DIPLOMARBEIT

Titel der Diplomarbeit

„Making Film Education Matter.
Film Education as an Integrating Principle in German and Austrian EFLT"

Verfasserin

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angestrebter akademischer Grad

Magistra der Philosophie (Mag.phil.).

Wien, Mai 2013

We are now seeing a revolution in access to moving image media that is comparable to the post-Gutenberg revolution in access to the written word.

Cary Bazalgette

Former head of education at the British Film Institute (BFI).

in *Impacts of Moving Image Education* 4

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Introduction

Since the emergence of the media education movement in the 1980s, the significance of understanding film as a "shared and vital global language" (BFI: Moving Images Guide 4) has been widely acknowledged. Educators today are aware that film literacy/moving image media literacy, which is the ability to "understand[ing] the language of moving images, and to some extent master[ing] the language of moving images in creative digital production" (Burn and Reid 316) constitutes a major element of a contemporary definition of literacy. Already in 1999, the sociopolitical relevance of teaching about the moving image was outlined in the influential document *Making Movies Matter* by the British Film Institute (BFI):

> The education, information and entertainment industries are becoming ever more dependent upon the communicative power of the moving image, whether delivered through cinemas, broadcast, video or online. The existence of an informed citizenry- essential to the democratic process- is increasingly sustained through the moving image media. This unique and vital language must surely, therefore, become part of basic literacy at the start of the third millennium (6).

Although the cultural impact of film art and film as a medium of communication is nowadays widely recognized in pedagogical publications, and numerous initiatives have been launched to promote further integrating film into education, the explicit acceptance of film education into national curricula is still work in progress in most European countries. Köhler in this respect complains that film education in European education is commonly considered a minor "appendix" of a small number of school subjects (Schulische Filmerziehung). Indeed, a recently conducted survey of film literacy in 32 European member states, launched by the European Commission within the frame of its MEDIA-program, confirms this marginal role of film education in European formal education: Only in three member states, teaching of the moving image is anchored as an independent subject in the core curriculum (e.g. in France, the UK and Sweden).Whereas in most other countries, it is part of an integrating principle media education, which is predominantly addressed only within the context of first language education, art and history (Burn und Reid 318). In a review of the study, Andrew Burn of the University of London's Institute of Education, and Mark Reid, Head of Education at the BFI (British Film Institute), summarizes the status quo of film education in Europe as follows:

Europe has a long tradition of moving image education. The abiding motivation for this is the film cultures of Europe, and a longstanding desire in many countries to make this heritage accessible to children and young people. As with other art-forms, such as literature, music and art, this desire is to some extent manifested in school curricula, in the work of independent agencies, in institutes which are custodians of national archives, and in a variety of voluntary organisations. In addition, the film industry itself has supported educational work, motivated often by the desire to develop future audiences. However, despite the best of intentions, it is fair to say that film education has always struggled to establish itself in school curricula. While the 'traditional' arts, especially music, art and literature, have commonly been established as core elements of national curricula, film (and media more generally). have typically been either absent or marginal. (315)

One consequence of the minor role of film in educational frameworks and national curricula is that only few models for its systematical inclusion into subject areas apart from those mentioned above exist.

In English foreign language teaching in Germany and Austria, the use of film as a tool for teaching the traditional four language skills (listening, speaking, reading and writing) with the help of mainly non-authentic video material has a long tradition. However, didactic and methodological frameworks for teaching *about* film in its own right are still in the process of being developed, and it has not yet become integrated into teacher training. In relation to little didactic research devoted to film education in Germany, Kepser therefore identified an urgent need for a "comprehensive didactics of film, which goes further into questions of teaching and learning about film, independent from academic film studies"[1] (Fächer der schulischen Filmbildung 32). Since then, only one comprehensive, competence-based model for the curricular implementation of film education into English language teaching at secondary schools has been brought forward (see Henseler, Möller and Surkamp, Filme im Englischunterricht).

The aim of this thesis is to explore the potentials and limitations of realizing film education in English foreign language teaching in German and Austrian formal secondary education. To limit the scope of my investigations, I will concentrate on two major, closely interrelated levels of integrating film education, namely firstly on related didactics and teaching practices, and secondly on the acceptance of film education into national curricula and education policies.

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[1] Own translation. Original quote: „übergreifende Filmdidaktik, die unabhängig von der Filmwissenschaft, Fragen des filmbezogenen Lehrens und Lernens nachgeht"

I will consult various relevant didactic publications, national curricula and policy statements, and surveys from the websites of selected initiatives and authorities, including the European Commission, national educational ministries, and non-official national and international institutions, which aim at promoting film literacy. Specific emphasis will be put on the findings of the British Film Institute, which has a traditionally important function in research into the scope, objectives and outcomes of film education. Accordingly, the thesis consists of three major parts:

Part one offers a coherent definition of film education, which will serve as a basis for further investigations. As a first step, the role and status of film education in European education will be reviewed. Secondly, the notion of 'film literacy', which is a basic component of film education, will be discussed in more detail, and therefore will be contrasted to other existing forms of 'literacy' (e.g. 'cineliteracy', 'moving image literacy'). Finally, critical arguments which challenge a competence-based definition of film education/film literacy, and instead argue for a more encompassing understanding of contemporary literacy, are presented.

The second, major part of the thesis explores the didactic and methodological dimension of teaching film in the foreign language classroom. It particularly focuses on one hand on the theoretical foundations of film education in FLT, and on the other on the fusion of the objectives of communicative language teaching with those of film education. The next chapters will then elaborate on the didactic and pedagogical basics of teaching film in the foreign language classroom. Firstly, the relevance and potentials of learning with film will be addressed, as well as the didactic and methodological principles of teaching about film. Moreover, I will elaborate on competence-based frameworks for teaching about film in EFLT, including a description of the competences and forms of literacies involved in film education, and a model of learning progress.

The second section of part two will then analyze actual teaching practices. This section starts out with discussing models of 'film language', which is a frequently reoccurring theme when it comes to the expected outcomes of film education. The relevance of an inclusive film semiotic model as a basis for successfully teaching about film as a cultural practice will be pointed out; furthermore, two models of film language that are referred to in didactic literature will be introduced. Having defined the scope and significance of these models for language teaching, as well as

relevant categories of film analysis, practical aspects of teaching about film will be discussed. Questions of film selection, film presentation in class and the various types of tasks for the foreign language classroom will thereby be central.

In the final part of the thesis, the curricular embedding of film education in German and Austrian curricula is analyzed and evaluated. As mentioned before, film education is currently only a marginal element in most foreign language curricula, but its role has become increasingly significant during the last decades. Therefore, the activities of initiatives which support further implementation will be a second central concern within this section. Moreover, specific attention will initially be paid to the efforts undertaken by the British Film Institute and curricular developments in the UK after the publication of the *Making Movies Matter* report in 1999. A comparison between different strategies towards integrating film into the curriculum (as an independent subject in the UK and as an integrating principle in Germany and Austria) will allow to draw further conclusions about the effectiveness of each approach.

1. What is Film Education? Approaching a Definition

Since the advent of the media education movement in the 1960s, film education has become an increasingly independent section of media education. The following paragraphs will not explicitly outline the development of film education/film literacy in Europe in the last five decades, but concentrate on a selection of initiatives and studies which have particularly shaped today's definition(s) of film literacy/film education and its role in the European educational landscape.

More specifically, the initial section of this first section will clarify the interrelationship between film education and media education, and relate the concept of 'film literacy' to those of 'cineliteracy', 'moving image media literacy' and 'media literacy for audiovisual works'.

After reviewing recent attempts to create a simpler and more encompassing definition of contemporary film education, I will finally create a working definition of film education and film literacy. It must, however, at this point be acknowledged that film education and its expected outcomes/competences are concepts in constant flux, their meaning and contents being highly dependent on cultural factors, such as the changing definition of literacy per se, or of what film actually is. Consequently, this definition of film education should rather be considered as a summary of the essence of momentary trends and practices.

1.1. The Role of Film Education in European Secondary Schools

The roots of film education are to be found in the media education movement that started in the 1960s and promoted the study of mass media, especially of film, television, radio, newspapers and magazines, and its integration into school curricula. (Stafford) A major objective of media education policies was to "foster a wider literacy which incorporates broad cultural experience, aesthetic appreciation, critical understanding and creative production" (Burn and Reid 316).

The aims of media education are thus partly identical to those of film education. A considerable amount of research dedicated to the specific functions and mechanisms

of film, and not at least the rise of new moving image technologies, have however contributed to a more refined definition of film education and its expected outcomes.

A major step towards creating a comprehensive definition of media literacy, which also constitutes a starting point for a coherent definition of film literacy, was the creation of the *European Charter for Media Literacy* in 2005 and the so-called '3Cs'-model of media literacy. Furthermore, the European Commission's MEDIA-program has considerably advanced research into media education and film education.

1.1.1. Creating a Common Basis: The Charter for Media Literacy

The *European Charter for Media Literacy* was drawn up by the UK Film Council's *Media Literacy Task Force* in order to "raise the profile of media literacy as a highly significant portfolio of creative and critical skills, knowledge and understanding" (BFI 1). Moreover, the document contributed to create "greater clarity and wider consensus in Europe on media literacy and media education" (Universidad Autonoma de Barcelona; 12). The charter thus formulates definitions and priorities of media education agreed on by experts not only from the UK but from all over Europe. Accordingly, media education aims at enhancing media literacy, which is the ability to

- Use media technologies effectively to access, store, retrieve and share content to meet their individual and community needs and interests;
- Gain access to, and make informed choices about, a wide range of media forms and content from different cultural and institutional sources;
- Understand how and why media content is produced;
- Analyse critically the techniques, languages and conventions used by the media, and the messages they convey;
- Use media creatively to express and communicate ideas, information and opinions;
- Identify, and avoid or challenge, media content and services that may be unsolicited, offensive or harmful;
- Make effective use of media in the exercise of their democratic rights and civic responsibilities.

(ML Charter)

In other words, media literacy defines students' ability to access, analyze, and evaluate texts produced by all kinds of media. These goals are neatly summarized in the '3Cs' of media literacy, which stand for the cultural, the critical and the creative

skills acquired in the process of media education. These '3Cs' also form the basis for contemporary definitions of film literacy: In direct reference to the expected outcomes of media education, the Scottish online-platform *Moving Image Education* for example states that enhancing moving image media literacy means to involve learners in "analysing moving image texts, creating them, exploring, appreciating and sharing them, and being discerning about them" (Moving Image Education).

Although the '3Cs' of media literacy are frequently referred to in the context of film literacy, it has been recognized that this model cannot completely capture all aspects of film literacy or moving image media literacy. In 2012, the members of a seminar held at the BFI (British Film Institute) therefore outlined a more differentiating '8Cs' model, which takes into consideration "Cultural Critical Creative but also Context and Connectivity, Collaboration, Careers and Curiosity" (Re-/Defining Film Education 10). *Context* refers to the contexts of film production and distribution, *connectivity* to the ability of "sharing, watching and commenting on each other's film productions" (ibid.), and *collaboration* to the collaborative efforts involved in analyzing and producing moving image texts (ibid.). The notion *careers* was proposed to highlight the professional opportunities available to film literate persons, and *curiosity*, eventually, describes one of the film industry's major interest, namely to create a "culture of curiosity" (13) and thus future audiences. The '8Cs' model however needs to be considered a rough, preliminary draft which is an attempt to respond to ongoing debates on the identity and the scope of contemporary film education.

1.1.2. A New Focus on Film Literacy: The MEDIA-program

The status quo of film literacy in European education is currently explored in more detail within the frame of the MEDIA-program of the EC launched in 2007. The recommendations produced by the EC and research activities carried out as part of the MEDIA-program especially reflect the growing economic significance of media education, and of the EC's preferred term for film literacy, namely 'media literacy for audiovisual works'.

The MEDIA-program 2007-2013 was founded with the explicit aim of helping the European film and audiovisual industries to finance the development and promotion of their products and train future professionals. It is managed by the European Commission Directorate – General for Education and Culture (DG EAC) and the Education, Audiovisual & Culture Executive Agency (EACEA Unit P8). Furthermore, it is the fourth in a row of similar programs launched since 1991 (EACEA Website).

The Program consists of two strands, which are *MEDIA Mundus*, a program that supports international partnerships of filmmakers, and *MEDIA Literacy*, which intends to increase people's ability to critically access, produce and enjoy media (MEDIA Program Website). The EC justifies this division on the grounds that "The full exploitation of the economic and cultural potential of the European audiovisual sector depends also on the integration of the European audiovisual heritage within the educational and cultural policy framework of the Member States" (MEDIA Program Website). Since 2007, a number of studies and recommendations specifically interesting for the study of media and film education have been produced as part of the MEDIA program.

For example, the 2007 study "Current trends and approaches to media literacy in Europe" investigated practices in implementing media literacy in various European countries and identified some key obstacles that stood in the way of successful realization of media literacy in Europe. According to the survey, one main barrier was the "lack of shared vision, lack of European visibility of national, regional and local initiatives, lack of European networks and of co-ordination between stakeholders" (EC Recommendation 2009 3).

A resulting communication from the Commission to the European Parliament and Council from December 2007 firstly specified the three fields of media literacy: *online content, commercial communications* and *audiovisual works*. Secondly, it made suggestions on how media literacy could effectively be integrated in the curriculum. In respect to audiovisual works, the document emphasizes the need to develop greater awareness of European film heritage and of supporting creative filmmaking skills (A European Approach to Media Literacy).

In the same year, the study "Current trends and approaches to media literacy in Europe" was conducted in collaboration with the *Universidad Autonoma de*

Barcelona, providing an account of media literacy practices in 27 EU and EEA member States, including Austria and Germany (MEDIA Program Website).

In 2009, the EC moreover brought forward recommendations "on media literacy in the digital environment for a more competitive audiovisual and content industry and an inclusive knowledge society", directed at the member states and the media industry. Therein, the EC essentially advised state authorities to work together with the media industry to develop further initiatives that inform about and provide access to film heritage, as well as to conduct further research into the dimensions and progress stages of media literacy. Additionally, the member states were encouraged to examine the role of media literacy in schools in all member states, and its inclusion in the mandatory curriculum (EC Recommendation 2009 5-6).

One of the most recent activities within the frame of the MEDIA program was the creation of an expert group in 2011, which aims at advancing debates on the role of media literacy and consists of members from all EU states and EFTA countries (MEDIA Program Website). In 2014, the 6 year program, *Creative Europe* will furthermore be launched, which will primarily focus on boosting the European film industry. The creative industry is thereby apparently attributed a life-saving role in times of economic crisis and increasing unemployment rate:

> Europe needs to invest more in its cultural and creative sector because it significantly contributes to economic growth, employment, innovation and social cohesion. Creative Europe will safeguard and promote cultural and linguistic diversity and strengthen the competitiveness of the cultural and creative sectors. (Creative Europe in a Nutshell 2)

As a preparation for *Creative Europe*, an EU-wide study of film literacy, the results of which have already been mentioned before, was initiated in 2011 in partnership with the British Film Institute (BFI). Its most significant outcomes will be summarized in the following section.

1.1.3. Study on Film Literacy in Europe (2011-2012).

Next to investigating models of curricular implementation of film education, the European Commission's study on film literacy in 32 European countries examined the prioritized aims and purposes of film education, its providers and recipients and the different strategies of funding, assessing and evaluation film education in formal and informal educational sectors (Burn und Reid, Screening Literacy 318).

In the study's call for tender, one of the most recent definitions of film literacy was brought forward by the European Commission. Accordingly, film literacy is "[t]he level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects" (EC, Call for Tender 2011 3). This initial definition was partly revised by Burn & Reid in order to include the ability to express oneself in the mode of moving image media, which was not mentioned in the original version (revision in bold). Film literacy thus stands for

> The level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects; **and the ability to manipulate its language and technical resources in creative moving image production**. (Burn und Reid, Screening Literacy 317)

Next to acknowledging the existence of numerous kinds of film education initiatives and networks in most European states, the study also draws attention to the still existing problems of film education.

In relation to the aims and purposes of film education in the member states, the screening for instance reaffirmed one of the main problems of film education on a practical level, namely that teaching film language and filmmaking skills, as well as the critical and analytical reading of film texts is dominating, whereas only low priority is given to teaching about the contexts of film production and distribution, the (international and national) film industry, enjoying films, or social/civic education (Burn und Reid 318). This tendency to concentrate on the medium-specific details of the art form film, or what is more exactly described as the 'aesthetics' of audio-visual media, has been already been recognized before. Surkamp for example observed developments in film didactics which led to a strong emphasis on teaching the

"specific manners of filmic representation"[2] (Zur Bedeutung filmästhetischer Kompetenzen 85), and the resulting disregard for film content, personal viewing experience and the cultural and historical aspects of film.

Next to this different weighting of teaching priorities, the study showed that only few countries have nationwide teacher training programs (e.g. Poland, the UK, Hungary and Finland), and four have optional in-service programs (France, Iceland, Malta, Austria). Summarizing the general impression gained from the study, Burn and Reid point out: "As with media education more generally, the issue is with the lack of film education and provision in initial teacher education, the patchiness of in-service provision to follow it up, and the more serious lack of systematic training for educators in the informal sector." (Screening Literacy 320).

