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***Rediscovering films, video clips and other audiovisual material in the light of the new visual literacies***

# Using films, clips and audiovisual materials

Fernando Capó



# Abstract

In this day and age, more than ever, students have unlimited access to audiovisual materials. So, where do we stand as teachers? We can no longer surprise students bringing some film to class, but we can work our magic and do things with films, clips and other audiovisuals in order to facilitate learning and make language more meaningful and alive to students. So, here I offer some ideas to kick start...

## Abstract

... students have unlimited access to audiovisual materials.

...where do we stand as teachers?

...we can work our magic and do things with films

...to facilitate learning and make language more meaningful and alive to students.



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## TeachingEnglish

### Ben Goldstein - A history of video in ELT

Submitted by Paul Braddock on 31 January, 2014 - 09:42

Sometimes looking back can help us look forward. My talk - [The History of Video in ELT](#), given at the Image conference – came about as a way to trace the changing role of video in the language classroom.

"Follow Me", the BBC video crash course from the late 70s, is a revealing way to see how video was used in the beginning. The series commonly showed functional language contexts with heavily scripted and rather unnatural dialogue. The purpose of the video was language focus. Learners would watch the sketches and use them as a model for their own output. In fact, the video was exploited no differently to audio.

With the arrival of the Communicative Approach in the 1980s and 90s, the concept of "Active Viewing" came in. Here, more emphasis was placed on the interface. Teachers began to use the remote control to insert subtitles, freeze frame images and remove sound, etc. – all to give learners a more interactive role. However, listening comprehension was still the most common task type. OUP's "Grapevine" was typical of the published video material made at that time. The series consisted of comic sketches using the same actors in different contexts, with heavily graded language and the exploitation based on skills practice – primarily listening and speaking.

Video was still very much viewed as an added extra, something you did on a Friday afternoon to alleviate the coursebook and its grammar syllabus. For this reason, most videos at that time were a form of light entertainment. Rarely would you explore anything of a more serious nature with video. This coincided with the fun

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## **Ben Goldstein - A history of video in ELT**

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**LATE 70's**



**Follow me**





## 1980's and 90's

### Communicative Approach

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# New Headway Pre-Intermediate



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The before-, while- and after-you-watch paradigm was established and has survived to the present day.

Need for authentic materials led to integrate video into the coursebooks, such as National Geographic materials

## TODAY!

Current estimates suggest that 90% of internet traffic will be video-based by 2017

Video classes already supplement F2F classrooms in Blended Learning programmes.

Flipped Classroom scenario: input is provided on video and watched by learners online.

From video exploitation with the teacher guiding the class to video creation with the learner taking on a more active role.

# **Six reasons to use video in the ELT classroom**

BY **LEWIS LANSFORD+** • MARCH 27, 2014 •

1. Video speaks to Generation V
2. Video brings the outside world into the classroom.
3. Video engages learners
4. Video is a great source of information
5. Video provides stimulus for classroom activities
6. Video provides a good model for learner output.

<http://www.cambridge.org/elt/blog/2014/03/six-reasons-use-video-elt-classroom/>

## **What can you get from working with audiovisual materials?**

- Extensive and intensive listening, a skill often regarded as the most difficult one.
- Exposure to real life English, including regional varieties, accents and slang.
- Intensive language work: expansion of vocabulary, expressions, grammar in context.



## What can you get from working with audiovisual materials?

- Pronunciation features.
- Speaking material: discussions, debates, role-playing.
- Writing material: reviews, description of characters, narrative.
- A most student-friendly learning environment.

# EDUTAINMENT

From Wikipedia, the free encyclopedia

**Edutainment** (also **educational entertainment** or **entertainment-education**) is a form of entertainment designed to educate as well as to amuse.

Edutainment typically seeks to instruct or socialise its audience by embedding lessons in some familiar form of entertainment: TV programmes, computer and video games, films, music, websites, media software, etc...

# WATCH THIS SCENE:

What do these couples discuss? Take notes using:


(Pair Work)

1. Let's have a baby
2. What am I, chopped liver?
3. The Queen of England.
4. How do you plan to swing it?
5. We'll adopt!
6. Award-winning genes.
7. Same reason we don't lease a car: pride of ownership.
8. Needy kids.
9. Morning sickness.
10. Split their head with an axe.

