Fostering Film Literacy in English Language Teaching

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This chapter serves as an introduction to the concept of film literacy in the context of English language teaching. While the subsequent chapters deal with individual feature films from different geographical regions and discuss their potential for teaching English as a foreign language, this section provides basic considerations on the use of film in the foreign language classroom. It explains the rationale of teaching film and defines the notion of film literacy. Furthermore, film-specific terminology as well as methodological considerations on the use of film in the classroom will be presented.

1 The rationale of teaching film and other moving images in the English as a foreign language classroom

Our world has become increasingly visual. In the field of literary and cultural studies, this development has been described as the 'visual turn' (Bachmann-Medick 2008), which at the same time is accompanied by a growing digitalisation, i.e. a 'digital turn'. Particluarly in the Internet, today's learners constantly encounter moving pictures and multimodal compositions that combine different semiotic systems such as sound, visual images, and written passages. As a consequence, a new understanding of text has emerged that leaves behind the idea of a printed text in a consecutive order and stresses the different modes of representation. Anstey & Bull (2006: 24f.) speak of "mono- and multimodal, interactive, linear, and nonlinear texts, texts in different languages, texts with several possible meanings, texts on paper, screens, or live, and texts that comprise one or more semiotic system." In order to cope with this diversity of texts, today's learners need to be equipped with an accordingly diverse literacy, i.e. with multiliteracies (The New London Group 2000, cf. also Elsner et al. 2013). While literacy originally describes the ability to read and write, to decode and produce a sequential order of written words, a new understanding of literacies advances with an extended notion of text. Not only do learners have to be able to read and write in a classical sense, they also have to be able to decode, and possibly produce, all kinds of visual images and all kinds of combinations of different semiotic systems: "[…] learners inhabit a world of burgeoning new literacies different in kind, scope, and purpose from conventional literacies and familiar language uses forged in pre-digital times" (Goodson et al. 2002: 126).

It is within this context that feature films in English language teaching have to be considered. On the one hand, films are multimodal texts themselves that usually combine visual images and sound in a particular way. They would thus require an extended notion of literacy, which enables the learners to analyse and decode the different semiotic systems employed and their interplay. On the other hand, feature films are usually around 90 minutes long and consequently demand a different attention span of the viewer, even more so when presented in a foreign language, than many of the short clips to be found in advertising or elsewhere on the Internet. The

composition and structure of a feature film is certainly different from shorter formats which are often reduced to a specific punchline and conform to an ephemeral 'best of-culture' (cf. Thaler 2008: 15).

Nonetheless, feature films are a regular part of today's learners' lives. The big cinemas enjoy great popularity as do DVDs for home entertainment or streaming and download portals. All kinds of feature films are basically available at any time. Even very young learners come to class with a fair amount of experience in watching films suitable for children. For better or for worse, films have become an integral part of today's popular culture. Consequently, if relevance, topicality, and meaningfulness determine the appropriateness of teaching and learning content, films have to be taken into consideration (not only) in English language teaching (cf. also Blell et al. 2016). A careful selection would undoubtedly contribute to an increased learner orientation and, very likely, improve language learning motivation. The stories told by feature films as well as a reflection on how they are told are well-suited for extensive discussions in the classroom and versatile creative meaning-making processes. Similar to novels or other literary genres, feature films lend themselves for adopting and coordinating different perspectives and extending one's own point of view.

In addition, as authentic cultural products feature films can be exploited for cultural studies in at least two ways. On the one hand, they can be analysed as examples of a particular film culture or artistic tradition. On the other hand, they can be used for the study of the cultural, historical or regional phenomena they make topical. As mentioned in the introduction to this book, one always has to keep in mind that films are works of art whose composition influences, and possibly even manipulates, the viewer's perception. On no account are feature films genuine representations of reality although they maybe faithful, accurate and true-to-life. Despite these confinements, well-selected films lend themselves perfectly for teaching geographical, historical, political, or social issues. However, an approach that uses feature films for cultural studies inevitably demands the simultaneous development of a critical film literacy, which equips the learners with the ability to critically analyse the composition of film and its functions.