As to the curricular embedding of film education, only in 7 out of 32 European countries, film education occurs as a discrete subject in the core curriculum, and only France has a nationally coordinated program of film education for young people after school. Apart from these few exceptions, film education is commonly realized within the frame of an integrating principle media education, which means that it is incorporated into various subjects across all age levels, primarily into first language education, history and art (e.g. in Germany, Austria, and Switzerland). A second frequently applied model of locating film education in the mandatory curriculum is to make it an optional subject or an optional part of media education (Burn and Reid 319-320). Thus, the association of film literacy with traditional models of literacy and mother tongue education is the most common way of embedding film education in the curriculum, as it is the case with media literacy.

Briefly spoken, this European survey provides evidence for already well-known facts about film education in European schools. When comparing the previously outlined problems to the obstacles that the integration of media literacy meets as described by Piette, one can identify striking similarities: Both areas fight with a marginal position in teacher training and curricula, and a general uncertainty among educators about what teaching *about* a medium exactly means in contrast to teaching *with* a medium (Piette 115).

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[2] Own translation. Original quote: „spezifische(n) Darstellungsverfahren von Filmen"

1.2. Film Literacy: Definition and Limitations

The term 'film literacy' as an essential part of film education, and as a sub-category of media literacy, currently shares its place with a number of other literacies, e.g. 'digital literacy', 'visual literacy', 'moving image media literacy', or the European Commission's preferred term 'media literacy for audiovisual works'. Particularly confusing about this fact is that some of these literacies evidently share features with film literacy, or are even used synonymously to refer to the same concepts. Especially 'film literacy', 'cineliteracy', 'moving image media literacy' and 'media literacy for audiovisual works' are sometimes hardly distinguishable from each other.

The emergence of this multitude of synchronically used 'literacies' is mainly due to technological progresses, and has caused various debates on how literacy actually can be defined in the 21st century.

In order to understand the exact conceptual differences between these various terms and the contexts they are predominantly used in, it is firstly necessary to briefly review the activities of the British Film Institute, with a special focus on its 1999 *Making Movies Matter* report. To grasp the conceptual limitations of film literacy, contemporary debates on creating a more encompassing modal definition of literacy, which would render discussions about the exact scope of each sub-literacy redundant, will furthermore be reviewed in more detail.

1.2.1. Film Literacy in the *Making Movies Matter* Report

In the last two decades, the British Film Institute (BFI), funded by the UK government, has been particularly active in investigating the meaning and purposes of film education. The BFI is one of the leading organizations in research on film education in Europe, which is due to the singularity of its structure: The London-based institution joins the activities of several bodies which in most other European countries are run separately. More specifically, it includes the BFI National Film and Television Archive, the National Film Theatre in London and the BFI National Library

(Bazalgette/Brooke 79).In 2011 it was assigned the task of becoming a distributor of national lottery funds for film (BFI, New Horizons 2).

In 1998, the UK Department for Culture, Media and Sport (DCMS), assigned the BFI with the task of creating a UK-wide film education strategy. The over-all goal was to especially promote young people's 'cineliteracy', because in the previously published report *A Bigger Picture (1998),* the UK population's cineliteracy had been assessed rather negatively. *A Bigger Picture* had defined 'cineliteracy' as a "greater awareness of the sheer variety of films on offer, and deeper appreciation of the richness of different types of cinematic experience, [which] would encourage more people to enjoy to the full this major element of culture" (par. 6.7.). One year later, the BFI's *Film Education Working Group* published the report *Making Movies Matter*, which contained 22 proposals for the promotion of cineliteracy and the curricular recognition of film education. These proposals, among others, suggested making film education an explicitly important aspect of media education, specifying the aims of moving image education generally as well as for relevant subject areas such as history and modern foreign languages, and facilitating wider and better provision of moving image texts. Moreover, the necessity of additional teacher training and moving image research was highlighted, as well as the implementation of evaluative tools (Film Education Working Group 3-4).

Of particular relevance for future references was the definition of film literacy created by the working group. Accordingly, film literacy involves:

- *Analytical competence:* The ability to understand and describe the formal elements of film language and an awareness of the constructedness of narrative and character. By analyzing film texts, students use their knowledge on film codes and film grammar to understand and interpret the construction of characters and narrative.
- *Contextual competence:* This competence refers to developing an understanding of the social, economic and historical contexts in which films are produced and consumed, and an "awareness of film as an industrial product reaching mass audiences." (31). Contextual categories are the knowledge of production contexts, e.g. of the film industries, of audiences, and the social impact of film.

- *Canonical competence:* Many educators felt that a cineliterate person needs to be familiar with a number of great works of cinema, that is to say a canonical list of film "classics". Such knowledge would help to widen "the narrow range of films available both to students and the general viewer (too much US product, too few opportunities to see independent or world cinema)" (31). The authors emphasize, however, that research showed that respondents were ambiguous on the idea of teaching canonical works.
- *Production competence:* Like analytical competence, production skills are considered essential for building cineliteracy. Productive skills are furthermore assumed to enhance the understanding and enjoyment film texts. (31)

These competences of film education are still relevant for contemporary defintions of film education, although it has been acknowledged that due to technological advances during the last 13 years, "new competencies might now need to be included" (Film: 21st Century Literacy Strategy 4). The '8Cs' model presented in the previous chapter was the most recent attempt to broaden the range of competences described in the *Making Movies Matter* document.

1.2.2. Film Literacy and its "Fellow" Literacies

Apart from offering a description of the skills involved in being a cineliterate person, the document also drew attention to the fact that some educators felt that the established term 'cineliteracy' was putting too much stress on cinema. Instead, it was suggested to use the term 'moving image media literacy' (32). Similarly, it was proposed to broaden the concept of film education by instead referring to 'moving image education' (MIE), because the latter more apparently includes all forms of moving image media such as television, music videos, computer games, advertising, TV and digital platforms (Re-/Defining Film Education 8). Both terms, 'MIE' and 'moving image media literacy' are today primarily used in an UK context, by organizations such as the BFI or *Scottish Screen* (Bazalgette, Impacts 6). The European Commission, on the other hand, uses 'film literacy' mainly in the context of

supporting the film industry (e.g. in regard of the MEDIA-program), while it prefers 'media literacy for audiovisual works' when relating to a broader range of information technologies.

The differences made in the usage of the various terms that signify the ability to read, write and produce moving image texts reflects a deep-routed ambiguity about what film actually is. In most publications, film literacy usually refers to all kinds of film genres and fictional and non-fictional formats such as feature films, short films, animation, documentaries, movie trailers, TV shows etc. On the other hand, the traditionally strong focus on showing full-length feature films in or outside school, and on dealing with literary adaptations in didactic literature, indeed justifies claims to find a modern substitute that accounts for the broad range of moving image media available.

Furthermore, insecurities about terminology also indicate that educators seem to be specifically unsure about where to place digital technologies. The members of the 2012 *Re-/Defining Film Education*-conference for example wondered: "Young people today are cutting film together on their BlackBerrys with it's [sic!] own language - is this film? Is it the new film, and so should it be called 'moving image studies' because they are mobile phone films?" (Film: 21st Century Literacy Strategy 11). In this context, Reid points out that the distinctive rules of film/the moving image apply to all forms of moving image texts, "[r]egardless of whether it comes to us as television, or in the cinema, or on a mobile phone" (Reframing Literacy - A Film Pitch 19). Mark Reid of the BFI is moreover a strong proponent of the *21st Century Literacy* movement, which advocates a new approach towards literacy that would facilitate the understanding of what films - or moving image texts actually - are.

1.2.3. The 21st Century Literacy Debate: Re-Defining (Film). Literacy

Media education in European education is currently used as an umbrella term for numerous kinds of literacies (e.g. visual, digital, or film literacy), some of which struggle to be explicitly recognized and realized in competence-based curricula, especially in subjects other than first language education, art education, and history.

According to critics of the contemporary literacy model with all its "add-on" (Reid 19) literacies, difficulties in cross curricular integration could, however, be eliminated by introducing a more comprehensive and contemporary model of literacy. Accordingly, a more encompassing definition of literacy would allow moving image texts to gain significance, instead of being considered one of numerous sub-categories of media literacy. At the launch of the *European Charter for Media Literacy* in 2005, British filmmaker Anthony Minghella in this respect formulated the need for installing a 21st century literacy, a term which derives from various global discourses triggered by digital technology developments and its resulting dominance of non-linear, visual communication. (Schwerdtfeger 24f):

> Given the way in which moving images can manipulate us, allow us to inhabit many differing points of view, take us on journeys to other times places and cultures, indict us, shock us, and delight us, surely it's time for our education system to hold the teaching of the sentence we watch as not less important and crucial than the teaching of the sentence we read (Minghella qtd. in Miller, Randle and Graham 6).

Already in 1999, the BFI therefore launched a campaign on reframing literacy in a way that allowed film texts to be considered one among various equally important sorts of texts in school curricula (Reframing Literacy 9). Based on the motto that "Literacy is not just about the written word", the BFI's attempts to re-define literacy within its later *21st Century Literacy Strategy* initiative already have had considerable impacts on curricular frameworks for teaching literacy in the UK, especially on primary level (18).

Advocates of the *21st Century Literacy* model suggest including all existing sub-forms of media literacy new core definition, which is based on a distinction between various textual modes. Mark Reid specifies such a 'modal' definition of literacy as follows

> It seems clear to me in fact that there are a small number of language systems or modes that together constitute what it means to be literate in the 21st century (…). The modes are: speech, writing, pictures and moving pictures, music, and the dramatic modes of performance and gesture and the 'mise-en-scène' of theatre design. (20)

In other words, a contemporary model of literacy should be based on the assumption that not the carrier medium (e.g. film, digital technologies) is a central distinctive feature of texts, but the various modes in which texts occur (Reid 20f). Reid in this respect states that "[a] medium doesn't need a Literacy" (21).

He moreover points out that in order to create a coherent definition of the various textual modes, the distinctive modes of each medium need to be further investigated and specified (20). Film, for example, includes a multitude of modes, such as music, speech, body language and gesture, and combines them in its own "kineikonic" mode with the help of filming and editing techniques (Burn and Parker qtd. in Reid 20). These modes need to be understood by learners, which includes the ability to "choose, access, understand, analyse, create and express" oneself in the mode of a medium (21).

Next to forming the basis for a more inclusive understanding of text, a mode-based definition of literacy would furthermore facilitate a shift of teaching focus away from film analytical and productive skills. Reid emphasizes that the dominance of teaching filmmaking competences and film analysis (which, as has been mentioned before, is a problem that concerns not only UK schools) is mainly due to skill and knowledge based definitions of film literacy and media literacy:

> In schools, a strong focus for film has been on the 'skills' associated with using film-making technology. At their most basic, film-making skills tend to be about handling cameras and learning software applications. Because cameras and computers upgrade very frequently, and teachers are busy, the skills tend to be functional, and learned at entry level. Because there are no models of progression in making film, and no requirement for children to get better at it, children tend to stay at that level, no matter how old they are. The problem with a skills-based approach to media making is more fundamental though: a skill is a context-specific operation. Training in such an operation tends to prepare one only for operating in that context. A child who just learns how to use iMovie or Moviemaker is not learning that editing news, documentary, or music video involves different kinds of understanding. They're not necessarily learning how to make meaning, which is what editing is fundamentally about. (21-22)

Instead of formulating competences, he thus proposes to pay more attention to developing *understanding*, which is "the grounding that enables us to develop our skills, and to apply them to new contexts" (22). A modern literacy curriculum should accordingly stress learners' understanding of how dominant cultural modes work, how to choose, read, interpret, analyze and use texts. According to Reid, film education would thus aim at enabling students to express themselves in the specific mode of film texts and moreover enhance an understanding of

- How point of view is created in a film- and how film can move between points of view
- How film can show us the emotional states of characters- from simple to complex- and how representations of emotion engage audiences and enable us to identify with (or against!). characters
- How the soundtrack in a film can situate us in several places at once; understanding the differences between the kinds of sound that are 'inside' film, and those that are 'outside'
- How editing can show us more than one thing happening at the same time, or how we can change a viewer's response to a character by editing shots in a different order

- How film can present an idea or an argument by 'showing' rather than 'telling'
- How many of the things we see in a film are put there deliberately- by a director, writer, actor, composer, cinematographer, or editor (but that much of a film as texture comes about 'unconsciously').

(Reid 22)).

Summarizing, a modern definition of literacy as promoted by the BFI, would help to include a greater variety of different text forms in all subject areas. The demand for broadening the notion of text is, however, not new, but it has always been central to the media education movement.

1.3. Film Education: A Comprehensive Definition

The previous sections have drawn a comprehensive picture of the status quo of film education in current European formal education in terms of curricular embedding, and the theoretical and practical problems related to its (practical) implementation. Furthermore, major initiatives and debates concerned with shaping the profile of film education – its scope, its significance and its expected outcomes - have been introduced, whereby the specifically influential position of the British Film Institute has become apparent.

In sum, the development of film education in Europe shows that it has growingly emancipated from media education, and now struggles to define its exact scope in our digital culture, and seeks formal acceptance into curricula as part of 21st century literacy. It moreover seems that the major problems of film education in European formal education (e.g. its marginal position in national curricula and teacher training programs, the lack of progressing and assessment models for all subject areas, and a too strong emphasis on teaching analytical and productive skills), can only be resolved through fundamentally changing established structures.

Therefore, a definition of film education needs to take into consideration critical discourses on contemporary literacy and educational policy practices. It needs to be based on a progressive notion of what film is, namely a collective term for all screen products that share a distinctive audio-visual text mode. Furthermore, it needs to go

beyond a competence-based definition of film education as provided in the MMM report and instead emphasize the necessity to develop a critical *understanding* of how the form film takes interacts with its cultural and historical contexts.

Summarizing the definitions and discussions mentioned in the previous sections, film education consequently aims at enhancing students' ability to

    a. *Understand and critically analyze film language*: This capacity on the one hand refers to the knowledge of the formal aesthetic features of film and to the awareness of its constructedness. On the other hand, learners need to understand how the form film takes depends on the contexts of its production, distribution and reception. Understanding film language, for example includes an understanding of how film 'shows' certain ideologies, emotional states, or evokes emotions in the audience. (Reid 22)

    b. *Critically engage with the (cultural) contexts of film*: A critical analysis and profound understanding of film language calls for a broader understanding of the role of film in our culture, that is to say the social, economic and historical contexts in which films are produced and consumed. More specifically, this comprises the knowledge of production and distribution contexts, as well as audiences (Making Movies Matter 31). A culturally critical perspective moreover aims at identifying the values and belief systems, or ideology, underlying a film text and how a culture's or film maker's ideas are realized in terms of film aesthetic choices. This focus on ideology and representation is of specific interest for the intercultural objectives of foreign language teaching (Surkamp 94ff).

    c. *Produce or 'write' moving image texts:* Production competences include creating new film texts by manipulating film language by using technical resources and digital technologies in a creative way. The aim of producing film texts is to deepen the understanding for the mechanisms of film language and the considerations and choices film makers need to make. According to *Making Movies Matter*, producing moving image texts furthermore enhances the enjoyment of film (31).

    d. *Enjoy, appreciate and share film texts, as well as to develop a curiosity about film* According to the *21st Century Literacy Advocacy Report*, film education has considerable impact on learners' behavior and social abilities and helps to develop active, affective and communicative competences by encouraging active engagement with film, e.g. discussion, presentation, critical thinking, team working, filmmaking and watching (Integrating Film 2).

2. The Integration of Film Education into EFL Teaching

By now, the scope of film education, its objectives and the two major socio-political arguments that support the introduction of film education into formal education have been presented, namely the significance of film literacy as a part of 21st century literacy and the need to create a more informed audience and potential future film makers for the European creative industry. The following sections will now firstly concentrate on the pedagogical foundations of teaching with film, and secondly on didactic and methodological principles and strategies of promoting film literacy within the frame of foreign language teaching, specifically in EFLT.

2.1. Pedagogical and Didactic Foundations

2.1.1. Why use Film in Schools? General Considerations.

From a pedagogical perspective, reasons that speak for including film texts into foreign language teaching have been extensively discussed. Arguments that favor the use of film in teaching can be reduced to three main categories: accessibility and relevance, motivation and effectiveness.

The first class of arguments is based on the accessibility and social relevance of audio-visual media. Our reality is dominated by film, TV and social networks; they are major sources of information and entertainment in our culture. Due to the dominance of North American culture and fast technological advances like digital platforms, English language feature films and television programs can be accessed without problems, making audio visual media "a resource we can't ignore, and our students certainly won't." (Sherman 1).

Secondly, it is assumed that the implementation of film formats in teaching practice has an outstanding motivating effect on learners. In a summary of 14 studies on the generic and moving image education-specific impacts of teaching about film, Bazalgette notices that even "disaffected or underachieving learners show[ing] engagement and concentration" (Impacts 17) and that engaging with film led to

"increased motivation, confidence and self-image" (ibid.). It is assumed that one cause for the attractiveness of audio-visual media is that especially young learners are already familiar with the language of film. Aden in this respect points out that "unlike any generation before, they (young people) are used to the various genres, the visual language and the sound effects (of film)" (Der fremdsprachliche UR Englisch 1). The learners' pre-existing knowledge about the language of film offers them the opportunity to participate more actively in the classroom than they would normally do. Barrance for example observes that "[t]hey are not afraid to use it (film) in lessons, and enjoy doing so. Film is a tool you can use to motivate and engage pupils in the classroom, and contextualize difficult areas of the curriculum." (2). In other words, film helps bridging the gap between everyday and school-culture, or everyday knowledge and school-specific knowledge (Bazalgette, Impacts 17).

