *Patton* [Motion Picture].

United States: 20<sup>th</sup> Century Fox.

Mendel, B., Mercer, S. (Producers) & Shyamalan, M. N. (Producer & Director). 2000.

*Unbreakable* [Motion Picture]. United States: Buena Vista Pictures.

Mendel, B., Schiff, P. (Producers) & Anderson, W. (Director). 1998. *Rushmore* [Motion

Picture]. United States: Buena Vista Pictures.

Milchan, A., Golin, S., Iñárritu, A. G., Parent, M., Redmon, K., Skotchdopole, J. W.

(Producers) & Iñárritu, A. G. (Director). 2015. *The revenant* [Motion Picture].

United States: 20<sup>th</sup> Century Fox.

Mitchell, D., Miller, G., Voeten, P. J. (Producers) & Miller, G. (Director). 2015. *Mad*

*max: Fury road* [Motion Picture]. Australia: Warner Bros. Pictures.

Monash, P. (Producer) & De Palma, B. (Director). 1976. *Carrie* [Motion Picture]. United

States: United Artists.

Morsella, F., Cicogna, B. (Producers) & Leone, S. (Director). 1968. *Once upon a time in*

*the west* [Motion Picture]. Italy: Paramount Pictures.

Musker, J., Ashman, H. (Producers) & Clements, R., Musker, J. (Directors). 1989. *The*

*little mermaid* [Motion Picture]. United States: Walt Disney Pictures.

Nunnari, G., Canton, M., Kavanaugh, R. (Producers) & Singh, T. (Director). 2011.

*Immortals* [Motion Picture]. United States: Relativity Media.

- O'Neill, M. (Producer), & Wood, R. (Director). 2013. *The grammar of happiness* [Motion Picture]. United States: Essential Media & Entertainment.
- Osborne, B. M., Walsh, F. (Producers) & Jackson, P. (Producer & Director). 2002. *The lord of the rings: The two towers* [Motion Picture]. United States: New Line Cinema.
- Packer, W., Clay, L. (Producers) & Miller, S. (Director). 2014. *No good deed* [Motion Picture]. United States: Screen Gems.
- Poland, D. [DP/30: The Oral History of Hollywood]. (2013, January 9). *DP/30: Zero dark thirty below the line – editors, sound design, production design* [Video File]. Retrieved from <https://www.youtube.com/watch?v=RerobNwcJAg>
- Pressman, E. R., Hanley, C., Solomon, C. H. (Producers) & Harron, M. (Director). 2000. *American psycho* [Motion Picture]. United States: Lions Gate Films.
- Reid, C. (Producer) & Hawks, H. (Producer & Director). 1938. *Bringing up baby* [Motion Picture]. United States: RKO Radio Pictures.
- Rivera, J. (Producer) & Docter, P. (Director). 2009. *Up* [Motion Picture]. United States: Walt Disney Pictures.
- Rivera, J. (Producer) & Docter, P. (Director). 2015. *Inside out* [Motion Picture]. United States: Walt Disney Pictures.
- Rogen, S., Goldberg, E., Weaver, J. (Producers) & Rogen, S., Goldberg, E. (Directors). 2014. *The interview* [Motion Picture]. United States: Columbia Pictures.
- Ross, G., Kilik, J., Degus, R. J., Soderbergh, S. (Producers) & Ross, G. (Director). 1998. *Pleasantville* [Motion Picture]. United States: New Line Cinema.