2 Film literacy

Will Rogers, the US-American actor/comedian who lived around the turn of the 20th century, is known for having said: "There is only one thing that can kill the movies, and that's education."[1] This quotation hints at the contrast between the consumption of films for private and entertainment purposes and a more analytical approach in educational settings that aims at the development of a critical film literacy. In Rogers' understanding, a dissection of the constituting parts of a film would take away much of its magic and attraction. While this might be true, a more educated approach contributes to the learners' emancipation and their autonomy. In foreign language pedagogy, Decke-Cornill & Luca (2007) discuss how to combine analytical approaches (*Filmanalyse*) and the more holistic perception of films (*Filmerleben*) in educational settings. The analytical dimension comprises considerations on three different concepts: media criticism or social criticism, an aesthetic approach, and viewer

1 http://www.cmgww.com/historic/rogers/about/hollywood_andthe_movies.html 01.04.2016.

response theory (as a film-specific analogy to reader response theory). Media criticism on the one hand, by way of comparing novels and their filmic adaptations, aims at a critical attitude towards visual media in opposition to a more positive attitude towards a culture of reading. On the other hand it uses the attraction of film to critically reflect on the mechanisms of the medium, which includes a profound acquisition of specific technical terminology for film analysis. While a categorial denial of the use of films in educational settings is rarely found today, critical objections are courteously considered:

> Cultural critics […] may object that films are just part of popular or mass culture. They are nothing but commodities whose sole purpose is to be sold, aimed merely at manipulating consumers, designed with pre-digested formulas and calculated effects, lacking in artistic beauty, not concerned with the truth. (Thaler 2014: 12)

The aesthetic approach Decke-Cornill & Luca (2007) elaborate on aims at analysing filmic devices and their functions without neccessarily including social critique. By way of comparing different film adaptations, or different films, a close analysis of selected scenes, or a detailed examination of the use of sound the learners are provided with insights into typical filmic compositions and devices. An aesthetic approach may also include a creative approximation to film studies, where the actual production of a film is used to develop an understanding of the mechanisms. The viewer response theory, initially applied to film studies by Bredella (2004), puts particular emphasis on the viewer and his roles in the perception of films and in meaning-making processes. He takes the role of a participating recipient who fills gaps in the plot with his own imagination. He takes the role of an observer who evaluates the story and the behaviour of individual characters. And he takes the role of a critic who is able to reflect on the process of perception on a more abstract level, i.e. how and why he was influenced by certain elements of the film and in which particular way.

Whereas viewer response theory with its focus on the viewer could comprise elements of a more holistic perception, Decke-Cornill & Luca (2007) distinguish *Filmerleben* and the emotions involved in the reception process as a separate category. They advocate an integration of analytical and holistic approaches, which is equivalent to a consideration of both the subject (i.e. the viewer) and the object (i.e. the film) and thus fully compatible with the humanistic ideal of education. However, Decke-Cornill & Luca do not relate their considerations to English language teaching in particular, but to educational endeavours in general. In view of the specifics of the foreign language classroom, *Filmerleben* is probably hard to achieve: A naturalistic full-length presentation of feature films comparable to cinema showings can probably only be achieved in the higher grades, where foreign languages competences are well-developed (cf. also Council of Europe 2001). Certainly in the lower grades, insufficiently developed language competences might impair a sophisticated reception of the subtleties and intricacies of a particular film.

The specific demands of the foreign language classroom have been taken into account more explicitly in Blell & Lütge's objective of *film literacy*, which they define as "the ability to deal with films appropriately, critically, independently, responsibly, interculturally and creatively in the foreign language" (Blell & Lütge 2004: 404, my translation; cf. also Lütge 2012: 17ff.). More specifically, it comprises (at least) four dimensions: perceptive competences, aesthetic and critical competences, intercultural competences, as well as communicative competences. The perceptive competence aims at the development of pupils' visual literacy. In view of the terminology used in this