A third argugment frequently brought forward in favor of learning with film is concerned with the learning processes involved in understanding audio-visual material. Film is considered to be particularly effective from a learning-psychological perspective because it simultationiously stimulates several receiving channels. Raabe accordingly points to the fact that the processing of audio-visual stimuli strongly corresponds to the processing of natural language, which is perceived on audio and visual levels in face-to-face conversation (Raabe, Das Auge hört mit 152). The assumption that understanding film involves similar cognitive activities as the "understanding of natural language in communicative-pragmatic situations"[3] (Sektion B6 239) is furthermore of particular interest for foreign language didactics.

On the basis of the three arguments presented above, film has been gradually established as a tool for teaching the traditional four language competences. Despite today's awareness for the pedagogical advantages of using film in schools, teaching *about* film, its social impact and its specific language however only plays a minor role in current teaching practices in German-speaking countries, as well as in standards of education or in course books (Henseler, Möller and Surkamp, der fremdsprachliche UR Englisch 3-4). In order to create a stronger basis for the inclusion of film education into foreign language teaching, and especially into competence-based curricula, the concept of audio-visual literacy/competence has

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[3] Own translation. Original quote: „dem natürlichen Verstehen von Sprache in kommunikativ-pragmatischen Situationen"

therefore been developed. It is a central demand of advocators of film education to include this so-called "sixth" competence into referential frameworks.

2.1.2. Didactic and Methodological Principles

The didactic basis for contemporary approaches towards including film education into foreign language teaching was built with the emergence of constructivist models of learning from the 1980s onwards. Such models consider learning the result of various meaning-constructing processes which involve cognitive and affective activities (Donnerstag 189).

The new awareness of the complexity of learning processes led to a change in the didactic and methodological principles of language teaching. Table 1 provides an overview of the didactic and methodological principles of the modern foreign language classroom, and its relevance for approaching film texts. Moreover, it illustrates that moving image texts are specifically fit to meet the requirements of modern language teaching (see Table 1).

Didactic Principles	Methodological Principles
Learner-centeredness: The learners' interests, cultural and social backgrounds and individual needs are central for the choice of film texts and task types.	*Recycling:* Refers to repeatedly using a text, or parts of a text, applying different foci. Short segments of a film should be viewed several times, accompanied by a variety of tasks carried out before, while and after film presentation.
Cooperation: Cooperative learning offers the opportunity to exploit the knowledge and practical skills (declarative and procedural forms of knowledge). of each individual in a group. Although film reception is an individual process, the negotiation of meaning thus happens within the collective.	*Balance of competences:* Ideally, the learning of new foreign language contents involves all skills. Film texts are often approached with a combination of writing, speaking and reading tasks during the three phases of film presentation.
Multilingualism: Taking into consideration the pre-existing knowledge of learners also implies to focus on the social, cultural and linguistic representations in a film, and compare them to one's own experiences.	*Variety*: When teaching with film, a variety of task types and teaching foci ensures that the needs of different learning types are met.
Authenticity: Film texts particularly meet this principle because the usually have not been specifically designed for classroom purposes. This means that the actions and representations of film, although they may be completely fictional, are considered "natural" and "believable" and originally directed at native speakers.	*Variety of Task Types*: The various different forms of film texts bear a great potential for foreign language teaching. Typical features of film genres (e.g. stereotypes, narrative structures). can be of specific interest for language teaching.
Autonomy: Learners' autonomy can be enhanced by including them in thematic- and text choices, as well as in decisions on the design of learning processes.	*Transparency:* It is important for learners to know about the objectives and the purpose of a teaching unit, as well as of each single task.
	Diversity of study modes: Refers to making effective use of the different social modes of learning (e.g. pair work, group work, individual work, plenary work).

Table 1 *Didactic and Methodological Principles of Film Education in FLT (Based on Faistauer 36ff).*

2.1.3. Models for the Competence-Oriented Curriculum

2.1.3.1. Audio-Visual Competence and its Role in the CEFR

A major demand of proponents of the inclusion of film education into FLT is to expand the notion of communicative language skills as defined by the CEFR by including two additional skills, namely "visual competence" and "audio-visual competence", of which especially the latter is of specific relevance for film education. Biechele defines audio-visual competence as the ability to understand the interrelationship between the acoustic and visual elements of moving image texts, which implies the comprehension of different speakers in varying contexts, and the ability to interpret and comment on film events and representations and to evaluate a film text's quality (Film/Video/DVD in DaF 313). Audio-visual literacy can thus be considered a major component of film literacy; at the same time, it signifies a receptive skill specifically relevant for learning a foreign language.

In most course books, as well as in the Common European Framework of Reference (CEFR), film and TV-productions are however currently only paid attention to in the context of enhancing the traditional language skills, especially reading and listening. In the CEFR competence descriptions for B2 levels, film is for example mentioned in relation to perceptive listening skills: "I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect" (CEFR 27). Also at C2 level, spoken language input is central "I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent" (CEFR 27).

Film and TV texts are moreover mentioned in a section on audio-visual receptive activities which are part of "Communicative language activities and strategies". Communicative strategies are generally defined as

> a means the language user exploits to mobilise and balance his or her resources, to activate skills and procedures, in order to fulfil the demands of communication in context and successfully complete the task in question in the most comprehensive or most economical way feasible depending on his or her precise purpose (CEFR 57).

A scale with brief descriptions of progresses in audio-visual perception is provided, which, however, reduces the audio dimension of film to spoken language, and

attributes visual signs only an assisting function for understanding spoken utterances (see Table 2). The descriptors have also been adapted in the German and Austrian *Bildungsstandards (Educational Standards),* which use the CEFR specifications as a framework (Kultusministerkonferenz 85).

C2	As C1
C1	Can follow films employing a considerable degree of slang and idiomatic usage.
B2	Can understand most TV news and current affairs programmes.
	Can understand documentaries, live interviews, talk shows, plays and the majority of films in standard dialect.
B1	Can understand a large part of many TV programmes on topics of personal interest such as interviews, short lectures, and news reports when the delivery is relatively slow and clear.
	Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language. Can catch the main points in TV programmes on familiar topics when the delivery is relatively slow and clear
A2	Can identify the main point of TV news items reporting events, accidents etc. where the visual supports the commentary. Can follow changes of topic of factual TV news items, and form an idea of the main content.
A1	No descriptor available.

Table 2 *Watching TV and Film: Competence Descriptions (CEFR 71).*

Although audio-visual reception is thus principally anchored as a relevant component of communicative competence in the CEFR and corresponding national frameworks, the specific skills involved in developing audio-visual literacy are not explicitly mentioned, nor are audio-visual skills assigned the status of a discrete competence.

2.1.3.2. Teaching Objectives and Learning Outcomes

Due to the missing explicit structural integration of film education into curricular frameworks, national curricula and teacher training, only few systematic

investigations of the competences of film education in foreign language teaching have been brought forward yet, of which the two most recent ones will be presented in the following. The first model by Blell and Lütge (2008) offers a comprehensive account of the sub-literacies that are part of film education. In reference to this model, Henseler, Möller and Surkamp (2011) created a detailed description of the competences and skills involved in teaching about film.

Blell and Lütge comprehensively define film education as "empowerment to actively experience, critically and objectively observe and view and hear film from an intercultural perspective, as well as to use it independently and in a creative way in foreign language learning" [4] (Filmbildung im FSU 128). Based on this definition, the authors formulate five competences involved in the development of film education specifically in FLT, based on the principles of cultural studies. These five abilities appear successively but are also mutually dependent, and are inseparably linked to applying and developing communicative competences in the target language (see Figure 1).

According to the model, film education in language teaching has the overall objective of building (inter)cultural visual literacy and opportunities for intercultural learning processes. The underlying conception thus is that film is an authentic "cultural artifact" originally aimed at native speakers, and the spoken dialogues and actions are at least to some extent accepted as real (Kaiser 233). Furthermore, the model fuses language-specific aims with those of media education. According to Donnerstag, a cultural perspective on film texts requires such a fusion:

> In foreign language teaching, cultural diversity and cultural learning are inseparably linked with learning a foreign language, because understanding cultural contents requires understanding the language. Using a language to express an understanding for cultural contents thus at the same time means to learn this language5. (188)

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[4] Own translation. Original quote: „Befähigung zu einem aktiv-erlebenden, kritisch und differenzierend-wahrnehmenden, (inter) kulturell-sehenden und hörenden, selbstbestimmten und fremdsprachlich-kreativen interkulturellen Handeln mit Filmen"

[5] Own translation. Original quote: "Im Fremdsprachenunterricht verbinden sich kulturelle Differenz und kulturelles Lernen unauflöslich mit fremdsprachlichem Lernen, da das kulturelle Verstehen das sprachliche Verstehen voraussetzt und die Formulierung dieses Verstehens als Sprachanwendung gleichzeitig einen Sprachlernprozess bildet."

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(Inter-) Cultural Visual Literacy & Intercultural Learning

The ability, to read film as an artifact of (popular) culture and interpret film texts considering the relation between one's own culture and a foreign culture

(Critical) Film Analysis
The ability to analyze and interpret the semiotics of moving images

Audio-visual Literacy
The ability to understand the contents in a foreign language by viewing and listening, and the ability to process them in target language communication

Visual Literacy
The ability to (actively) interpret moving (and static) images, and use the target language to process them

Enjoying and Experiencing Film
The ability to experience film intuitively and associatively, and process film texts by using the target language

Figure 1 *the five teaching objectives of film education (based on Blell and Lütge 2008, qtd. in Faistauer, Prinzipien im Sprachunterricht 35).*

Decke-Cornill suggests two major categories the aims of film education in FLT can be assigned to: Firstly, film education involves the development of objective, film analytical skills, and secondly of skills linked to the subjective reception of film on an emotional level. Both competences closely interact with each other (336ff). She also emphasizes that in foreign language teaching, the improvement of these two basic sets of skills is inseparably connected to language learning objectives: "when working with films, the (…) foreign language objectives are not written on a different page, but are comparable with and closely linked to those of film literacy."[6] (338).

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[6] Own translation. Original quote: „Die…fremdsprachlichen Ziele der Filmarbeit stehen nicht auf einem ganz anderen Blatt, sondern sind mit den Zielen von film literacy vergleichbar und eng verbunden."

Henseler, Möller and Surkamp used the film education model by Blell and Lütge to introduce a more detailed description of the specific competences and skills in learning about film (see Table 3).

A striking feature of the competences formulated by Henseler, Möller and Surkamp, but also of the original model by Blell and Lütge, is that the development of critical perceptive and analytical skills seems to be a major concern when dealing with film texts, and are thus repeatedly mentioned (underlined sections). This particularly critical, if not distrustful position towards the mass medium film is a typical theme of media education in German-speaking countries, especially in Austria (Blaschitz and Seibt 13-14). However, also in other countries, over-awareness for the negative impacts of mass media has been observed. In an investigation of the development of television literacy curricula in the United States, Buckingham for example criticized a similar latent moralistic attitude and noticed that "The fundamental aim of teaching about the media is to enable children to exert rational control over this process, and thereby to help them 'protect themselves against this powerful, primary emotional response' " (Children Talking Television 22).

Expected Competences	Objectives (knowledge, skills, and abilities)
Perceptive Competence	Building awareness for the processes involved in reading audio-visual texts and their impact on the construction of meaning. Acquiring basic knowledge about film in order to support processes of reception and production <u>Developing a critical and attentive attitude towards the intentional manipulation of the audiences in terms of perception, cognition and reaction.</u>
Film Aesthetic and Critical Competence	<u>Acquiring and developing the ability to critically analyze and evaluate the content of films</u> Becoming aware of and know about the formal elements of film <u>Recognizing the manipulative effect of film-specific representations (e.g. for directing the audience's emotional responses).</u> The ability to use and create audio-visual products
Intercultural Competence	Expanding one's own cultural horizon Developing the ability to reflect on aspects of the own culture, the target culture and transcultural aspects Promoting the ability to understand and accept foreign cultures
Cultural Competence	Enabling students to analyze film from a cultural study's perspective Becoming aware of the impact of contexts of production on the aesthetic qualities of film texts Creating awareness for the effects of contexts of reception on the form film takes
Communicative- and Productive Competences in the Target Language	Enhancing audio-visual competency in the target language Enabling students to emotionally respond to and individually express their view on film texts Supporting students to independently produce oral and written texts in the target language

Table 3 *Competences and objectives of Film Education in FLT (based on Blell/Lütge 2004, qtd. in Henseler, Möller and Surkamp, Filme im Englischunterricht 23).*

2.1.3.3. A Progress Model for Curricular Implementation

Two major documents have considerably contributed to the development of models for curricular implementation specifically adapted to the formal school system in Germany: The *"Modell der Integrativen Filmdidaktik"/"Model for Integrative Film Didactics"* of the University of Education Freiburg, and the *"Filmbildung"/"Film Education"* - concept of the *Länderkonferenz Medienbildung*. On the basis of these two concepts of film education, Henseler, Möller and Surkamp formulate competences involved in film literacy specifically for the foreign language curriculum (see Filme im Englischunterricht 24-31, der fremdsprachliche UR Englisch 10-11).

Accordingly, students in lower secondary education (year 5 and 6) should learn to articulate (in spoken or written language) their experience of viewing short, simply structured authentic films. They can identify the most significant features of characters and narration and are able to recall the plot of a short film. Moreover, they are familiarized with basic terms of film analysis and film language and develop the ability to make comparisons between representations of the target language speakers' and their own environment. Furthermore, they can playfully explore different points of view and produce moving image products, for example flicker books or picture stories (Filme im Englischunterricht 26).

In year 7 and 8, students again are mainly confronted with "authentic, age-appropriate and problem-oriented"[7] (27) film sequences. They are able to identify the most important formal and content-related information, e.g. about the narrative, time and space, key sequences, the main conflict etc. They can activate pre-existing knowledge and context knowledge in order to make sense of implicit information contained in the film text, and are able to retell the chronological order of events presented in a film. They learn to differentiate between signs transmitted via the visual and the acoustic channel of film, and furthermore learn about aspects of cinematography, sound and mise-en-scène. They use the target language in order to express and exchange their opinion on film sequences. Again, they creatively engage with producing their own (short) moving image texts, already applying basic elements of editing and montage in simple computer programmes like *Moviemaker* (27f).

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[7] Own translation. Original quote: „authentischen, jugendgemäßen und problemorientierten"

The film texts presented to learners grow more complex in year 9 and 10, and different film genres are investigated, for example music videos, commercials or newscasts (29). Students should be able to talk about the relation between acoustic and visual aspects of film and their effects on the audience. Moreover, they should actively apply their knowledge of film-specific features and analyze frozen images from the film text. The cultural and intercultural competences involved in understanding film texts now become relevant: "The students compare the living conditions and live styles of people from other cultures with their own and can understand and explain culture-related differences and similarities" (28). Also, the manipulative effect of moving image media becomes a relevant topic at this level (28).

More advanced learners of English (year 11 and 12) should finally be able to process more complex texts considering both, its style and content. They can talk about a variety of film-specific signs and codes and relate them to cultural aspects, such as the star system or cultural representations and discourses. They recognize that film texts convey ideological messages and values, and are aware of their own use of moving image media. Their broad knowledge of the mechanisms of film of film language enables them to produce short films and video clips (28).

2.2. Methodological Implications

2.2.1. Film Semiotic Models as Basis for Task Development

The importance of a comprehensive model of film semiotics for approaching film in the classroom is highlighted by several sources. According to Biechele, tasks of film education need to be based on a comprehensive film semiotic model which specifically takes into account the acoustic and visual elements of the medium (Film/Video/DVD in DaF 323). Henseler, Möller and Surkamp as well argue that the basics of close film analysis need to be covered before approaching film in the classroom, because film analytical skills enable the learners to independently access and experience audio visual texts. However, they warn of a too strong focus on the

film-specific means and therefore point out that it is not the task of foreign language teachers to turn students into experts on film analysis (39). Accordingly, a too narrow focus on teaching the audiovisual codes of moving image media may lead to the marginalization of the cultural and historical levels of film language which are particularly interesting for foreign language teaching (8). Lima de Santana also argues that not the students, but especially teachers need to know about film language in order to become aware of its potential for language teaching (101), emphasizing that "language teaching is, of course, not about teaching film language"[8] (102).

Basic film semiotic knowledge is thus considered a precondition for teaching film and understanding its potentials, although sources do not agree on the amount to which the basics of film semiotics need to be covered in the language classroom. The following sections will therefore introduce two major film semiotic models which have also been used as a basis for developing film-related tasks. Before that, the problematic history of the notion of 'film language', and its effects on contemporary definitions of film language, will be addressed in an attempt to explain the strong focus on the film-specific audio-visual aspects, which is not only a problem specific to foreign language teaching.