# Thorny Issues

**"ONE OF THE BEST COMEDIES OF THE YEAR!"**  
- THE BOSTON GLOBE

**"MIRA SORVINO IS WONDERFUL!"**  
- Roger Ebert, SIGHTS & SOUND



F. MURKHA  
ABRAHAM

WOODY ALLEN

CLAIRE BLOOM

HELENA  
BONHAM CARTER

OLYMPIA DUKAKIS

MICHAEL  
RAPAPORT

MIRA SORVINO

DAVID OGDEN  
STIERS

JACK WARDEN

PETER WELLER

1995 ACADEMY  
AWARD WINNER!  
MIRA SORVINO  
BEST SUPPORTING  
ACTRESS!

## MIGHTY APHRODITE


THE NEW COMEDY FROM WOODY ALLEN

*The Sexy Fun Begins This June!*

ALLIANCE

**WINNER**  
PALME D'OR  
BEST ACTRESS  
CANNES FILM FESTIVAL

A NEW FILM BY MIKE LEIGH



# SECRETS & LIES

CBY 2000 in association with CHANNEL FOUR FILMS presents a CBY 2000/THIN MAN production SECRETS & LIES. A FILM BY MIKE LEIGH  
TIMOTHY SPALL BRENDA BLETHYN PHYLIS LOGAN MARIANNE JEAN-BAPTISTE CLAIRE RUSHBROOK  
RON COOK LESLEY MANVILLE ELIZABETH BERRINGTON MICHELLE AUSTIN LEE ROSS EMMA AMOS HANNAH DAVIES  
production designer ALISON CHITTY music by ANDREW DICKSON edited by JOHN GREGORY A.C.E. photographed by DICK POPE B.S.C. produced by SIMON CHANNING-WILLIAMS  
written and directed by MIKE LEIGH

R DC ONLY STORED CI BY 2000 OCTOBER





# PLOT SINOPSIS:

Fill in the blanks with these words:

speech                      award                      acclaimed  
birth                      biological                      antagonistic                      disclose  
daunting                      immensely

Created around Mike Leigh's rich characterisation and suspense, *Secrets & Lies* is one of Mike Leigh's most \_\_\_\_\_ films. *Secrets & Lies* won the 1996 Palme D'Or at Cannes, and Brenda Blethyn picked up the Best Actress \_\_\_\_\_.

This powerful drama film follows London doctor Hortense (Marianne Jean- Baptiste), an intelligent middle-class black woman who was adopted and now decides to track down her \_\_\_\_\_ mother. But her \_\_\_\_\_ discovery is that her natural mother Cynthia (Brenda Blethyn) is white and working class. Cynthia is doubtful of Hortense's claim until she presents her \_\_\_\_\_ certificate, then Cynthia's painful memories begin to reappear. Cynthia meanwhile is determined to keep her \_\_\_\_\_ daughter Roxanne (Claire Rushbrook) from making the same mistakes she did. What will happen when Hortense traces her real mum? What family secret is Cynthia's brother; wedding photographer Maurice (Timothy Spall) keeping? And the barbecue looms large - as Leigh's parties always do. Cynthia invites Hortense to her daughter's birthday barbecue, choosing that occasion to \_\_\_\_\_ to her family the true identity of this newcomer. The characters are \_\_\_\_\_ moving: Cynthia asking little brother Maurice for a hug, and his agonised party \_\_\_\_\_.

# PLOT SINOPSIS:

Fill in the blanks with these words:

Created around Mike Leigh's rich characterisation and suspense, *Secrets & Lies* is one of Mike Leigh's most **acclaimed** films. *Secrets & Lies* won the 1996 Palme D'Or at Cannes, and Brenda Blethyn picked up the Best Actress **award**.

This powerful drama film follows London doctor Hortense (Marianne Jean- Baptiste), an intelligent middle-class black woman who was adopted and now decides to track down her **biological** mother. But her **daunting** discovery is that her natural mother Cynthia (Brenda Blethyn) is white and working class. Cynthia is doubtful of Hortense's claim until she presents her **birth** certificate, then Cynthia's painful memories begin to reappear. Cynthia meanwhile is determined to keep her **antagonistic** daughter Roxanne (Claire Rushbrook) from making the same mistakes she did. What will happen when Hortense traces her real mum? What family secret is Cynthia's brother; wedding photographer Maurice (Timothy Spall) keeping? And the barbecue looms large - as Leigh's parties always do. Cynthia invites Hortense to her daughter's birthday barbecue, choosing that occasion to **disclose** to her family the true identity of this newcomer. The characters are **immensely** moving: Cynthia asking little brother Maurice for a hug, and his agonised party **speech**.