chapter it would probably be more appropriate to speak of multimodal literacies, which – with regard to film – consists of general world knowledge as well as knowledge about the construction and organsation of film. Both aspects of knowledge are believed to foster meaning-making processes in the perception of films as well as a critical attitude towards filmic devices, cinematographic techniques and, ideally, the mechanisms of the cultural industry. A critical attitude is taken up again in the following aspect: aesthetic and critical competences. Blell & Lütge (2004) argue that film should not be mis-used as a mere trigger for topical discussions, but that the aesthetics should be dealt with in their own right in order to make the learners aware of possible manipulative effects of cinematographic techniques. This is not meant to argue in favour of an exclusively cognitive approach to film analysis. Similarly to the elaborations by Decke-Cornill & Luca (2007), affective responses are understood to be equally important in the meaning-making process. Blell & Lütge's (2004) main objective is an aesthetic awareness in a broad sense.

Furthermore, they argue that films are authentic cultural products which allow for the development of intercultural competences by reflecting on "one's own" and "foreign" cultural phenomena. While above I have argued myself that feature films lend themselves for an introduction to cultural or regional studies, I am rather critical of Blell & Lütge's choice of terminology here as it implies more or less clearly defined cultural collectives, which can be understood and related to. In view of the hybridity of today's societies, a binary and static notion of culture has been called into question by many scholars (for example Doff & Schulze-Engler 2011, Delanoy 2013, Matz et al. 2014). Also in a more recent publication, Lütge (2012: 17, my translation) still speaks of the "target culture" as opposed to "one's own culture". Yet at the same time, she alerts the reader to the fact that the reception process may not be at the mercy of the alleged authenticity of film (cf. ibid.: 19), but needs to be independent, critical and well-informed. As a consequence, I would do without the concept of intercultural learning and work with the idea of cultural and regional studies instead, which include examinations of and reflections on the cultural self-concept of a society as represented or orchestrated in the film (cf. also ibid: 20).

Last but not least, communicative competences are part and parcel of any foreign language teaching. According to Blell & Lütge (2004), films are understood to offer much more complex communicative structures than the limited and often artificial textbook texts. It is certainly true that the dialogues in films are not constructed for teaching purposes. They are not meant to convey a selected linguistic phenomenon or a specific grammatical structure, and thus are more realistic than texts for educational purposes. It is also true, that visual cues accompany the process of listening comprehension, which is usually helpful, but can also be challenging at times. If embedded in the right tasks, films certainly offer a great potential for the development of all communicative skills. However, in terms of the pragmatics of language use film dialogues are not necessarily a faithful representation of reality. Rose (2001), for example, in his study on the use of compliments and compliment responses in (American) film shows that women receive many more compliments than they would in real life. Hence, he concludes that "film language appears to be most representative of naturally-occuring speech from a pragmalinguistic perspective – particularly where major categories such as syntactic formula in compliments is concerned – and less so in terms of sociopragmatics" (ibid.: 309).

Thaler (2014: 33ff.) approaches film literacy in a slightly different fashion and links his understanding of the concept to Byram's (1997) highly influential model of

intercultural communicative competence (ICC; which is discussed in greater detail by Zibelius in this volume). According to Thaler, film literacy – just as ICC – is based on the three domains knowledge, skills, and attitudes. In contrast to Byram's model, where these dimensions are geared at the reflection of 'culture(s)', whose definition again remains rather vague, Thaler relates them to film. That is to say, 'knowlegde' comprises an expertise in different domains related to film, such as film history, film theory, film genres, and cinematographic techniques. 'Skills' relate to both film analysis and film production, predominantly in classroom settings. For a proper film analysis, the learners need to develop mulitmodal competences, which combine listening comprehension and visual literacy, in order to reflect on the relationships between sound and image. They also need to be equipped with the appropriate technical terminology to talk about cinematographic devices. In a productive approach, creative processes are put into the spotlight. This could be anything from designing a film poster, filling a narrative gap in a film, writing a film script, developing a storyboard, setting images to sound, or even producing a (short) film. The attitudinal domain in Thaler's model covers the polarity between a holistic perception or the enjoyment of films and a more critical attitude expressed in aesthetic judgments. The attitudinal domain also covers what has been called 'intercultural competences' in Blell & Lütge's (2004) model, but the assumption that "films help to substitute for the experience of living in an English-speaking country" (Thaler 2014: 51; cf. also Shermann 2010) seems disproportionate, particularly in view of the constructedness of film, and remains to be debated.