2.2.1.1. Film Language and Spoken Language: A Problematic Relation

Historically, the language of film, that is to say its specific means of expression as opposed to other art forms, has been central for film theory even before the beginnings of sound film in the 1920s (Aumont, Bergala and Marie 126). The first to articulate the film-specific means of expression in greater detail was the Hungarian Béla Balázs in his essay "The Visible Man" (1924). Soviet theorists such as Pudovkin, Eisenstein and Vertov would later try to further categorize the constituting elements of film language and how they are combined into larger, meaningful units (Aumont, Bergala and Marie 131f). The Russian Formalist Sergei Eisenstein's was,

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[8] Own translation. Original quote: „Auf der anderen Seite ist Sprachunterricht selbstverständlich kein Filmsprachenunterricht."

for example, concerned with identifying the single components of film texts, and particularly explored the technique of montage and how it was used to combine the smallest units of film art (shots). He therefore regularly drew parallels between spoken language and film language, describing, for example to the *syntax* of montage or the *orthography* of film (Hardy 616).

The search for the medium-specific particularities of film, as well as the investigation of film language in comparison to verbal language, was intensified when film studies were accepted in academic environments from the 1970s onwards. Film was then studied from the perspectives of various humane disciplines, among them semiology and linguistics. Attempts to systemize the constituting elements of film texts were therefore based on already existing models of linguistic semiology (e.g. by Ferdinand de Saussure) and mainly concentrated on Hollywood film productions. French and British theorists dominated the field of early film semiology, most prominently among them the French theorists Christian Metz and Claude Lévi-Strauss (Giannetti 480-485).

However, it was soon recognized that semiotic models of spoken language were not fully applicable to film language, and the notion of film language thus growingly emancipated itself from 'natural' language. A significant finding of film semiotics that helped to shape the singularity of film language was that film makes, on the one hand, use of other sign systems such as spoken language, gestures, architecture to create meaning (Kloepfer 3189). At the same time, film possesses its own signifying systems, which means that it applies its own conventions and *codes,* which are "shorthand methods of establishing social or narrative meanings" (Turner 48). Consequently, it was accepted that *the* semiotic system film actually consists of various subsystems in which meaning is created on several interacting levels (Hickethier 25).

This multiplicity of meaning-producing units became a main distinctive feature between film language and spoken language, and attempts to create a 'grammar' of film similar to the grammar of natural languages, have been harshly criticized. In reference to Saussure's semiotic system, the French Structuralist Christian Metz was one of the first to acknowledge that film indeed has its own *langage* (the basic capability of communication via language), but it has no *langue* (an abstract system of rules and conventions) (Hardy 618). Turner in this respect points out that "Written

and spoken languages have a grammar, formally taught and recognized systems which determine the selection and combination of words into utterances, regulating the generation of meanings. There is no such system in film" (50). Consequently, the term film *language* needs to be considered a metaphor which describes a number of interacting systems of communication, rather than one single language:

> Film language is actually made up of many different languages all subsumed into one medium. Film can co-opt into itself all the other arts- photography, painting, theatre, music, architecture, dance and of course, the spoken word." (Edgar-Hunt, Marland and Rawle 10)

Although it has thus been recognized that film language and spoken language differ in substantial ways, film language is often still explicitly or implicitly paralleled to natural language by concentrating on the single constituting elements of film and the rules or 'grammar' applied to combine them into meaningful units. Especially when it comes to teaching film language, studies revealed that much attention is being paid to the technical details of film production, and little to the cultural contexts of film production and distribution (Burn and Reid 318). This centrality of the isolated product film also has its roots in a long literary tradition of close textual analysis. Aumont et al. bring to the point the core dilemma of drawing too many parallels between spoken language and film language, namely that too little attention is paid to the dynamic elements of film language: "Granting film a language (…) risked fixing its structures and slipping from the level of language to that of a static grammar" (126).

2.2.1.2. Film Language vs. Film Analysis

When investigating current definitions of film language provided on educational online platforms and in didactic publications, it soon becomes apparent that the term is inconsistently applied, which is due to the fact that some sources actually describe the language of (a specific form of) film analysis, instead of accounting for the complexity of the semiotic system film.

Close textual analysis is thereby a dominating model of approaching film texts: The UK *filmeducation.org* website, for example, lists key terms of close film analysis under the category of 'film language', including aspects of cinematography (camera shots and movement), mise-en-scène, lighting, sound, editing and the title graphics

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(Film Language Glossary). The Austrian *mediamanual.at* website as well elaborates on the technical aspects of film production, but also introduces the terms *shot, scene* and *sequence* as the constituting units of film narration (bmukk, mediamanual).

A considerable wider definition of film language is offered in the WJEC/CBAC (Welsh Joint Education Committee) specifications for GCSE Film Studies, which are also the basis for the definition of film language provided in the BFI publication by Wharton and Grant. Accordingly, film language consists of 'micro' and 'macro' elements. The micro elements of film are the "smaller details by which audiences make meaning of narrative, genre and representation" (WJEC/CBAC 8). These details include the film-specific aspects of cinematography, mise-en-scène, sound, editing and special effects (WJEC/CBAC 9ff). The macro-elements of film language, on the other hand, involve non-film-specific analytical categories related to genre, the narrative and representation (13).

These examples show that the analysis of film language is strongly associated with analyzing its single constituting acoustic and visual units, its "grammar". In order to understand how film creates meaning, its audio-visual level can, however, not be separated from wider semiotic categories. The following models of film language have therefore been introduced to account for the complexity of filmic meaning-making processes.

2.2.1.3. Film Semiotics I: Charles Sanders Peirce

Charles Sanders Peirce's triadic model of film semiotics particularly stresses the acoustic and visual aspects of film, which are a main distinctive feature to literary texts. It is frequently refered to in didactic investigations of teaching film to illustrate the singularities of film language as opposed to spoken language, and resulting methodological considerations (see e.g. Biechele, Ich sehe was, was du nicht siehst; Lima De Santana, Filmsemiotik im Sprachunterricht).

The three interrelated components of Peirce's model are the *representamen/sign*, the *object* which is signified and the *interpretant*. Peirce defines the relation between these three semantic categories as follows: "I define a sign as anything which is so

determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the latter is thereby mediately determined by the former" (Peirce 478). In other words: the *representamen*/sign makes the *interpretant* represent an object in a specific, non-fixed manner. It is noteworthy to mention that in Peirce's model, the third party - the *interpretant* - is dynamically involved in the meaning making-process, whereas Saussure assumes that the interpretant is merely decoding signs which already bear meaning (Kanzog 41).

Furthermore, Peirce distinguishes between three sign categories: *icons, indices*, and *symbols*. These signs are classified according to the relation they share with the objects they signify. Iconic signs reflect qualitative characteristics of the object; they are called *likenesses* of it. Indexes have a factual connection to the object; they signify a cause or an effect. For example, if we see smoke in a film, this may be an index sign for fire. Symbols are conventionally fixed connection to the object; they are thus, similarly to indices, culturally defined (Biechele, "Ich sehe was, was du nicht siehst" 195).

According to Peirce's model, film makes especially strong use of iconic signs. The dominance of iconic signs is thus one of the main distinctive features between spoken language and film language. However, a distinctive feature of film language is that it makes use of all three classes of signs, and by combining them creates meaning:

> The semiotic of film is realized by implementing these three classic sign categories. Film blends its repertoire of signs, especially iconic signs (the visual representation of protagonists and artifacts within a specific constellation of time and space, colors, light etc.). , acoustic signs, which trigger iconic and symbolic associations (linguistic and paralinguistic signs, sounds, music, silence…). , as well as index signs, which (…). , combined with other signs, are used as means of increasing or maintaining suspension.9 (196).

Biechele claims that in order to understand how film language works, students need to analyze its single visual and acoustic elements, understand and engage in oral discussion about how film creates meaning (196). Accordingly, the author proposes a

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9 Own translation. Original quote: „Die Semiotik des Film realisiert sich durch Implementation dieser drei klassischen Zeichenarten. Film mischt das Zeichenrepertoire, verwendet vor allem ikonische Zeichen (bildhafte Wiedergabe von Protagonisten und Artefakten in einer konkreten Rau-Zeit-Konstellation, dabei Farben, Licht u.v.a.), akustische Zeichen, die Ikonisches wie Symbolisches assoziieren lassen (Sprache/Verbales und Paraverbales, Geräusche, Musik, Stille….), sowie indexalische Zeichens, die (…) als Mittel der Steigerung und Aufrechterhaltung von Spannung, kombiniert mit jedem anderen Zeichentyp, Verwendung finden."

set of analytic questions for the foreign language classroom which are centered on identifying various visual and acoustic signs and how they are used to indicate space, time, and atmosphere and emotions in a narrative (197).

Lima de Santana applies Peirce's model to develop three types of tasks in the foreign language classroom: iconic tasks, index tasks and symbolic tasks. More specifically, he suggests centering tasks focused on describing individual emotions and establishing connections between film-specific representations and personal evaluations impressions on iconic signs. Tasks based on indices, on the other hand, should concentrate on a film's narrative, plot (the sequence of events as presented in a film) and story (the chronological order of the row of events presented in the plot).The symbolic dimension of film language, eventually, is central for discussing ideas, conventions and ideologies presented in a film (105).

The two most important aspects of Peirce's model are firstly that it accounts for the particularity of film language as opposed to natural language, and secondly that by including a third party (the interpretant), it highlights the significance of an active viewer/learner in the meaning-constructing process and thus goes in line with the requirements of modern language teaching. A major weakness of this semiotic model, however, is that it does not comment on the role of cultural contexts, e.g. contexts of film production and reception, and their influence on the meaning of film texts. Furthermore, it does not describe the relation between the single categories of film signs and the semantic systems which exist in the outside world.

2.2.1.4.   Film Semiotics II: Borstnar, Pabst and Wulff

A semiotic model which expands Peirce's classification was designed in by Borstnar, Pabst and Wulff in their introduction to film studies. This categorization is based on the film semiotic model by Kuchenbuch (1978), who again refers to the film semiotic levels described by Bitomsky (1972) (see Figure 2). It has been repeatedly used as a foundation for research questions relevant to film analysis in the foreign language classroom (see e.g. Biechele, Film/Video/DVD in DaF 317 and Toth 32f).
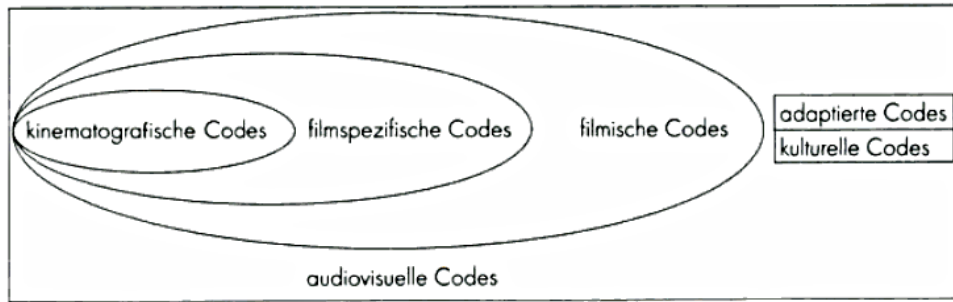
Figure 2 *The Codes of Film (Borstnar, Pabst and Wulff 16).*

Cinematographic codes describe technical processes of film production, *Film specific codes* include conventions and structures typically applied in film texts, for example specific generic conventions. The third category, *filmic codes*, is a hyponym for the first two classes of codes and involves all film-specific techniques of creating meaning. *Adapted codes* and *cultural codes* on the other hand, are not to be found exclusively in film texts, but either already exist in specific other art forms (e.g. the adapted iconographic, rhetoric or narrative codes), or generally in a culture (e.g. gesture, mimic, or spoken language) (Borstnar, Pabst and Wulff 17).

In relation to foreign language teaching, the distinction between film specific and film external codes illustrates that the interpretation and effect of audiovisual signs strongly depends on cultural contexts of reception, especially on the existing knowledge structures of the audience (Toth 33).

2.2.1.5. Categories of Analyzing Film Language

The model by Borstnar, Pabst and Wulff illustrates that analyzing film language not only means to concentrate on its film-specific cinematic aspects but also to systematically explore numerous other semiotic systems which film makes use of. Teasley and Wilder for example distinguish between literary aspects (setting, characters, events themes, point of view) and dramatic aspects (locations/props, acting, costumes, make up) (63). A document of particular influence on competence-oriented models in the German-speaking countries, the competence-oriented film curriculum, distinguishes between the following elements of film language: genre,

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narration/dramaturgy, camera/cinematography, mise-en-scène, sound, montage/editing, film history, and film theory (Länderkonferenz MedienBildung 5ff). Of specific interest to foreign langue teaching are furthermore categories of cultural analysis, such as ideology/messages and values, and the contexts of film reception and production (Wharton and Grant 32ff). The following paragraphs will present a selection of main analytical classes, and their contribution to creating meaning.

- *Cinematography*

'Cinematography' literally means 'drawing movement' (Wharton and Grant 43) and refers to the analysis of the activities and the positioning of the film camera. Camera shots are applied in order to focus the audience's attention on specific elements of the narrative, or evoke certain emotional responses (WJEC/CBAC 9). Aspects of cinematography involve field size, camera distance, camera angle, and camera movement (Henseler, Möller and Surkamp 41). Also the quality of the film stock may have an effect on the film's semiotic message, e.g. by it being grainy, or harsh (43).

- *Mise-en-scène*

Literally means "put into the scene" (Baker and Toland 16) and stand for everything that appears in the framing, including settings, props, costume, hair and make-up, lighting and color, the positioning of the characters within a frame, facial expressions and body language. (WJEC/CBAC 11) Some experts include everything but editing in a definition of mise-en-scène (Mikos 56), while others also exclude cinematography (Rowe 93f). Costumes, make-up etc., or the position the characters in a film in time and place, as well as color and lighting can create strong moods and may be stylistically typical for a genre (WJEC/CBAC 11).

- *Sound*

The acoustic dimension of film firstly includes diegetic and non-diegetic linguistic utterances (e.g. the language of the characters or voiceover) and their paralinguistic features (e.g. voice type, pitch movement, speaking pace). Moreover, sound and

music contribute to a film's atmosphere when combined with visual representations, as well as silence. (Henseler, Möller and Surkamp 41) Sound is often closely related to aspects of genre (WJEC/CBAC 10), for example the exaggerated sound effects in action movies, or suspension-building melodies in horror films.

The relation between the visual and the acoustic elements of film can take numerous forms: sounds can complement, intensify or modify the meaning of visual signs (Raabe 425). Music can moreover have a confusing, unsettling effect on the audience if it contradicts the message created by an image (Maas und Schudack 33) or it can assume a structuring function in the narrative e.g. by connecting different strands of the plot or highlighting narrative climaxes (Maas 25).

- *Editing*

The combination of single shots and scenes to meaningful units is described as editing. A combination of scenes is commonly called a *sequence* (Henseler, Möller and Surkamp 48), although the categorization of the structural elements of film language, which is referred to as its 'grammar', is not generally agreed on: "A shot contains as much information as we want to find in it, and whatever units we define within a shot: they are arbitrary."[10] (Monaco Film verstehen 161). Editing strongly directs and selects the audience's attention and determines the chronology of represented events. Film montage/editing is regularly referred to as the actual essence of film art (Mikos 214). The process of editing includes various transition techniques and editing strategies, among them cuts, fade-in and fade-out, flashbacks and flash-forwards. A majority of conventional Hollywood films we are familiar with have been edited following a system of rules known as 'continuity-editing'.

- *Visual Effects (VFX). and Special Effects (SFX).*

Visual effects describe imagery created outside of a live action shot, which are applied to enhance the visual attractiveness of moving image texts, e.g. by applying a 'shaky camera'. The term involves any method of creating imagery next to regular

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[10] Own translation. Original quote: Eine Einstellung enthält so viel Information, wie wir darin lesen wollen, und welche Einheiten auch immer wir innerhalb der Einstellung definieren, sie sind willkürlich festgesetzt."

shooting techniques, for example Computer generated images (CGI).Special effects, on the other hand, are traditionally happening on set and are filmed by a camera, but can as well refer to recording and editing details added in the post-production process (Mikos 244).

- *Genre*

In simple terms, genre describes a set of thematic or aesthetic qualities which are typical for certain groups of film, e.g. for Western, Musical or Science-fiction (Monaco, Film verstehen 556). Generic conventions help to understand the historical situated-ness of specific aesthetic qualities and narrative structures (Mikos 261). Moreover, creative choices by filmmakers are strongly influenced by their interpretation of a genre. The analysis of genre is closely linked to contexts of production and distribution, because the success of specific genres greatly contributed to the production of further films:

> The success of a particular genre film will often facilitate the production of similar types of film. Thus, the runaway success of *The Lord of the Rings* trilogy has led to the production of fantasy-film franchises based on CS Lewis's *The Chronicle of Narnia* and Philip Pullman's *His Dark Materials trilogy*. Conversely, poor reception for individual films can lead genres to stagnate or disappear; (Baker and Toland 40)

- *Narrative*

The aim of narratology, the study of narrative forms in literature, is to investigate "how stories work, how we make sense of the raw materials of a narrative, how we fit them together to form a coherent whole" (Giannetti 336). Methods of analyzing the narrative structures of literary texts have been transferred to the analysis of film and resulted in breaking down film into a number of narrative episodes (Ohler 129ff).