# FILM 2011

with Claudia Winkleman

[bbc.co.uk/film2011](http://bbc.co.uk/film2011)  
#bbcfilm2011



# Thorny Issues

- **Unemployment**

- *School bullying*

- **JOB MOBING**

- **Drugs**

- **Family break-ups**

- Death

- **Accidents**

- **Failure**

- *Illness*

## REFLECTIONS:

- They are part of life
- They are of students' concern
- Teacher as educator

## PRACTICALITIES:

- Find good films where issues are dealt with in a sensible and respectful way.
- Humour?

# DEATH BECOMES HER



What do I see?

It's the question I'm most afraid of *Idol, goddess, shameless hussy*

One that asks me what I'm really made of *Diva, princess, lewd and lusty*

What do I see? *Ah, ah, ah...*

Much more than a reflection

A romance with sheer perfection *That's not me, can't be me  
Angel, devil, you can trust me*

*Chorus* *Mon ami*

I see me, I see me *I see*

Actress, woman, star and lover *Whoo, whoo*

Sister, sweetheart, slave and mother *Everywhere I look, baby*

I see me, and I like what I see *All I see is,  
A contradiction*

Virgin, temptress, dream of others *Oh, come on  
A bad addiction*

Yes, it's me, yes it's me *Knock it off!  
An inspiration to a generation*

*Chorus*

*We see you*

You mean me?



## **FOLLOW-UP QUESTIONS:**

If you were able to live to the age of 90 and retain either the body or the mind of a 30 year-old for the last 60 years of your life, which would you want?

Would you be willing to become extremely ugly physically if it meant you would live for a 1.000 years at any physical age?

What age seems ideal to you?

Would you accept 20 years of extraordinary happiness and fulfilment if it meant you would die at the end of the period?

Would you like your spouse to be both smarter and more attractive than you?

Would you undergo plastic surgery for purely aesthetic reasons?



## Wallace and Gromit: Shopper 13. Giving instructions

*Fill in the blanks using these verbs:*

look/ go (x2)/ set/ take/ get/  
bring (x2)/ begin

....guidance control to manual

....a left on Stompton Av.

....cheese acquisition

....for the big one

Now ....him home

....out!

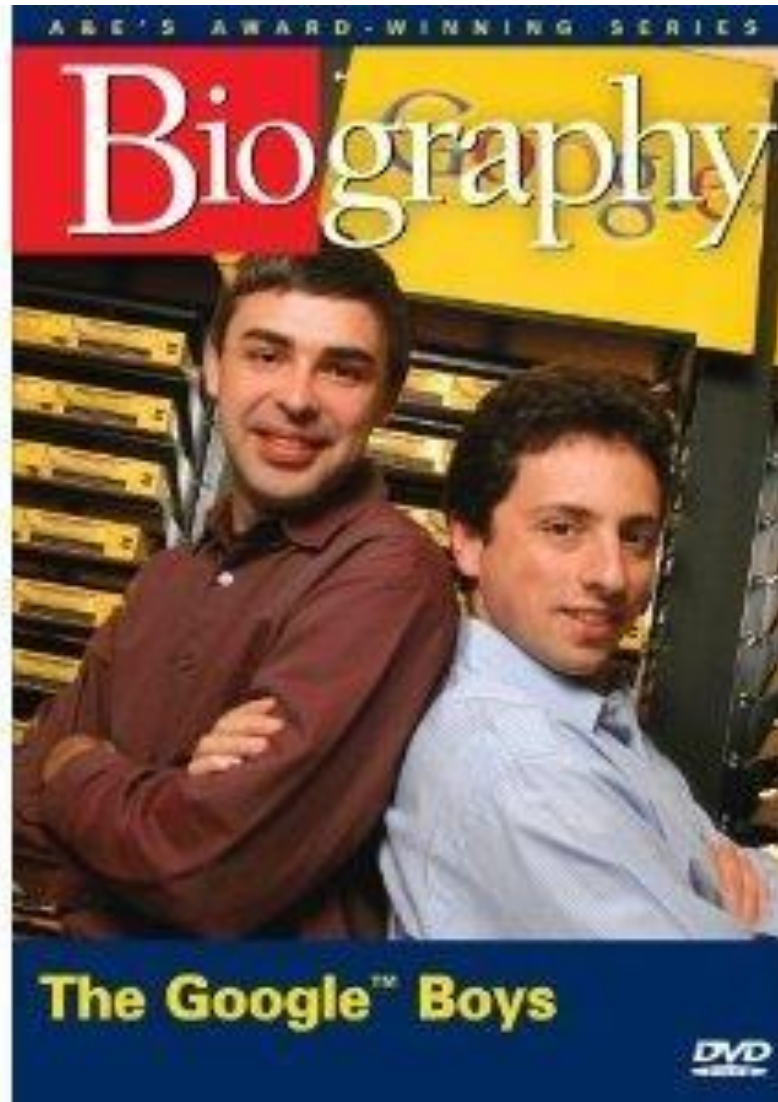
....it here

....off my cheese!