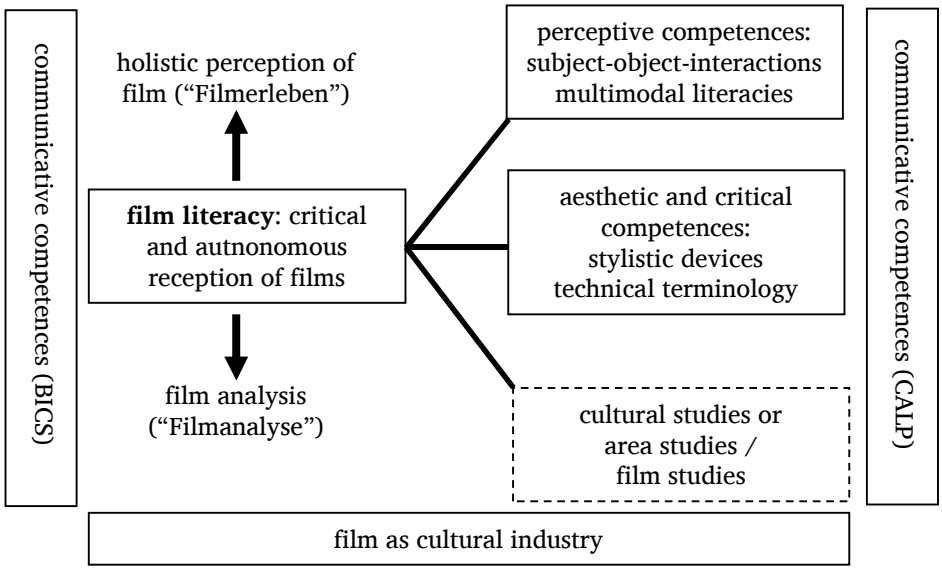


Figure 1: Model of film literacy

Against this background I would like to propose a model (cf. figure 1) where film literacy designates the learners' ability to critically and autonomously deal with feature films in the English language classroom, either in a receptive or in a productive mode. In particular, the process of film reception is characterised by a discrepancy between a more holistic approach (individual perception) and a cognitive approach (detailed

analysis). As such, film literacy comprises at least two competence domains: perceptive competences as well as aesthetic and critical competences. In accordance with Lütge (2012: 18), perceptive competences accommodate the interaction between film and recipient, between individual, yet not random meaning-making processes and a general understanding of the interplay of image, sound, camera perspective, mise-en scène, the use of colours etc. Perceptive competences lay the foundations for aesthetic and critical competences, which focus on film as a works of art and the specifics of the medium (production styles, stylistic devices, cinematographic techniques). In order to be able to a take a critical position towards film aesthetics and detect possible manipulative influences, the learners need to be able to recognise certain cinematographic features and describe their effects with the appropriate technical terminology. In my understanding, the exploitation of feature films for cultural studies and/or film studies is not necessarily part of a basic version of film literacy, but rather an additional dimension of a more elaborate concept, which is predominantly applicable to such films whose topics are not universal, but feature specific historical, political, or social events of a particular region.

Communicative competences are a prerequisite and an objective of film literacy at the same time. A well-developed communicative competence is needed to understand the dialogues in a film (cf. Council of Europe 2001: 71), These usually consist of everyday speech, which, however, is characterised by idiomology, regional vernaculars, dialect and accents, a high speech rate, and demanding stylistic features such as irony, puns, and the like. In this respect, film dialogues are geared at a native speaker[2] audience and might pose additional cognitive challenges on an international audience. Likewise, well-developed communicative competences are also needed to talk about the story featured in a film, the characters, and their relationships in the English language classroom. Using the destinction between BICS and CALP by Cummins (2008), the language competence needed for these kinds of conversations would be an expression of *basic interpersonal communicative skills*, which is characterised by a context-embedded and fairly concrete use of language. The language competence aspired to be the outcome of a film-based teaching unit would be in the realm of a *cognitive academic language proficiency*, which is characterised by a fairly abstract, context-reduced and cognitively demanding use of language including technical terminology.