A basic distinction thereby is made between the plot and the story of a film. The *plot* refers to the arrangement, the sequence in which a story is presented, including all visual and auditive components of film making, digetic and non-diegetic elements (e.g. non-diegetic credits, subtitles etc.).The *story,* on the other hand, represents the chronological sequence of the row events presented in the plot (Mikos 134-135). More specifically, an analysis of the narrative of a film involves not only the

investigation of what is told and in which sequence the single elements of the plot are presented, but also questions of narrator and adressee, focus and perspective, time and place (Kuhn 47ff).

- *Representation*

This category refers to how people and places are represented in film via the means of film-specific signs and conventions. Films tend to assign characters with specific qualities in order to render a specific personality and signal their role in the narrative (Baker and Toland 39). Some of these representations are stereotypical and thus influenced by fixed values and ideologies. In Westerns, for example, Mexicans or Native Americans tend to be portrayed as "savage 'other'" to their counterparts. On the other hand, such stereotypical representations may be challenged or even reversed (Wharton and Grant 28f).

- *Cultural Contexts of Film Production & Distribution*

The social, cultural and historical contexts of film production are of particular interest for foreign language teaching. While the analysis of the micro and macro components of film traditionally restricts itself to the exploration of the film text as an aesthetic product, or as part of a row of other film texts, the analysis of cultural contexts goes beyond the notion of film as a literary product and considers its role in a culture.

Especially the field of cultural studies has engaged with the various functions of film and identified two main cultural functions of film texts: On the one hand, film is a medium of representation "which give[s] images their cultural significance." (Turner 41). Film texts thus are not "autonomous cultural events" (65) but they always represent ideas and values of a culture and accordingly convey ideological messages. On the other hand, film also contributes to produce further discourses by intentionally structuring the viewers' reaction, which makes film not only a mirror of existing social practices, but a *social practice* per se (see Turner).

Films thus are not only aesthetic products which mirror the social and cultural experiences and debates of their production contexts, but are also manipulative tools and critical instruments that re-interpret cultural discourses and question culturally

dominant views. The cultural contexts of film education bear specific potential for foreign language teaching (Surkamp 95). According to Surkamp, an analysis of film in the foreign language classroom which does not take into consideration contexts of production and reception is not satisfactory (Zur Bedeutung filmästhetischer Kompetenzen 96).

The exploration of production contexts on the one hand refers to become aware of the processes involved in the single states of film production (pre-production, production and post-production, see Wharton and Grant 20ff), but includes all activities involved in realizing and planning a film project, such as funding decisions, production processes, and distribution (Surkamp 96).

Studies of *spectatorship* are mainly concerned with identifying the different possibilities of reading film texts. The dominanting way of reading a film is called *Preferred Reading*. This includes, for example, investigating the different effects of a film on different audiences, for example on men or women (Borstnar, Pabst and Wulff 18).

2.2.2. Selecting Film Material

The competences involved in building film literacy call for engaging with a variety of different forms of film. In the specific contexts of foreign language teaching, a number of practical aspects need to be considered as well when choosing from this great variety.

Biechele points out that the teacher needs to view and critically analyze a film before deciding if and how to use it, a task which is exhausting and time consuming (Verstehen braucht Sehen 15). In regard of little teacher training opportunities, making a non-subjective and professional decision seems additionally challenging.

Biechele therefore suggests minding three interrelated aspects when choosing a film: film/learner/learner's concept. This means that primarily, the learner's age and origin need to be taken into consideration, which is "immediately connected to their knowledge of the world and life experience" (16). The learners' already existing

(language) skills, knowledge and emotional capacities then need to be related to the content of the film, and be taken into consideration when creating tasks. The following questions should help for an initial examination of potential film texts:

- Can the learners understand the central themes and problems of the film, and are these relevant for their own needs?
- Can one establish plausible connections between film reality and actual reality, and does the film adequately and acceptably represent real life?
- Can the learners identify with the main characters to some degree and comprehend their actions and reactions?
- Are there clear spatial and temporal references established?
- Are there any taboo themes addressed?

(Verstehen braucht Sehen 16)

Although it is indeed important to synchronize the learners' age and needs to what a film has to offer, these leading questions are rather vague. The following paragraphs will thus further elaborate on the various selecting criteria for film in the foreign language classroom.

2.2.2.1. Classification and Film Canons

One significant criterion of film selection is classification. Especially in a formal educational context, the learners' age is a main factor in determining the suitability of a film. Baker and Toland point out that "It would be inadvisable to study 18 certificated films with a class of 15 and 16 year olds, even though many will no doubt have watched this class of film" (16).

The classification of a film closely interacts with cultural, pedagogical and psychological assumptions on how film is processed by different age groups. Moreover, the building of rating systems varies from country to country.

For example, the Austrian JMK (Jugend Medien Kommission), which rates moving image media for the Austrian federal ministry of education, art, and culture, classifies films for audiences from 6 to 16 year olds (Alterskennzeichnung von Filmen, JMK), while the British Board of Film Education (BBFC) developed as a system which ranges from children under 4 to adults older than 18 (BBFC Website). Both rating organizations aim at protecting younger audiences from film contents which are

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considered unsuitable. The BBFC therefore defines a list of themes according to which moving image productions are rated. These are: discrimination, drugs, horror, imitable behavior, language, nudity, sex, theme, violence (BBFC Guidelines 21). The Austrian JMK, on the other hand, establishes more general ethical, moral, and psychological categories such as "religiöses Empfinden" ("religious beliefs"), "sozial-ethische und moralische Entwicklung" ("social, ethical and moral development"), or "geistig-kognitive Entwicklung" ("mental and cognitive development") (bmukk- JMK 2).

To get accustomed and critically engage with the different rating traditions and guidelines of film rating, it is helpful to consult webpages from the production country, as well as those of national rating organizations:

- **America:** The Motion Pictures Association of America (MPAA) rating website CARA (Classification & Rating Administration).
- **Austria:** Filmdatenbank der Jugendmedienkommission (JMK).
- **Germany:** Freiwillige Selbstkontrolle der Filmwirtschaft (FSK).
- **UK:** The British Board of Film Classification(BBFC) website

Recommendations by rating agencies are can be used to identify a film text's appropriateness for a specific age group; however, they are mostly restricted to feature films and do not inform about the specific potentials of films for the purposes of film education or the foreign language teaching. Therefore, consulting film canons may be of help, for example the canon of historically significant moving image works as suggested 2003 by the German *Bundeszentrale für politische Bildung BPB* (*Federal Agency for Civic Education*) and the *Filmförderungsanstalt FFA (Federal Film Board).*

Although canonical competence is part of various definitions of film literacy, and countless platforms offer lists of films considered particularly suited for teaching film history, or about a target culture, debates on whether creating such canonical lists makes sense at all, is still ongoing. An advantage of deciding on films from an existing canon is certainly that relying on one's own preferences might not mirror the learners' interests, in the same way as debates on students' text choices might "disintegrate into subjective argument over 'voguish' preferences" (Baker and Toland 77). According to Baker and Toland, it is thus often better to be "more totalitarian than democratic" (77).

On the other hand, canonizations are always subjective to some extent. Barsch claims that creating a canon of film history makes sense, whereas it is difficult to produce film canons for the purposes of each individual subject area. He points out that it is a main problem of canons that they are highly selective by being both, descriptive and prescriptive. In other words, what is included in a canon always depends on social and cultural norms, and is thus subjected to change (68-69). Barsch thus defines the formation of canons as "social operations within a system of media", which can be defined as "the processing of media by agents within this system on the basis of explicit and implicit assumptions about culture, society, media and art" [11](71). Therefore, teachers need to be conscious of the processes and considerations that are part of canon creation (71).

Niesyto criticizes approaches to *Filmbildung (Film Literacy),* which focus on the knowledge of cinematic history and forms. He instead suggests considering the learners' personal interests (1). Barsch also emphasizes that the ability to evaluate the aesthetics of a film is a central objective of film education, and thus the inclusion of students into decision-making processes is essential (80).

2.2.2.2.   Individual Choices and Text Variety

Next to classification issues, the choice of film text should also be guided by the students' personal viewing preferences. On the one hand, a student-centered approach ensures the students' motivation. On the other, it allows to include a variety of different film genres.

The involvement of students into decision making processes corresponds to the didactic principles of student-centeredness in modern foreign language teaching formulated by Fritz and Faistauer (125ff qtd. in Faistauer 36), since it promotes the inclusion of the learners' different cultural and social backgrounds (37).

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[11] Own translation. Original quote: „Ganz allgemein kann unter Kanonisierung ein Typ sozialer Operationen im Mediensystem verstanden werden. Dieser Typ sozialer Operationen kann (…) näher bestimmt werden als Medienverarbeitungsprozess von Handelnden im Mediensystem auf der Basis expliziter oder impliziter Vorstellungen von Kultur, Gesellschaft, Medien und Kunst."

By considering the different learners' interests, it is likely to engage with a variety of fictional and non-fictional genres, which has been formulated as one of the main principles of teaching film in GFL classrooms by the participants of the 14th International Convention of German Language Teachers in 2009. They claim that the knowledge of different film genres is essential for students, as they regularly encounter all kinds of filmic categories in their every-day lives. Accordingly, this variety needs to be considered in foreign language teaching (Sektion B6 239).

2.2.2.3. Linguistic Complexity

For the foreign language classroom it is main challenge to keep a balance between the objectives of film education and the learners language needs. In other words, a film's linguistic difficulty should correspond to the students' linguistic capacity (Henseler, Möller and Surkamp 32).

It is assumed that younger learners at a beginner's level especially profit from clearly structured films, that is to say films which make use of unambiguous, easy-to-interpret iconic signs and which deal with issues students can easily access by relating to their general world-knowledge (ibid.). Henseler et al. therefore suggest using rather short film formats such as cartoons, animation, music video clips, trailers, commercials, short films and films especially designed for younger audiences (3).

Language-wise, clear articulation and adequate speaking pace can facilitate film processing (ibid.). Nevertheless, the acoustic intelligibility of verbal utterances cannot always account for whether a film is easy to comprehend for students or not, because the unique combination of verbal and non-verbal language allows making sense of linguistic utterances which, in purely verbal or written communication, would otherwise be difficult to interpret. In this respect, Raabe claims: "[fremd] sprachliches Verstehen ist durch das bewegte Bild bis zu einem gewissen Grad auch sprachfrei möglich" (Raabe 152, qtd. in Biechele, "Film/Video/DVD in DaF". 311).

Consequently, students can indeed draw their own inferences from the meaning of complex spoken conversation, given that the treated film sequence is sufficiently

contextualized beforehand and/or creates meaning on several intelligible levels of film language.

2.2.3. Film Presentation

The preferred way of presenting film texts in class is to concentrate on single selected sequences as opposed to watching an entire film. Moreover, small moving image formats (e.g. short films, movie trailers, film beginnings, MVCs) are considered especially useful when focusing on building audio-visual competence (der fremdsprachliche UR Englisch 3). Kaiser argues that "the use of clips offers instructors a clear advantage in that students are able to focus on one scene in depth and explore the language of the clip and the various components of visual semiotics" (234). Moreover, he claims that the amount of linguistic input in short film sequences is more manageable for foreign language students and that teachers have the opportunity to replay clips as often as they wish (234). According to Henseler, Möller and Surkamp, short film formats moreover are more easily accessible, they have clear narrative structures and themes, and it is possible to work with various film texts at the same time for comparative tasks (der fremdsprachliche UR Englisch 5).

When selecting single sequences or short films for classroom usage, teachers should keep in mind the specific teaching objectives that are pursued. Film extracts should either contain information significant for understanding its content (who does what where, why, when, and how?), stimulate discussion and interpretation activities, or show examples of film specific techniques (Biechele, Verstehen braucht Sehen 24).

Burger establishes three more categories of presenting film texts, which can also be combined in order to keep the students focused.

The first way of structuring a film for classroom purposes is defined as *Block-Präsentation* (according to Henseler, Möller and Surkamp 34: *straight-through approach*). The teacher hereby divides the film into two or three segments of about 30-45 minutes. The most significant scenes can be watched in more detail subsequently. Burger recommends this approach for shorter film formats which do not exceed 50 minutes of playtime. Furthermore, the story of the presented segments

needs to be sufficiently contextualized, so that the students can make sense of what they see (Burger 595).

In the *Intervallverfahren* (in reference to Henseler, Möller and Surkamp 34: *segment approach*), the film is segmented into 4-10 parts of either equal or differing length. Burger points out that, in order not to bore students through this unfamiliar viewing experience, it is important to vary the range of analytic tasks. Such a fragmented presentation may confuse the viewer; thus, Burger recommends watching the entire film once again by the end of the teaching unit (595).

Thirdly, Burger describes the *Sandwich-Präsentation* (according to Henseler, Möller and Surkamp 35: *sandwich approach*): Only parts of the film are showed, and content slots are filled with texts from other sources, e.g. script-excerpts, literary sources. By using this approach, teachers can on the one hand omit critical text passages which may be difficult to understand for the learners. On the other hand, the film is, again, fragmented. Therefore, viewing the whole film again as a final activity is recommended (Burger 596).

In practice, combinations of these different presentation techniques have proven to be especially useful in the language classroom (Henseler, Möller and Surkamp, Filme im Englischunterricht 35). Next to engaging with film segments, it is furthermore recommended to watch the entire film at some point: "Grundsätzlich sollte Filme als Ganzes gesehen werden, um den Filmgenuss sicherzustellen, das schrittweise analytische Vorgehen zu kompensieren und um Szenen, die im Unterricht besprochen werden, in den Gesamtkontext des Films einzubetten" (36).

2.2.4. Types of Tasks

The amount of tasks for using film in language teaching is impressive, and each moving image product (e.g. feature films, short films, trailers, commercials, TV formats, MVCs etc.) has its own specific teaching approaches. To list the details of task creation would, however, go beyond the scope of this thesis. The following section will thus only concentrate on introducing various task classification

possibilities, introduce examples, and outline the skills the different sorts of tasks intend to enhance.

2.2.4.1. Scaffolding

In order to promote the development of film literacy in foreign language teaching, various tasks and material have been created to support the understanding and processing of audio-visual texts (scaffolding).Scaffolds can either be categorized according to their specific focus, namely on the spoken language of the film, on the narrative, on a film's form and aesthetic qualities or on assisting students in the production of own moving image products. Moreover, Henseler, Möller and Surkamp outline three forms of scaffolding which are defined by the cognitive activities they assist:

Reception scaffolds are used to help students concentrate and take notes on a specific aspect of audio-visual texts (e.g. observation tasks on camera perspectives or aspects of mise-en-scène).*Transformation scaffolds* aim at structuring and categorizing the learners' observations, and *production scaffolds* provide assistance for productive tasks after viewing a film (e.g. text samples or language support for writing film reviews etc.) (Henseler, Möller and Surkamp, der fremdsprachliche UR Englisch 6).

2.2.4.2. Pre, While and Post-Viewing Activities

A second, yet comparable method for categorizing the numerous tasks of film education in language teaching is based on the chronological sequence of their application in the classroom. Accordingly, tasks can be conducted before, while and after viewing a film. This categorization especially emphasizes the learners' active involvement in the process of reception, and the significance of individual knowledge and response (Surkamp, Teaching Films 6ff).

Pre-viewing activities are used in order to prepare learners for the linguistic and content-related requirements of a film, and relate new information to already-existing knowledge structures (Brandi 11). Such activities usually involve the formation of hypotheses on the ground of provided material or information (e.g. soundtrack, titles, cast, still frames, trailers etc.) and vocabulary/grammar activities (Henseler, Möller and Surkamp, Filme im Englischunterricht 98).

While-viewing activities aim at ensuring the comprehension of the film text during the process of reception (e.g. information gap activities). While-viewing activities are regularly applied in film-analytic approaches (e.g. sound only/vision only-tasks) (99).

Finally, *post-viewing tasks* involve numerous creative, interpretative and evaluative tasks, involving methods of scenic interpretation, the writing of alternative endings, the creating of film-related written or graphic material (posters, newspaper articles, summaries, critiques etc.) (100-101).

2.2.4.3. Focus Audio-Visual Competence

When creating tasks for assisting the development of audio-visual competences, Thaler suggests to initially focusing on enhancing a global understanding of thematic aspects of film, so that students do not become confused. He thus proposes that teachers need to decide on one of five different foci of approaching audio-visual texts in language teaching, which appear successively:

- Global Audio-Visual Comprehension:
Identifying the general theme and the communicative situation: What is the film about? What happens? Which characters appear? What is the main conflict and what do I find most interesting? What is unexpected/strange or confusing about the film?

- General Audio-Visual Comprehension:
The essential aspects of one or more film sequences can be identified.
Selective Audio-Visual Comprehension:
specific aspects are of interest.

- Detailed Audio-Visual Comprehension:

all details of a sequence are investigated and understood; Both, selective and detailed comprehension aim at establishing connections between *what* is shown in a film, and *how* these contents are represented in terms of film aesthetics.

- Transcendental Audio-Visual:

Comprehension involves anticipation, evaluation, abstraction, and generalization of the previous findings. In other words, the content of a film and the form it takes are contextualized and critically evaluated.

(based on Schulung des Hör- Seh- Verstehens 14).

Depending on the teaching focus, the levels of film can be separated by applying different techniques. The following approaches are specifically popular when concentrating on analyzing the film-specific levels of film language sound and image, and are categorized in relation to the specific mode of presentation.