...for it.



**“The DIY approach” or “relaxed way!”**



**ANGLO**

# The Google Boys

names?

What are their names?

How old..?

How old are they?

Where are they from?

Where are they from?

What ...study?

What did they study?

How ... meet?

How did they meet?

How much money ...?

How much money have they got?

When ... Google?

When did they create Google?

...Google stand for?

What does Google stand for?

... future plans?

What are their future plans?



# Relating materials to coursebooks

**6A Shot on location**

**1 READING**

a Look at the photos with the article. Do they remind you of any films or TV series that you have seen?

b Now read the article and complete it with a past participle from the list.

based designed inhabited inspired owned photographed transformed used welcomed

**You are standing in *the place where...***

**A Highclere Castle** *near Newbury in Berkshire, UK*

The castle has been **\_\_\_\_\_** by the Carnarvon family since 1879, and the Earl and Countess Carnarvon currently live there. In 2010, film director Julian Fellowes, a close friend of the family, was planning a new TV series about an aristocratic family and their servants during the early 20th century. While he was staying at Highclere Castle, he realized that it would be the perfect place to set his historical drama, and the castle was **\_\_\_\_\_** into *Downton Abbey*, the home of the fictional Crawley family. The series was a huge success and it has been sold all over the world. Both the interior and exterior scenes were shot in and around the castle itself.

In the second TV series the castle is used as a hospital during the First World War. These scenes are **\_\_\_\_\_** on a real life event. In 1914, Lady Almira Carnarvon allowed soldiers who had been wounded to be looked after in the castle.

**Go there**

Highclere Castle and gardens are open to the public during the Easter and summer holidays, and on many Sundays and public holidays from 10.30 a.m. to 6.00 p.m. Visit the Egyptian Gallery which contains more objects brought back from his travels by Lady Almira's husband, the 8th Earl of Carnarvon, who famously discovered the tomb of the young Pharaoh Tutankhamun.

[www.highclerecastle.co.uk](http://www.highclerecastle.co.uk)

**B Cortlandt Alley** *New York, USA*

In Hollywood's version of New York City, the giant metropolis is full of secret alleys where criminals hide, and criminals are chased by the police. In fact there are hardly any alleys in New York today at all. One of the few remaining ones, Cortlandt Alley, has been **\_\_\_\_\_** for almost all the alley scenes in films and TV series that are set in New York. Films with scenes that were shot there include *Crossroads*, *Dodge and Men in Black II*, and TV series like *Blue Bloods*, *Boardwalk Empire*, *NYPD Blue*, and *Law & Order*.

**Go there**

Thousands of tourists want to be **\_\_\_\_\_** in Cortlandt Alley. It is on the edge of Chinatown, in Manhattan, between Franklin Street and Canal Street. In fact it is a perfectly safe place to visit. In real life, it is not **\_\_\_\_\_** by gangsters, but in the movies it is **\_\_\_\_\_** for perfectly respectable businesses such as the New York Table Tennis Federation Training Center.



What task(s) would you do with it?

# Pronunciation

How do you pronounce  
these words?

boughs

rough

through

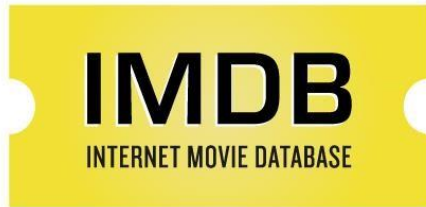
cough

enough

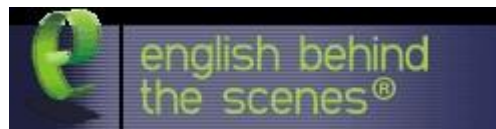




## Some websites to use:



<http://www.imdb.com>



<http://www.english-behind-the-scenes.com/site2/index.php>



<http://www.youtube.com/user/movieclips>



[http://www.youtube.com/user/movieclipsTRAILERS?annotation\\_id=annotation\\_85217&src\\_vid=w7tqVEdyteg&feature=iv](http://www.youtube.com/user/movieclipsTRAILERS?annotation_id=annotation_85217&src_vid=w7tqVEdyteg&feature=iv)



<http://www.rottentomatoes.com>





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