An additional aspect one needs to keep in mind is that, in contrast to drama, for example, film "is primarily an industry" (Benyahia & Mortimer 2013: 4). It is a significant aspect of popular culture, which reaches much greater audiences than theatre and is much more exposed to the machinery of profit-making. Hence, not only needs the film's value be judged artistically, and in relation to the depiction of society or politics, but it also needs to be judged in view of commercial aspects. This property has also been hinted at by Fisch & Viebrock (2013: 125) in their discussion of the use of film posters in English language teaching:

> The advertising purposes of film posters serve as an important rationale for working with film posters in the EFL classroom. A critical analysis of the construction and

2 Being aware of the fact that the native speaker paradigm as the idealised linguistic norm is critically discussed or even discredited in the academic discourse, it proves to be a sufficient enough concept in this context (cf. Mukherjee 2005).

> function of film posters as cultural products with a specific purpose can certainly contribute to the development of a critical visual literacy in the learner […].

The very same applies to the reflection and analysis of films. As a consequence, an understanding of the industrial dimension of film has to be included into the notion of film literacy. The model proposed here takes up elements of previous models, but rearranges and expands them.

3 The peculiarities of film

Film is an art form with certain peculiarities. It is similar to other modes of narration (such as novels or, less so, short stories) in the sense that it tells a story and develops a plot. It follows the development of a number of characters and their relationships. By the same token, film is similar to other modes of dramatic respresentation (such as plays or even talking books) in the sense that the story it tells is acted out and modulated by a particular use of voice and intonation. What makes film very specific, however, is the technical process of filming and editing the story in a particular way. Different camera perspectives and field sizes as well as different editing techniques provoke specific effects that influence the recipients' perception and interpretations of a film. Therefore, the uniqueness of film lies in the interplay of the narrative, dramatic, and cinematographic or aesthetic dimensions of the medium (cf Henseler et al. 2011: 62ff., relying on the model proposed by Teasley & Wilder 1997).

The *narrative dimension*, sometimes also refered to as 'literary aspects' (Henseler et al. 2011: 63), focuses on the plot of the story (for example, exposition, climax, turning points, denouement), and the characters (i.e. their traits of character, relationships, motives). This includes the analysis of character constellations (cf. for example Delius in this volume and her material in the download section), which illustrates the specific functions of certain characters: The occurrence of an anti-hero, for instance, adds to the superior appearance of the hero; a catalyst figure serves to trigger another character's development (cf. Kreft in this volume). Moreover, the narrative dimension considers the setting and events of the story as well as the point of view of the narration. It also includes the study of recurrent themes, or motifs as well as an analysis of the representation of space and time. The *dramatic dimension* accentuates aspects that are of similar importance in theatre productions. It is concerned with the cast of a film, i.e. the actors, the quality of their acting/performance, their image, their credibility and so on. It is concerned with specific features of the figures, such as body language, gestures, and facial expressions as well as their make-up and costumes. In addition, questions regarding the film set, i.e. the locations and props, the use of lighting and colour shemes, or the arrangement of the elements to be seen in a shot (mise-en-scène) are part of the dramatic dimension. The *cinematographic dimension* brings into focus film-specific elements, either in view of the actual process of filming, where decisions concerning the position and activity of the camera have to be made, or in terms of the post-production, where the material produced is edited and arranged with specific effects. The ability to talk about cinematographic effects in an elaborated way requires the use of a fair amount of technical terminology (cf. Liebelt 2003), some of which will be explained below. An overview of the language of film can also be found in the glossary at the end of the book.

With regard to possible camera shots, one needs to distinguish between *field size* (*Einstellungsgröße/Bildausschnitt*), *camera perspective* (*Kameraperspektive*) and *camera movement* (*Kamerabewegung*). The field size denotes the proximity of the camera and the subject being filmed. *Panoramas*, for example, are filmed from a great distance and cover a large area. They establish an overview of the scenery and the film's setting. In contrast, detailed shots are filmed as *close-ups*, which focus on a specific part of an object, such as a figure's face, or even as *extreme close-ups*, which focus on a particular detail of an object's part, for example the nose or an eyebrow. In this way, close-ups allow for the study of the subtleties of facial expressions. Extreme close-ups charge the depicted detail with particular emphasis. The different field sizes that are usually distinguished in film-making are defined and illustrated in figure 4.