- *Silent Viewing*

A scene is watched with the sound turned off. Since students are not distracted by music, language and other sound effects, they can focus on visual elements of film, and at the same time become curious about the acoustic channel. According to Henseler et al., concentrating on the visual level of film reduces students' fear of not understanding utterances in the target language and thus assists comprehension processes. As a consequence, students usually comprehend dialogues better when the film sequence is shown again with sound on (Filme im Englischunterricht 89-90).

Possible instructions for silent viewing tasks, which are usually repeated up to three times, are: "*Who are these people? Where are they? Why are they there? What are they talking about*?" (Henseler, Möller and Surkamp, der fremdsprachliche UR Englisch 7). Answering these questions can be supported by offering additional

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language scaffolds, e.g. useful phrases (Henseler, Möller and Surkamp, Filme im Englischunterricht 91).

- *Sound Only*

In order to build awareness for the acoustic dimension of film, the silent-viewing method can be reversed by confronting students only with the audio-channel of film. They are invited to take notes while listening to sounds, music and language, and build hypothesis about aspects of genre, the visual channel or the setting of the film. Again, reception scaffolds help students to formulate what they hear and they inferences they draw from it (Henseler, Möller and Surkamp, Filme im Englischunterricht 91-92).

- *Split Viewing*

The methods of silent viewing and sound only can be combined with tasks of cooperative learning, for example by splitting a group and presenting the visual channel of a film to one group and the sound channel to the other. In group discussions or pair work they can then compare their findings and reconstruct the sequence (Henseler, Möller and Surkamp, der fremdsprachliche UR Englisch 7).

- *Freeze Frame*

Applying this technique, the teacher stops a video and students analyze the "frozen" image. In this way, the learners become aware of the effects of lighting and color, camera perspectives etc. on the viewer. Besides, students learn how the visual elements of film create meaning (Moving Images in the Classroom 8). This method is moreover specifically useful when preparing for viewing a film. Still images can be used, for example, to make assumptions on the content of a film, or as a basis for creating writing tasks or task of scenic interpretation (Henseler, Möller and Surkamp, Filme im Englischunterricht 95).

2.2.4.4. Focus Speaking and Writing

Tasks of film education in FLT can furthermore be classified according to their modus operandi. The main categories hereby are speaking and writing tasks, as well as listening and reading. A clear distinction between tasks that aim at promoting communicative language skills and those which promote film literacy, is however not possible.

- *Speaking Activities*

Biechele summarizes the main functions of tasks which have a focus on spoken language, which are labeling, explaining, interpreting, anticipating, associating, elaborating and conclusion-drawing activities (Verstehen braucht Sehen 29).

Accordingly, one main approach towards ensuring students' global understanding of film text is to make it subject of plenary discussion. Burger for example claims that not the formal elements of film, but the audience's reaction and their subjective experiences need to be talked about first (597). Henseler et al. also suggest asking students to express their individual opinions and expectations as a firsts step after viewing a film. They list the following questions for discussion:

> - What struck you while viewing the film?
> - What did (n't). you like about the film? Why?
> - Was there anything that puzzled you? That you've never seen in a film before?
> - What upset you? What bothered you?
> - What is for you the most important aspect of the film?
> - Which character in the film did you like best/least? Why?
> - How is this film different from other films you've seen before?
> - What would you tell other people about this film?

> (Henseler, Möller and Surkamp, Filme im Englischunterricht 101)

Next to plenary discussions, Burger proposes to form smaller groups or pairs, or to create own discussion stimuli. For example, learners can anonymously write down questions and comments on a piece of paper, or a discussion could be based on a catch phrase from the film (597). Henseler et al. propose various speaking activities, for example *forming buzz groups* (different essential aspects of the film are briefly discussed in small groups of 3-4 learners, and are then discussed and presented in class). The 4 corners method requires learners to walk around in the classroom and

engage in discussions about visual stimuli provided on posters (Filme im Englischunterricht 103).

Next to initial talks about reception experiences, speaking activities can also focus on analytically approaching details of a specific sequence, which, however, requires preparation and scaffolding in relation to film technical vocabulary (Burger 599).

- *Writing activities*

The two main functions of writing tasks in film education are firstly to put into writing what has already been viewed, and secondly - similarly to oral debates - to further reflect on the contents of a film (Abraham, Filme im Deutschunterricht 81).

Burger furthermore lists writing activities which can be used in the pre-viewing phase, for example writing down one's expectations on a film based on a literary text that is given to them before watching the film (Fiktionale Filme 601).

More specifically, the various objectives of writing tasks are thus to help students remember the acquired film content and new linguistic structures, to assist the processing of feelings and reactions; and to activate learners' imagination and understanding of film and its production processes (Henseler, Möller and Surkamp, Filme im Englischunterricht 104).

A type of task typically applied to help learners to recall the events presented in a film is for example arranging frozen images into the right order, or contextualize them by creating brief summaries and descriptions (104).

Another frequently appearing sort of writing tasks aims at promoting comprehension processes by encouraging creative work with the original film text. Such transformation tasks ask for changing a film text into other text genres, e.g. into a letter, an interview with a character from the film, or an audio-play (Fiktionale Filme 601-602).

Other task types require the writer to identify or to emphasize with a character. Biechele for example develops observation grids that help to describe a character's mood in specific sequences, and proposes to offer language scaffolds in order to help students express their opinion (Verstehen braucht Sehen 29-30).

- *Methods of Scenic Interpretation*

Scenic interpretation of literary texts aims at helping students to activate their imagination, experiences and emotions. The aim of the scenic interpretation is not to stage a complete production like in theater, but to give students insight into the narrative and the different roles through identification (Scheller 1).

Methods of scenic interpretation provide the unique possibility to trigger processes of identity formation in teaching and moreover correspond to a constructivist understanding of learning. Abraham therefore emphasizes that modern learning practices not only consider a learners' mind, but also his/her body, and thus both mental and physical activities involved in learning (Abraham, Theatralität im Deutschunterricht 131).

In relation to methods discussed by Stempleski (2001), Abraham (2009, 84f), Krämer (2006) and Kepser (2010), Henseler et al. have collected a number of methods of scenic interpretation, two of which should be briefly introduced here.

- *Freeze Frame*

In groups, students create a still image of a film scene. They can either take the position of one of the characters, or of a silent viewer in the background. This technique might also be combined with other methods of scenic interpretation, for example with the method of

- *Conscience alley*

Two rows of students stand opposite to each other, building a cordon. One student takes on the role of a character and slowly walks through the line, while the others give him advices, or act as his/her conscience in a low voice. Finally, the student (child in role) has to make a decision (Henseler, Möller and Surkamp, Filme im Englischunterricht 120).

2.2.4.5. Focus Film Production

Producing own moving image texts offers a multitude of learning opportunities: Students not only deepen their understanding of the language of film and of the processes and tasks involved in professional film production, but also engage in communicative activities and train their social and interactive skills.

One main problem of film productive tasks is that it is difficult to estimate the time required. Henseler et al. therefore recommend to stage film productive work in the frame of project days/weeks or school contests (Filme im Englischunterricht 141).

Film production tasks usually are roughly structured into different phases which correspond to the phases of film production in professional contexts (pre-production, production, post-production). Each of these stages involves various communicative and filmmaking activities, and thus one possibility to integrate film productive tasks into regular lessons is to focus on one these stages. In the BFI teachers' guide for secondary education, the authors introduce various tasks which involve taking on the role of persons involved in film production, or are centered on decisions a filmmaker would have to make. Two of them will be briefly outlined below.

- *Simulation*

This task requires students to take on the role of a producer of an already existing film. Subsequently, they make suggestions on how they would modify the moving image text in order to appeal to another audience (e.g. a different age group). Moreover, students can plan how to change the film if they would like to challenge it critically from another perspective, or they can collect ideas for a completely alternative text, which they then can present to the teacher or the class, who act as Commissioning Editors or Executive Producers. The purpose of this task is to draw the learners' attention to issues and problems of film production (time, budget, context, purpose etc.) and illustrate connections between the form of a movie and its purpose and intended audience. Moreover, it promotes critical engagement with film texts (Moving Images in the Classroom Guide 11).

- *Top and Tail*

Only the opening sequence of a film is presented and students are required to identify its genre, intended audience and the 'message' by applying techniques 1 to 3. Also, production credits are shown and used to address issues of its production context. In this way, learners are provided insight into techniques of awakening the spectators' curiosity. Moreover, they learn about details of production and distribution (Moving Images in the Classroom Guide 10).

The didactic potentials of film opening sequences for FL teaching are outlined by Decke-Cornill (2010). Film openings fulfil the specific task of introducing the reader to its textual rules, so that the following audio-visual information can be processed more easily. Because they can not refer to any information of the narrative itself, students need to particularly relate to already-existing knowledge structures of the viewer, especially to his/her knowledge of film-specific representations. In other words, the information provided at the beginning of a film is essential for understanding the entire text in terms of form and style. Therefore, opening sequences offer themselves for an exploitation in the language classroom (Decke- Cornill 331f).

2.2.5. Film in EFLT Practice: Conclusion

The previous sections have now outlined the objectives and potentials of film education in competence-oriented, communicative language teaching, and moreover provided insight into the methodology of teaching film, that is to day the details of film selection, presentation and task typology.

It has become apparent that film education in EFLT aims at promoting a large set of affective, critical, evaluative, communicative-productive and (inter) cultural skills. This multitude of learning outcomes derives from a fusion of the competences involved in developing film literacy with those of becoming a proficient user of a foreign language.

More specifically, this means that film education in FLT on the one hand aims at familiarizing students with the three dominant functions of film in our culture, namely as:

a) A medium of mass communication (hence learners should develop the ability to critically analyze, access and produce different forms of media and understand how they create meaning, and why they are produced

b) An art form (hence the call for developing the ability to enjoy and evaluate the aesthetic qualities of film)

c) A social practice and cultural artifact (hence a focus on exploring film as a cultural event and an industry, and its place in popular culture).

On the other hand, the specific objectives of communicative language teaching are taken into consideration. Next to enhancing speaking and writing skills, the development of (inter) cultural skills and knowledge, as well as of audio-visual competence is thereby central. Despite a profound didactic foundation, and existing competence-based suggestions for curricular implementation, audio-visual skills, however, still wait to be accepted as explicit communicative skills into educational frameworks.

This part of the thesis has moreover provided insight into a large existing body of creative-communicative activities involved in teaching with and about film. The initial discussion of the meaning of film language has proven that only a comprehensive film semiotic model can form the basis for task development, such as the model introduced by Borstnar, Pabst and Wulff.

3. Film Education in National Curricula and Policies

As has been illustrated before, the CEFR only offers limited points of reference for introducing film education into national standards and curricula. The acceptance of film education and related competences into educational standards is strongly driven forward through the activities of initiatives and projects that work on both international and national levels. Next to conducting and funding researching into the skills and competences involved in building media literacy/film literacy, and practices of effectively integrating film education into the curriculum, such networks and strategies also support the exchange of best teaching practices, create communicative platforms and collaborations with the film industry, or distribute information among teachers and other professionals.

The following sections will explore the status of film education in German and Austrian curricula, and present a selection of national and international activities that have significantly helped to progress the integration and acceptance of media literacy, and especially its subdivision film literacy into teaching practices. Of specific interest will firstly be UK initiatives launched after the 1999 *Making Movies Matter* report, which have provided evidence for the benefits of film education, examples for best practice and models of integrating film into education. Moreover, film education in the UK is realized as both, independent subject and cross-curricular principle, a fact which allows making interesting comparisons to the German speaking countries. More central to this final part is, however, the acceptance of film education into German and Austrian curricula, as well as projects by education policy-makers and the national film industry that aim at progressing the structural integration of moving image education.

3.1. Film Education in the UK after the MMM Report

3.1.1. Effects on the UK Curriculum

According to the EC study on media literacy from 2007, the structural integration of media education in UK curricula and teacher training has been carried out "swiftly and efficiently", but with an overly strong focus on ICT (Information and Communications Technologies) (Country Profile UK 5). The long and successful traditional of including media education at schools, both as an independent subject and as a cross-curricular principle, already started in the late 1980s: England and Wales included media education in primary schools (5-11 years) and secondary schools (11-16) and students from 16-19 were enabled to opt for the independent subject Media Studies, Film Studies and Communication Studies (Stafford). Additionally, attempts have been made to realize media education as a cross-curricular principle. Media literacy is therefore also connected to mother tongue learning in the curricula of all four UK nations, and it is part of citizenship. Consequently, the UK had positive starting conditions for enhancing film literacy within the existing curricular framework for media studies.

After the need for creating a more 'cineliterate' population was identified in 1998, the MMM report identified 22 proposals that together constituted a "coherent strategy for change" (Making Movies Matter 2). The report was directed at education policy-makers and the UK film industry, and particularly asked for investments in infrastructure. It moreover focused on the curricular recognition of film education (proposals 13, 15, 16 and 19).

Most of these proposals have been achieved today: Media and Film Studies still exist for post-14 qualifications, with the new option of Moving Image Arts (Bazalgette, MMM 7 years on 2). Moving image education also plays a significant role in the GCSE specifications for Media Studies of all four nations, and the significance of learning about its language, its various forms and genres, audiences and production/distribution contexts, is specifically stressed (Baker and Toland 6). Moreover, the model of moving image learning progression as proposed in the MMM document progression has been published and distributed (Bazalgette, MMM 7 years on 2).

The promotion of further structural integration of film literacy was assigned to a number of agencies, of which the activities and initiatives by the UK Film Council, the BFI and the National Screen Agencies in England, Scotland and Northern Ireland have particularly contributed to stimulating further research into film literacy. The following sections will engage with a selection of strategies and research findings brought forward by these institutions after the publication of the *MMM* report.

3.1.2. Research Focus: The Economic and Social Impacts of Film Education

Although the curricular recognition of film education in the UK has been successful, not at least because the necessary infrastructure for its implementation had already existed, other proposals of the *Making Movies Matter* document have only been fulfilled "partially and belatedly" (MMM 7 years on 4). The slow progresses especially in the implementation of film education into teacher training and policy statements are, according to Cary Bazalgette of the BFI, due to the fact that the two key messages of the report had not been fully understood by the governmental UKFC (UK Film Council) and the BFI. These two key messages had been:

- "Recognition by the education sector, that critical and creative moving image skills will be a key element of literacy in the 21st century
- Recognition by the moving image industry sector, that investment in education Is a long term strategy" (MMM 7 years on 5).

In order to raise awareness for these two basic premises, Bazalgette therefore recommended further research into the learning and teaching processes of moving image education, as well as into moving image media generally (MMM 7 years on 3-4). Only by providing empirical evidence for the educational and economic value of film education, further strategies for successful implementation could be launched.

In the following years, the joint activities of the BFI, the Institute of Education in London, Scottish Screen all over England, Scotland and Ireland consequently concentrated on demonstrating the positive impacts moving image education and "collect[ing] evidence about its benefits, and about how it can best be resourced,

taught and managed" (Bazalgette, Impacts 5), with the over-all objective to justify the investment of further resources. Taking into consideration the results of 14 UK studies on the effects of moving image education, two groups of possible outcomes of MIE can be identified:

Generic impacts: MIE can…	MIE-specific impacts:
Enhance learner's enjoyment and sense of achievement	Help access non-verbal modes of expression and communication such as the moving image
Improve disaffected or underachieving learners' engagement and concentration	Provide demotivated or previously failing learners new access to the curriculum
Increase attainment in literacy	Provide different routes into key literacy concepts
Increase knowledge about and interest in making moving images	Offer confidence, and a sense of agency and independence to learners
Increase interesting in watching and discussing moving images	Build bridges between 'home' and 'school' cultures and knowledge.

Table 4 Generic and MIE-specific impacts of MIE (based on Bazalgette, Impacts 14 and 16).

These results confirmed that promoting film education was of interest to both the film industry, that is interested in making sure that "the widest range of film and digital screen content is appreciated by a diversity of audience" (Scottish Screen Website), and education policy makers. In later publications and initiatives, these two levels are frequently explicitly addressed. The *21st Century Literacy* advocacy report for example states that "Film education increases cinema going and DVD sales by creating demand for them, and fosters respect for IP. Film education builds the next generation of cinema audiences" (Miller, Randle and Graham 11). Furthermore, the report highlights that "Film can help Government achieve its education objectives"(13).

The empirical foundation for the social and economic relevance of film education was a necessary first step towards the realization of the proposals made in *MMM.* Another

major advance was the launch of a comprehensive educational strategy in 2007, which will be presented in the following.

3.1.3. The Film: 21st Century Literacy Education Strategy

The *Film: 21st Century Literacy Strategy* was a three year project launched in 2007, initially financed by the UK Film Council (IKFC) and later by the BFI. Besides the BFI, four more organizations funded by the UK government were involved in steering the strategy, namely *Film Education, First Light Movies, Film Club*, and *Creative Skillset* (21st Century Literacy Website). *First Light Movies* funds and mentors young film makers between five and 19, *Film Club* is an education charity established in 2007 and aiming at creating a network of 7,000 after-school film clubs in the UK. *Creative Skillset* is a UK-wide industry body, supporting training and skills in professional development. Its role within the Strategy is to organize the implementation of the Diploma in Creative and Media (Film: 21st Century Literacy 8).