- Roth, J. (Producer) & Stromberg, R. (Director). 2014. *Maleficent* [Motion Picture].  
United States: Walt Disney Pictures.
- Roven, C. (Producer) & Gilliam, T. (Director). 1995. *12 monkeys* [Motion Picture].  
United States: Universal Pictures.
- Rudin, S., Brunetti, D., De Luca, M., Chaffin, C. (Producers) & Fincher, D. (Director).  
2010. *The social network* [Motion Picture]. United States: Columbia Pictures.
- Rudin, S., Coen, E., Coen, J. (Producers) & Coen, E., Coen, J. (Directors). 2007. *No country for old men* [Motion Picture]. United States: Paramount Vintage.
- Rudin, S., Niccol, A., Feldman, E. S., Schroeder, A. (Producers) & Weir, P. (Director).  
1998. *The Truman show* [Motion Picture]. United States: Paramount Pictures.
- Scheinman, A. (Producer) & Reiner, R. (Producer & Director). 1987. *The princess bride*  
[Motion Picture]. United States: 20<sup>th</sup> Century Fox.
- Schneider, B., Schneider, H. (Producers) & Malick, T. (Director). 1978. *Days of heaven*  
[Motion Picture]. United States: Paramount Pictures.
- Scott, R., Grazer, B. (Producers) & Scott, R. (Director). 2007. *American gangster*  
[Motion Picture]. United States: Universal Pictures.
- Shurer, O. (Producer) & Jimenez, A., Andrews, M. (Directors). 2006. *One man band*  
[Motion Picture]. United States: Pixar.
- Silver, J. (Producer) & The Wachowski Brothers (Directors). 1999. *The matrix* [Motion  
Picture]. United States: Warner Bros. Pictures.
- Silver, J., Downey, S., Kosove, A., Johnson, B., Washington, D. (Producers) & The  
Hughes Brothers (Directors). 2010. *The book of Eli* [Motion Picture]. United  
States: Warner Bros. Pictures.

- Silver, J., Hill, G. (Producers) & The Wachowski Brothers (Producers & Directors).  
2008. *Speed racer* [Motion Picture]. United States: Warner Bros. Pictures.
- Stigwood, R. (Producer) & Badham, J. (Director). 1977. *Saturday night fever* [Motion Picture]. United States: Paramount Pictures.
- Stigwood, R., Carr, A. (Producers) & Kleiser, R. (Director). 1978. *Grease* [Motion Picture]. United States: Paramount Pictures.
- Thomas, E., Roven, C. (Producers) & Nolan, C. (Producer & Director). 2008. *The dark knight* [Motion Picture]. United States: Warner Bros. Pictures.
- Thorpe, D. (Foley Artist) in *Jurassic park – special features* [Video File]. Retrieved from <https://www.youtube.com/watch?v=Dp7aJ6zoLXY>
- Trumbull, D. (Producer & Director). 1983. *Brainstorm* [Motion Picture]. United States: Metro-Goldwyn-Mayer.
- Utt, K., Saxon, E., Bozman, R. (Producers) & Demme, J. (Director). 1991. *The silence of the lambs* [Motion Picture]. United States: Orion Pictures.
- Walker-McBay, A. (Producer) & Linklater, R. (Director). 1995. *Before sunrise* [Motion Picture]. United States: Columbia Pictures.
- Walker, J. (Producer) & Bird, B. (Director). 2004. *The incredibles* [Motion Picture]. United States: Walt Disney Pictures.
- Wanger, W. (Producer) & Ford, J. (Director). 1939. *Stagecoach* [Motion Picture]. United States: United Artists.
- Watson, E., Milchan, A., Smith, I. (Producers) & Aronofsky, D. (Director). 2006. *The fountain* [Motion Picture]. United States: Warner Bros. Pictures.

Watson, E., West, P. (Producers) & Aronofsky, D. (Director). 2000. *Requiem for a dream* [Motion Picture]. United States: Artisan Entertainment.

Welles, O. (Producer & Director). 1941. *Citizen Kane* [Motion Picture]. United States: RKO Radio Pictures.

Winkler, I., Chartoff, R. (Producers) & Scorsese, M. (Director). 1980. *Raging bull* [Motion Picture]. United States: United Artists.

Wise, R. (Producer & Director). 1965. *The sound of music* [Motion Picture]. United States: 20<sup>th</sup> Century Fox.

Wise, R. (Producer) & Wise, R., Robbins, J. (Directors). 1961. *West side story* [Motion Picture]. United States: United Artists.

Zanuck, R. D., Brown, D. (Producers) & Spielberg, S. (Director). 1975. *Jaws* [Motion Picture]. United States: Universal Pictures.

Zugsmith, A. (Producer) & Welles, O. (Director). 1958. *Touch of evil* [Motion Picture]. United States: Universal-International.