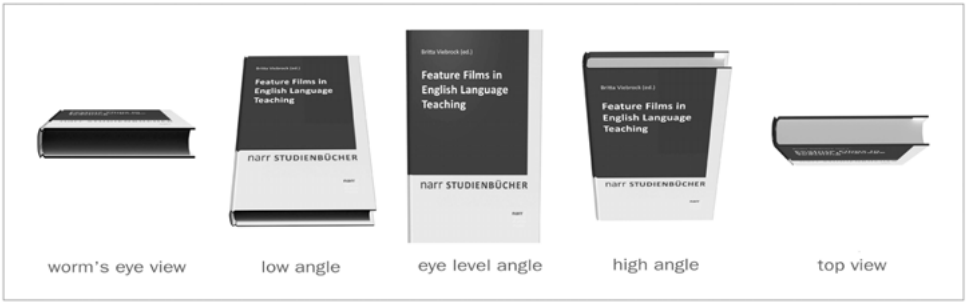


Figure 2: Camera perspectives

Figure 3: Camera movements[3]

Depending on the position and angle of the camera, objects or figures can be shown from different perspectives (cf. figure 2). If filmed from a low angle, a person appears to be very large. Often, this is associated with dominance and superiority (cf. the considerations on *Australian Rules* by Viebrock in this volume). If filmed from above (for example by means of a *crane shot*), an unsual perspective of things can be provided (*top view*). When the camera itself is tilted to the left or the right, this is called a *Dutch angle* (also: *Dutch tilt* or *canted angle*), an uneven horizon line that is not parallel with the camera frame being its main characteristic. Such an unnatural angle often leaves the viewer with a feeling of psychological unrest or tension. The effect of disorder (for example in a sports contest, cf. Alter as well as Viebrock in this volume) can also be achieved by the use of a *hand-held camera*, which produces shaky and unsteady images

3 The camera on tripod icon has been created by freepik (cf. http://www.flaticon.com/free-icon/vintage-camera-on-a-tripod_49690) as has the icon of the person (cf. http://www.flaticon.com/free-icon/relaxing-walk_10966#term=person&page=4&position=47). The top view of the camera has been created by Yannik (cf. http://www.flaticon.com/free-icon/video-camera_12243; all accessed 01.04.2016).

from changing angles, often with the purpose of generating a greater momentum which draws the viewer into the action. As a matter of principle, camera movements allow for more dynamic shots that also encompass wider spaces. A vertical camera movement is known as *tilting* (*vertikaler Schwenk*); a horizontal camera movement is known as *panning* (*horizontaler Schwenk*). Within a *tracking shot* (*Kamerafahrt*) the camera is put on rails and follows moving objects. *Zooming*, though technically not being a camera movement, but an adjustment of lenses, can also be used for approximating an object. When *zooming in*, the object seems to come closer; when *zooming out* it seems to move further away (cf. figure 3).

The positioning of the camera is also influenced by the point of view the filmmakers want to represent (cf. figure 5). A *point of view-shot* (*POV*) creates a certain immediacy, which is based on the illusion that the viewer sees an image from the perspective of a figure or even directly through this figure's eyes. The illustration in figure 5a) is a case in point. It is taken from *East Is East* and shows the perspective of one of the characters who is known to always wear a hood. The rim of the hood is used in this shot to frame the image looked at. An *over the shoulder-shot* is taken from behind a figure, using its head and shoulders to frame the image being looked at. It is often employed in sequences where two people interact. The illustration in figure 5b), for example, is taken from the short film *New Boy* and shows a boy who is introduced to his new class, with which he will have to interact. The image is also characterised by a shallow depth of field (*Tiefenschärfe*), which makes it impossible to discern individual pupils in the classroom. This could be interpreted in different ways: First of all, the focus is on the new boy in class. At the same time, the viewer can identify with the situation, the boy's status as an outsider, and share his perspective of having to face a well-established community, which appears as a blurred and not exactly hospitable mass. These interpretations can be varified and extended with respect to the further development of the story.