The initial aims of the 21st Century Literacy Strategy were to initiate first steps towards:

    a.) Creating a UK-wide network of key providers of film education to share best practice
    b.) Developing and sustaining innovative activities for learning about film
    c.) Devise and implement a professional development program for teachers and other film education practitioners to raise standards of delivery and quality of engagement for children and young people
    d.) Creating online resources to accompany every appropriate publicly funded British film
    e.) Building a UK-wide network of school-based film clubs (21st Century Literacy Website)

The strategy's notion of film literacy is based on two premises: On the one hand, it defines film literacy as an entitlement for all, stating that

> in the same way that we take for granted that society has a responsibility to help children to read and write (…). we should take it for granted that we help children and young people to use, enjoy and understand moving images; not just to be technically capable but to be culturally literate too." (21st Century Literacy Website)

On the other hand, it bases its definition of film education on the 3C's of media literacy from the *Charter for Media Literacy* in 2005, and settles a number of additional operating principles, which are assigned to four main categories:

participation, progression, evaluation and professional development. *Participation* thereby stands for the collective experience involved in viewing and producing film texts, a characteristic which is highlighted because it gives learners "a sense of common purpose and community" (BFI 12). The second principle, *progression*, refers to the aim of developing a long-lasting interest in film, and provide opportunities of continuing engagements with moving image texts. In order to find out about best teaching practices and the effectiveness of learning tools, the Strategy moreover hopes to establish a common evaluative framework. A further component of the agenda, professional development, is the devotion to make film education part of teacher training (12).

Based on these preconditions, case studies on good teaching practice in formal and informal education, numerous national surveys on the use of film in ITT (Initial Teacher Training) and CPD (Continuing Professional Development) and the positive impacts of film education have been completed. Also, the actual scope of film education in the 21st century is a recurring theme in professional debates within the frame of the Strategy (21st Century Literacy Website)**.** The three year course of the Strategy ended in 2011, but a new film education scheme *Film Forever* follows and will be active from 2012-2017. The intention to invest in building informed audiences and keeping film heritage alive thereby is a prime concern (BFI, New Horizons).

3.2. Film Education in German Formal Education

3.2.1. Film Education in German Secondary Education

Film education in Germany from the 1980s onwards was traditionally located outside school, for example in institutions for media-pedagogy or youth centers, which offered opportunities to work with and produce moving image media. Only gradually, film education entered school curricula as part of cross-curricular media education (Middel, Filmbildung in Deutschland 1).

Two main events contributed to today's increasing focus on film education and its integration into curricula: The introduction of the European educational standards in various subject areas in 2003/2004 by the *Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany,* and the "Cinema goes School" congress in 2003, which explicitly concentrated on creating guidelines for integrating film literacy in national curricula.

However, the degree to which film education/media education has been incorporated into regional curricula differs fundamentally from region to region, because the German curriculum depends on the Federal States. While in some states, the principles of film education have been accepted in various subject areas, in others especially film productive work is still exclusively a matter of mother tongue education or art education. In Bavaria and Berlin, for example, film education and particularly film productive work is only an explicit topic in mother tongue education and art education (Middel, Film in Rahmen-/Lehrplänen 3-4).

In other federal states such as Bremen or Lower Saxony, film education is, to some extent, also a vital part of foreign language teaching. In Bremen, where film analysis has become an obligatory part of A levels in English, understanding and analyzing film texts is explicitly anchored in the English curriculum as sub-category of "Methodological Competence". Methodological competence, communicative competence and intercultural competence together constitute foreign language proficiency (Landesinstitut für Schule Bremen 5f). *Film analytical* competences are thus considered essential for the ability to deal with texts and media (13-14).

Furthermore, film in the Bremen core curriculum is not only mentioned in terms of developing methodological skills, but also as part of the subject areas that should be covered in English language teaching. Accordingly, film is considered an artistic means of expression that provides insight into cultural practices. The subject area "Humans and Society within the Frame of Literature, Art and Media" thus concentrates on exploring the specific effects and point of views created by artistic expression, as well as on the means by which these effects are achieved (7). In more detail, the document suggests to use film when approaching topics such as "imagination and reality", "The media", and "Importance and essence of art" (8).

A more expanded curricular model that also takes into consideration the intercultural component of film is to be found Lower Saxony. The most striking parallel to the Bremen film curriculum is that film analysis and interpretation in the frame of "Using Texts and Media" are again considered an essential part of developing methodological competence. However, in contrast to the descriptions in the Bremen-curriculum, the Lower Saxony competence formulation furthermore mentions the intercultural dimension of film: "The students are able to use and critically engage with film in order to enhance their understanding of cultural and social facts of their own culture and foreign cultures"[12] (Dinter, Franke and Frome 25). Besides, the need to critically approach film texts is repeatedly highlighted, and creative media work is suggested (25).

These examples show that in those German curricula where film education has emancipated itself from general media education, film is typically described as an authentic text that offers information about the target culture. The ability to analyze the particularities of film language and understand film texts, and sometimes also to produce moving image texts, is considered part of a set of practical skills which contribute to language proficiency. Audio-visual competence is, however, not included as a communicative competence, a fact reminds of the status of film education in the CEFR. Since the introduction of the German educational standards, the curricular integration of film education has in summary improved, but according to Middel, there is still a need to create more systemized and obligatory regulations for teaching practice (Film in Rahmen-/Lehrplänen 1).

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[12] Own translation. Originalquote: „Die Schülerinnen und Schüler können…Bilder und Filme zum Verständnis kultureller und gesellschaftlicher Gegebenheiten der eigenen Kultur und fremder Kulturen nutzen und kritisch reflektieren."

3.2.2. The Cinema goes School-Congress and its Impacts

The "Cinema goes school" Congress in 2003 was the first nationwide attempt to gather the activities of educators, authorities, students and the film industry in order to develop a coherent program for building film literacy. What followed were competence-based definitions of film education for an integrative curriculum (e.g. *Freiburger Filmcurriculum*), and the foundation of the national *VISION Kino* online-platform in 2005. These national initiatives, which have had considerable influence on the development of curricular suggestions for foreign language teaching as well, will be briefly outlined in the following sections.

The participants of the Berlin congress "Cinema goes School" in 2003 included politicians, filmmakers, and educators. The congress was centered on investigating the perspectives of teaching film literacy in German formal schools. (Salender) Experts from France, Sweden and the UK countries where film education is more firmly anchored in curricula and teaching practice and also has the status of an independent subject were invited to share their experiences with film education (Bundeszentrale für politische Bildung).

The conference was initiated by the *Bundeszentrale für politische Bildung (Federal Agency for Civic Education)*, that wanted to "promote an understanding for political issues by adopting political education measures, to promote democratic awareness and the willingness to participate in political processes"[13] (Erlass über die BpB). Its leading topic was to establish national and international networks that should assist a more professional and organized approach towards film education (Salender). The necessity to re-define the role and place of film education furthermore derived from the growing significance of the medium as a cultural practice that is assigned, in reference to Abraham and Kepser (2009), three central functions, namely individualization, socialization and enculturation (Länderkonferenz MedienBildung 2).

The result of the congress was the influential *Film Competence Explanation* which lists seven very broadly formulated measurements that help to integrate film education into the curriculum. Briefly summarized, the document acknowledges the

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[13] Own translation. Original quote: Die Bundeszentrale hat die Aufgabe, durch Maßnahmen der politischen Bildung Verständnis für politische Sachverhalte zu fördern, das demokratische Bewusstsein zu festigen und die Bereitschaft zur politischen Mitarbeit zu stärken."

need for further curricular foundation of "film—its history, its language, its effect"[14] (Bundeszentrale für politische Bildung) at schools and universities. It furthermore formulates a common objective of film education for all subject areas, namely to "teach and learn to decipher the codes of moving images", and calls for the implementation of an obligatory film canon. Moreover, it highlights the need for founding a central institution responsible for managing film distribution in collaboration with the film industry and educational organizations, similarly the BFI. All these changes would, according to the report, require a legal foundation, further collaboration between film schools and universities, and of course funding (Bundeszentrale für politische Bildung).

According to Walberg, these claims mainly rest upon the political assumption that people show deficits in dealing with moving image media, which need to be compensated. On the other hand, she claims that members of the (national) film and cultural industries promote film education with the intention of preventing film from being replaced by more modern media (Walberg 58). Both motives remind of the arguments brought forward to justify the BFI's *Making Movies Matter* project.

Some of the points listed in the film competence declaration have indeed been realized up to now. For example, the proposal of creating a film canon for schools has been met in the same year: A group of filmmakers, historians, educators and film critics selected 35 films released between 1922 and 1999 which should illustrate the history of film and assist understanding the form film takes today (Bundeszentrale für politische Bildung).

Also, the declaration of film competences initiated the foundation of the platform *VISION Kino,* which is funded by the government's culture and media department, and the *Filmförderungsanstalt (Federal Film Board).* In cooperation with schools, the platform develops concepts for integrating film education, coordinates educational activities of several partners from the film industry and the educational sector (e.g. the *SchulKino* weeks), and publishes teaching guides and material (Vision Kino).

In sum, the 2003 "Cinema goes School" congress has revived debates on film pedagogy, and especially promoted the formulation of competencies involved in film education. In 2008, the University of Education Freiburg brought forward a model of

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[14] Own translation.Original quote: „Film-seine Geschichte, seine Sprache, seine Wikrung"

integrating film didactics into three subject areas; first-language education, music and art education (Fuchs, Klant and Pfeiffer). A further influential document, which offers a more general account of the competence areas involved in film education and a general progressing model was published in 2010, namely the *Competence-oriented Concept Film Education* (*Kompetenzorientiertes Konzept Filmbildung)* by the *Länderkonferenz Medienbildung.* Both documents have been used as rough guidelines for formulating objectives specific to EFLT. The model developed by Henseler, Möller et al. for example used the Freiburger film didactics as a main reference for its competence descriptions (Henseler, Möller and Surkamp, Filme im Englischunterricht 24f).

3.2.3. The Competence-oriented Concept Film Education

The competence-oriented concept film education (2010) was created by a working group that included pedagogues, members of the *VISION Kino* Company and representatives of various federal states (Länderkonferenz MedienBildung 1). It outlines four interrelated competence areas, which are film analysis, using film, film production and film presentation, as well as film in the media society.[15] (2) These four dimensions of film competence together constitute the cultural practice film. Each competence area is assigned a number of sub-areas (see Figure 3). Moreover, a general progress model for each of the sub-competences is proposed for students in the years 4, 10 and 12 (Länderkonferenz MedienBildung 4ff).

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[15] Own translation. Original quote: „Filmanalyse, Filmnutzung, Filmproduktion und Präsentation, Film in der Mediengesellschaft.“
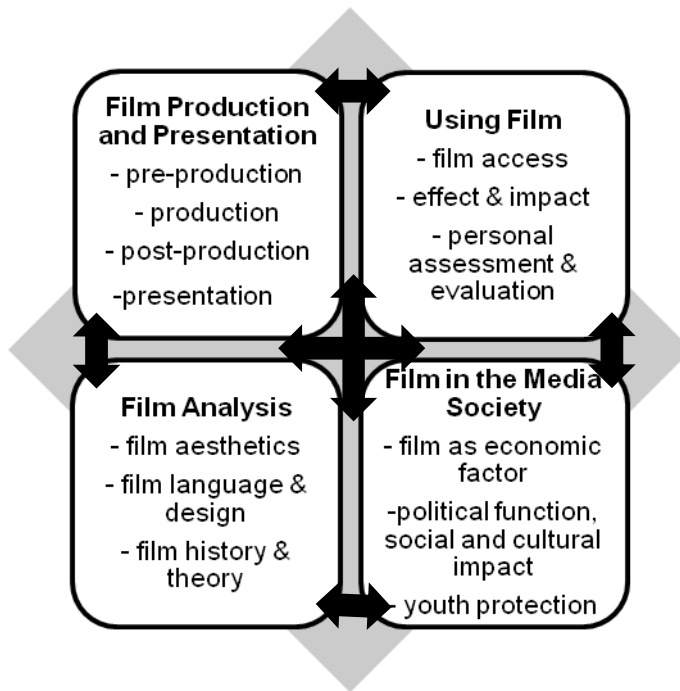
Figure 3 *Competence Areas and Contents of Film Education (based on the competence-oriented concept film education 4).*

The concept treats film education as an integrating principle and thus does not go into detail on the specific abilities involved in teaching film in the foreign language classroom. Nevertheless, it provides a rather comprehensive account of the categories involved in teaching about film. Most importantly, it considers film productive skills, and the economic role of film and the film industry.

3.3. Film Education in Austrian Formal Education

3.3.1. The Status of Film Education in Austria - An Overview

Film education in Austria is exclusively considered a part of the integrating principle media education introduced in 1973. The Austrian federal government's Ministry for Education, Science and Arts funds and operates various sub-sections, online services and networks which provide teaching material, information on relevant didactic publications, and access to moving image media. The number of non-public networks and forums that offer teaching material and opportunities for exchange on

film education is comparably low. This fact is due to the (media) history of Austria, which is determined by strongly normative educational considerations:

After national socialist censorship between 1935 and 1945, the Catholic Church became particularly active in stimulating the fear of the negative effects of media, which resulted in the foundation of laws that restricted access to a row of popular media for young people, including film texts. The dangers of mass media for young people and the need to protect them have been constantly highlighted until the 1970s, and the popular position of viewing the mass medium film as a competitor to the objectives of civic education still persists until today to some degree (Blaschitz and Seibt 13-14).

According to the EC's 2007 survey of media literacy in Austria, the activities of private initiatives are mostly limited to the big cities and concentrate on practical media work. The conclusion drawn in the study is that "it cannot be ensured that all citizens will benefit from Media Literacy Initiatives" (Country Profile Austria 4). Furthermore, the EC study revealed that there is little effective cooperation between the media industry and political/educational institutions (3). Indeed, there is no independent network specifically for media pedagogics (Blaschitz and Seibt 21) and working and training opportunities for professional media pedagogues are few, although various sources agree that the demand for a more specialized teacher training exists (Paus-Hasebrink and Hipfl 1ff and Tschürtscher).

3.4.2. Film Education in the National Curriculum

In 1973, media literacy became an integrating principle in the Austrian curriculum and has been updated in 1994, 2001, and most recently in 2012 in the *Media Education Policy Decree* of the Ministry for Education, Science and Culture (bmukk, mediamanual).

The decree acknowledges the social and individual relevance of communicative media, especially for young people, stating that "Technical means of reproduction, transmission and interconnection play a growingly significant role in the "natural"

environment of students. They are part of their reality, of their life worlds"[16] (bmukk, Grundsatzerlass Medienerziehung 1). On the grounds of this all-encompassing relevance, which is "not limited to singe subject areas or school levels", an integrative approach towards media education is justified (5).

Moreover, the document emphasizes both, the potentials of modern media (promotion of global communication, of an intercultural, cosmopolitan and democratic society) and their dangers (danger of being manipulated by the media). The aims of media education thus are also of a political nature. The formal school system consequently faces the challenge of educating critical media users and at the same time of enhancing communicative and creative skills, as well as the joy in productive media work (1).

The decree offers a modal definition of media texts: "Communication media are independent from the technology constituting elements of all texts: printed/spoken word, graphics, sound, still and moving image"[17] (3). The specific aims of media education are, in correspondence to the objectives outlined by the European Commission, to enable learners to access, use and produce media texts, as well as to participate in discourses about them and become aware of the cultural, social and ideological dimensions of media production and distribution (3-5).

A major innovation of the 2012 decree is the new emphasis on "active participation in communication networks", a point which is explicitly outlined as an objective of media education, and was not mentioned in the 2001 document (Grundsatzerlass 2001). Media competence in this context aims at proficiently make use of the social, communicative and creative potential of digital networks in order to take part in social and civic discourses (bmukk, Grundsatzerlass Medienerziehung 3-4). Furthermore, paragraphs which deal with the negative impacts of mass media have been reduced and changed in favor of creative and autonomous civic education (see e.g. Chapter 4.1. in the 2001 and 2012 version of the decree).

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[16] Own translation. Original quote: „Technische Möglichkeiten der Vervielfältigung, Übertragung und Vernetzung spielen in der „natürlichen" Umgebung der Schüler/innen eine immer größere Rolle, sie sind ein Teil ihrer Wirklichkeit, ihrer Lebenswelten."

[17] Own translation. Original quote: „Die Kommunikationsmedien sind – unabhängig von der Technologie – konstitutive Bestandteile aller Texte: Wort, gedruckt/gesprochen, und Grafik, Ton, Standbild und bewegtes Bild."

Although the decree repeatedly highlights the relevance of media education for all subject areas, which seems reasonable because civic education is not the single task of one single school subject, the exemplary suggestions for integrating the principle of media education exclusively refer to first language education, art education and history (bmukk, Grundsatzerlass Medienerziehung 5ff). Moreover, film is only explicitly brought up twice in the final practical section, namely in the context of art education in special schools, and as adaptation of literary works in mother tongue education in upper secondary levels (7).

The curriculum for modern foreign languages in secondary education accordingly pays little attention to film texts or building film literacy. In the curricula for secondary levels (AHS), audiovisual media are recommended as samples of authentic texts in the target language (AT Curriculum Lower Secondary 3), and in the competence descriptions for both, lower and higher secondary levels, film is only mentioned in reference to listening or speaking skills, with a focus on feature films (AT Curriculum Higher Secondary Levels 5).

3.3.2. Federal Level Initiatives

The Austrian government's department for media pedagogy, educational media and media services of the Ministry of Education, Science and Arts is responsible for raising awareness for the significance of media literacy. It also provides teaching materials and offers assistance for film production projects and it selects and publishes youth-appropriate education materials (EC, Country Profile Austria 4). Since 1992, the department as well publishes the journal *Medienimpulse,* which since 2009 is exclusively accessible online to educational staff (medienimpulse website). A second sub-section of the ministry, which has been mentioned in the previous chapter of this thesis, is the *Jugendmedienkommission* (JMK). It creates warning labels for feature films not suitable for children on DVDs and online, and for the Austrian Broadcasting Cooperation. Its classification activities are based on the terms of the UN Convention on the Rights of the Child and Council Conclusions on the protection of minors in regard of audiovisual media (JMK Website).

Additionally, the ministry supports and runs various online platforms, such as the *Mediamanual* network for media pedagogy. This website provides information and materials to students and teachers on integrative media work, with a particular focus on film, radio and digital media. Moreover, teachers have the opportunity to exchange experiences and ideas. Regarding film, the *Mediamanual* network introduces theoretical information and practical guidelines for moving image media production and analysis to students and teachers (e.g. the *Media Action Project* Model by Dirk Schouten and Rob Watling). More precisely, it creates an overview of film semiotics and film language, introduces methods and issues of film analysis, and presents material on film history and the function of film reviews. The platform also offers workshops for teachers via an "e-Academy" which allows access to audiovisual materials. Likewise, *Mediamanual* makes an annual media literacy award, directed at media literacy-related projects in all European states (bmukk, mediamanual). Interestingly, the definition of media literacy from the platform specifically points out that media education does not intend to protect young people from the negative influence of media (bmukk, mediamanual), a statement which illustrates attempts to introduce more progressive approach towards media and step away from a traditionally protective viewpoints.

Under the auspices of the Austrian federal ministry's arts division, the *Austrian Film Institute* is a main supporter of both, national moving image media productions and educational initiatives and projects (Austrian Film Institute Website). The institute was established in 1981 and is a legal entity under Public Law located in Vienna (EC, Country Profile Austria 8). Its activities are predominantly targeted at filmmakers, but it is also a major supporter of online networks, such as the *FilmABC* platform.

FilmABC is an initiative operating on a federal level. It offers teaching material on selected national and international feature films and documentaries, introduces didactic publications, organizes film projects (e.g. 5xFilm) and organizes seminars for teachers on the integration of media in the classroom (*FilmABC* Website). The website's approach to film is based on a Cultural Studies' methodology. Accordingly it is highlighted that understanding film specifically means to understand the contexts of film production. Consequently, the five key questions of media analysis listed on the website are:

- Who produces a media text and why?
- Which technical means are applied to create attention?
- How can the text be deciphered?
- Who records the text, and how is it recorded?
- Which values, ideologies and perspectives are represented in the text? (FilmABC Website)

Although the *FilmABC* offers useful information for teachers, most film-related projects are locally restricted to cinemas in Vienna and thus mainly aimed at Viennese students.

3.3.3. Non-public Initiatives and Projects

Most non-public associations supporting film education in Austrian schools are located in the big cities Vienna, Salzburg, and Linz. One can distinguish between two major kinds of private initiatives; firstly, there are a small number of organizations which work together with the film industry in order to promote the structural integration of film education in terms of offering teaching material, teacher training opportunities and organizing film-related events for school classes (e.g. the Vienna-based *Film Museum* and the *Kino macht Schule* project). On the other hand, Austria has, similarly to Germany, a tradition of informal institutions that mainly support productive media work and intend to form future film makers (e.g. *wienXtra-medienzentrum*, or the Upper Austrian *Medienwerkstatt*). In the following, I will concentrate on those projects that contribute to a better structural inclusion of all objectives of film education in formal education, and which are specifically relevant for the requirements of foreign language teaching.

The Austrian *Film Museum* in Vienna is an archive that dedicates its work mainly to collecting, keeping, expanding and exploring a body of national film texts. The museum was founded in 1964 by Peter Konlechner and the Austrian filmmaker Peter Kubelka, on the model of the National Film Archive in London, the Cineémathèque Française, and the Museum of Modern Art in New York. A central theme of its educational activities is the promotion of a "School of Vision" ("Schule des Sehens") directed at students and teachers. The main intention behind creating a "School of Vision" is to raise awareness for the complexity of film and film reception, focusing on questions such as "What is Film (…). How can it be used? Which ways of reading

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does and did film produce? What are its historical, social, and aesthetical implications and relations?"[18] (Film Museum Website). Since 2002, the educational activities of the Film Museum have been intensified through close cooperation with universities and schools, and it promotes a critical approach to film as a "stimulus for critical reflection, not an invitation to hypnosis" (Eco 1979 qtd. on the Film Museum Website). It offers various activities for students, for example film lectures for school classes from 8-18 years within the "School in the Cinema" (Schule im Kino) program, where students can meet and discuss with filmmakers. Since 2008, the project "Focus Film" tries to support the inclusion of film education into teaching practice by offering workshops for school classes in the Film Museum building. The "Summer School" project is specifically aimed at teachers in secondary education. The main objective is to present ways of approaching film in the classroom, with a focus on film analysis, processes of film reception, and filmmaking skills (Film Museum Website).

The online platform *Kinomachtschule.at* was initiated by the Austrian film distributor Filmladen and offers downloadable teaching material on national and international feature films, literary adaptations and documentaries aimed at children from four onwards. It cooperates with the two Viennese cinemas VOTIV and DE FRANCE, which offer reduced entrance fees to school classes and teachers. Next to being an online platform, *Kino macht Schule* is also the title of a program run by these two cinemas, which comprises a broad range of national and international films from different periods to students. Again, this platform offers only limited prospects to teachers and students outside Vienna. The teaching material provided occasionally includes classification information by the *bmukk*, pre-designed tasks and worksheets from various sources, and rather general information on the narrative, its main themes and its (film) historical particularities. Of specific interest for the English foreign language classroom is the fact that both cinemas also feature foreign language films with subtitles (Kino macht Schule Website).

A main provider of further advice for using film and media in teaching outside of Austria's capital is the non-governmental association *Aktion Film Salzburg.* It was originally founded in 1965 as "Aktion der gute Film", and received its present title in 1985. The initial intention of the organization was to create a counterbalance to the

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[18] Own translation. Original quote: „Was ist Film (…) Wie ist er einsetzbar? Welche Lesarten brachte und bringt Film hervor? Was sind seine historischen, gesellschaftlichen und ästhetischen Implikationen und Bezüge?"

mass medium TV that emerged from the 1960s onwards and caused fear of losing film/cinema culture. This "culture-destructive"-function now seems to have been overtaken by digital media, and it is thus a main concern of the project to promote a "reasonable" use of new electronic media. The activities for students and teachers concentrate mainly on film production and film culture, as well as on the critical analysis of media contents, in general. Various workshops on film production (e.g. scriptwriting, editing) are offered. Additionally, *Aktion Film Salzburg* supports and publishes research projects on media analysis and media pedagogy (Aktion Film Website).

3.4.   Comparison of Strategies and Policies

A comparison of the previous chapters allows identifying a number of patterns which apply to all three countries: In the UK, Germany and Austria, the inclusion of film education into teacher training courses and educational policies is currently a main concern. With this aim in mind, all three states intend to implement further networks and collaborations with the respective national film industries and international partners in order to create new opportunities for accessing film texts and developing standards for good teaching practices. Striking similarities can be found between the objectives and the proposals made in the 1999 MMM report, and the results of the Cinema goes School-congress in 2003, which included experts of the BFI.

On the other hand, the divergent approaches of realizing media education in national curricula resulted in different research foci after the publication of first progress models: While in the UK, the principles of film education were relatively fast anchored within the frame of the already existing independent subject Media and Film Studies, and by introducing the additional subject Moving Image Arts, the research focus in the German-speaking countries is still on exploring the potential of film literacy for each subject area.

The role of media pedagogy in education is moreover still marginal in both countries, a fact which some ascribe to the ineffectiveness of the cross-curricular principle: Already in the German "*Medienpädagogisches Manifest (Declaration for Media*

Pedagogy") from 2009, which was launched by the initiative *"Keine Bildung ohne Medien ("No Literacy without Media"),* therefore called for the inclusion of media pedagogy in the mandatory curriculum (Declarion for Media Pedagogy).

In Austria, the incorporation of film education into curricula is a specific challenge, due to its comparably small film industry and the missing cooperation between federal initiatives, the economy and private organizations. Additionally, the few non-governmental enterprises which aim at promoting film literacy at schools are mainly concentrating at schools in the big cities, primarily in Vienna and Salzburg.

4. Conclusion

The aim of my thesis was to investigate the potentials and limitations of film education in English foreign language teaching classrooms in Germany and Austria. Therefore, I have created a coherent definition of film education and film literacy, analyzed the integration of film education in didactic and methodological terms, and commented on its curricular embedding. Furthermore, a number of educational policy statements have been reviewed, as well as the activities of national and international organizations.

It has been illustrated that the development of comprehensive film education programs not only is for the public benefit, but also enhances individual learning processes, especially when learning a foreign language: Next to having a particularly motivating and activating effect on learners, moving image texts constitute an easily accessible, authentic source of linguistic and cultural representations of the target culture. Moreover, they offer numerous points of contact to the skills and knowledge structures involved in communicative language teaching as defined by the CEFR.

The specific challenge of making film education part of regular language learning is rooted in the fact that learning about the moving image always requires communicative activities in the target language, some of which have been described in Chapter 2.2. This linguistic component asks for the thorough preparation of film texts, and knowledge about the language of the moving image. Consequently, a comprehensive model of film education, which accounts for the various sign systems and codes that work together to create meaning in film texts, as presented in Chapter 2.2.1.4, needs to be the basis for task creation. An overview of definitions of film language from film education websites has, however, revealed that the term is predominantly associated with aspects of cinematography, mise-en-scène, sound and narratology.

The analysis of task types has revealed that speaking and writing activities concerned with film analysis are more established than active-creative tasks. This is due to spatial and temporal limitations to the inclusion of film productive work into regular teaching units. In their comprehensive work on film education in EFLT, Henseler, Möller and Surkamp only dedicate a short section to film productive work. Although they recognize the great potential of creative work for the foreign language

classroom, they advise to better create own moving image texts outside regular school lessons (Filme im Englischunterricht 114). However, there are in fact alternatives to creating entire film texts in short teaching sessions, as illustrated in Chapter 2.2.4.5.

The third part of the thesis has provided evidence for numerous common practices related to the realization of film as an integrating principle in Germany and Austria. As opposed to the UK, where film education has initially been implemented as part of the independent subject Media Studies, media pedagogy in the two German speaking states has a small lobby. This is one main reason why media education has hardly been included in mandatory curricula, but has been introduced as an integrating principle. A second obstacle for the realization of film education is the fact that the CEFR for languages interprets audio-visual skills not as an additional communicative skill, but rather as a methodological competence. This concentration on "knowing how to manipulate audiovisual or computer media (e.g. the Internet) as learning resources" (CEFR 12) as part of the "ability to learn (*savoir apprendre*)" (ibid.), mirrors a rather restricted view on the potentials of the medium. The resulting claim for expanding the range of competences by adding audio-visual skills therefore touches one of the two roots of problems in curricular and practical implementation.

Since the publication of the *Making Movies Matter* report in 1999, film education and film literacy have been promoted not only in the UK, but throughout Europe. Some of the major themes of current debates and surveys have been addressed in the first and in the final part of this work. Particularly in the UK, the document has triggered a number of national strategies and the foundation of professional networks. Their activities and findings have also influenced models of competence-based film education in the German speaking countries.

Moreover, the BFI is actively involved in the current MEDIA program of the European Commission. Studies on film literacy conducted by the BFI on national and international levels have on the one hand confirmed the positive impacts of film education and its growing acceptance among teacher staff and students. On the other hand, various study results indicate a need for further specifications of the scope and objectives of film education, the introduction of strategic instruments based on successful national models, stronger collaboration with film archives and

the moving image industry, and access to film education programs for young and adult communities.

However, the role of modern foreign languages in enhancing film literacy has hardly been paid attention to in recent screenings. In their 2012 recommendations for enhancing film literacy directed at the European Commission, Burn and Reid only refer to the traditional subjects associated with media education and practical media work: "the EC should provide guidance on effective curriculum models' levels of minimum provision, and appropriate pedagogies, relating them to mother tongue provision, art education and new media/ICT." (Screening Literacy 322) It therefore seems that in order to make film education matter in the EFL classroom, further strategies need to be developed by teachers and professionals on national levels.

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6. Appendix

Abstract

On the basis of extensive literary research, this thesis explores current practices of realizing film education in English foreign language teaching in German and Austrian formal secondary education. Two dimensions of integrating film education are thereby of central interest: Firstly, the didactics and methodology of teaching about film, and secondly the acceptance of film education into curricula and educational policies. At both levels, the potentials and limitations of film education as an integrating principle in competence-oriented language teaching are of specific relevance.

Particularly significant for analyzing current film education practices are publications by the British Film Institute (BFI) and the European Commission. Accordingly, definitions and objectives that have, for instance, been outlined in the 1999 *Making Movies Matter* report by the BFI, constitute a major basis for developing a definition of film education in the initial chapter.

Only then the pedagogic, didactic and methodological basics of film education in foreign language teaching are investigated, as well as attempts to fuse the objectives of film education with those of modern competence-oriented language teaching. In a next step, approaches towards integrating film education into UK, German and Austrian curricula are analyzed and compared, and the activities of national organizations which aim at promoting film education at schools, are reviewed.

Both chapters highlight, on the one hand, the advantages and potentials of film education for foreign language teaching. On the other hand, they also emphasize the weaknesses of current teaching practices and educational policies. For example, the need for installing a comprehensive film semiotic model as a basis for teaching about film is identified, as well as problems connected with a narrow definition of literacy.

Abstract (German)

Auf der Basis einer umfangreichen Literaturrecherche setzt sich diese Arbeit mit dem Konzept der Filmbildung und ihrer derzeitigen Rolle im Fremdsprachenunterricht Englisch der Sekundarstufe in Deutschland und Österreich auseinander. Dabei werden zwei Dimensionen der Integration von Filmbildung näher beleuchtet: Einerseits wird näher auf unterrichtspraktische Fragestellungen eingegangen, andererseits wird die Einbindung von Filmbildung auf curricularer und unterrichtspolitischer Ebene untersucht. Von besonderem Interesse ist die Frage nach den Potentialen und Einschränkungen, welche die Umsetzung von Filmbildung als integratives Unterrichtsprinzip eines kompetenzorientierten Sprachunterrichts mit sich bringt.

Als besonders relevant für die Analyse gegenwärtiger Zugänge zur Filmbildung haben sich die Forschungsergebnisse des Britischen Filminstitutes (BFI), sowie Studien der Europäischen Kommission erwiesen. Dementsprechend bilden Definitionen und Ziele von Filmbildung, welche unter anderem in dem 1999 erschienen *Making Movies Matter* –Report des BFI beschrieben sind, einen wichtigen Ausgangspunkt für die Entwicklung einer umfassenden Begriffsdefinition im einleitenden Kapitel.

Erst danach wird den pädagogischen, didaktischen und methodischen Grundlagen der Filmbildung im Fremdsprachenunterricht Aufmerksamkeit zuteil, sowie Versuchen, Ziele der Filmbildung mit jenen des modernen kompetenzorientierten Sprachunterrichtes zu vereinen.

In einem weiteren Schritt wird analysiert, auf welche Weise Filmbildung in den UK, Deutschland und Österreich in Lehrpläne aufgenommen wird, beziehungsweise wie nationale Organisationen deren Integration in Schulen fördern. Beide Kapitel stellen einerseits die Vorteile und Potentiale von Filmbildung im Fremdsprachenunterricht ins Zentrum, andererseits weisen sie auch auf die Schwächen derzeitiger Unterrichtspraktiken und bildungspolitischer Umstände hin. So wird etwa die Notwendigkeit eines umfassenden filmsemiotischen Modelles für die Auseinandersetzung mit Film im Unterricht hervorgehoben, und auf die Problematik einer eingeschränkten Bildungsauffassung hingewiesen.

Curriculum Vitae

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Course of Studies

2007-2013	English and German (teacher training) at the University of Vienna
2010-2011	ERASMUS- exchange semester at the University of Birmingham
2006-2007	Theater-, Film- and Media Studies at the University of Vienna
1998-2006	Grammar School in Rohrbach im Mühlkreis

Work Experience (Selection)

September 2012-2013 July 2012 and	Wiener Kinderfreunde, childcare and animation
July 2011-September 2011	Robert Steiner Family Entertainment, children 's entertainment
July 2008-July 2009	Schülerhilfe- Institute, tutoring
July- September 2005	Au-Pair in Scarborough, Australia

Additional Activities

September 2004- July 2005	Elected representative of students at grammar school
April 2010- January 2011	Freelance transcription activities for the Leo Baeck Institute for German- Jewish History in New York