The use of colours and lighting in a film, if achieved by the use of filters or specific transition effects such as *fading* and *dissolving* (*Überblendung*), is also part of the analysis of the cinematographic dimension. Additional questions focus on *editing and montage* (*Schnitt*), for example concerning the length of the shots and their connections. What kind of transitions are used and for what purpose? Are the shots connected by a high rate of cuts, which evokes the impression of an accelerated speed, or are they rather lengthy? What effects are achieved with the chosen montage? An examination of the interplay of visual and auditory cues also belongs to the cinematographic dimension.

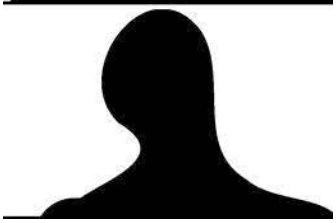
	**Extreme long shot** (*Panorama*) Extreme long shots often show epic views and panoramas (such as a landscape or the silhouette of a city) with no or only very small figures. They are most commonly used as an *establishing shot*, which introduces the setting of the story.
	**Long shot** (*Totale*) Figures and larger parts of their environment are presented by long shots, whose function is to display the place of action and introduce the situational context of the scene.
	**Full shot** (*Halbtotale*) Medium long shots fully portray the figures and only selected details of their immediate surroundings. The viewer's attention is shifted from the setting to the characters.
	**American shot** (*Amerikanisch*) The American shot, which displays the figures from their knees upwards, originates in Western films. It showed both a cowboy's face and his weapon holstered at his waist. This shot is often used in dialogue scenes to embed the characters' interaction into the immediate surroundings.
	**Medium long shot** (*Halbtotale*) There is no clear dividing line what constitutes a medium long shot as opposed to a long shot. As a rule, the upper halfs of the characters' bodies are shown. A medium shot allows the viewer to focus mainly on body language and gestures.
	**Head and shoulder close-up** (*Nah*) Facial expressions can be studied particularly well in head and shoulder close-ups, which – as the name implies – display a figure's face, shoulders and chest.
	**Close-up** (*Groß*) / **Extreme close-up** (*Detail*) Close-up focus on a figure's face, other body parts or selected objects. They do not provide the viewer with additional context information or spatial orientation, but allow for a close analysis of specific details (for example, emotions).

Figure 4: Camera shots and field sizes[4]


Figure 5: a) Point of view-shot[5], b) Over the shoulder-shot (with a shallow depth of field)[6]

Auditory cues can be either voice, music, or noise. They can be part of the action (*diegetic*), either on-screen or off-screen. If they are not part of the action, they are called *non-diegetic* and always off-screen. Background music or a narrator's voice would be a case in point. Sound and image can converge in the sense that one semiotic system paraphrases, and explains the other: A happy tune, for instance, would be applied to reinforce a figure's high spirits. Sound and image can also diverge, either with the purpose of polarisation or with the purpose of counterpointing (cf. Pauli 1976: 91ff.). *Polarisation* (*Polarisierung*) describes the use of sound for the disambiguation of a neutral or indistinct image, for instance when the image does not reveal whether a figure's intentions in a particular situation are good or bad. *Counterpointing* (*Kontrapunktierung*) describes the use of sound for contradicting visual images, for example when a happy tune is applied to a scene showing a war zone. The use of music in film has been reflected on in detail by Blell & Lütge (2012).

4 Curriculum issues and criteria for film selection

The use of films in the context of English language teaching has been taken up in many national and federal curricula. The national educational standards in Germany, for example, mention text and media competence as a central objective (cf. KMK 2012). They rely a broad notion of text, similar to definition by Anstey & Bull (2006) mentioned above, which includes continuous as well as discontinuous texts, oral or written texts, audio or audio-visual texts etc. Within this understanding, text and media competences designate the ability to independently understand and interpret texts in their historical and/or social contexts, to reflect on the conditions and methods of text production, and to recognise conventional and/or culture-specific characteristics of texts. Moreover, text and media competences include a reflection on individual processes of text reception and production. The interpretation of stylistic devices of

4 The illustrations in figure 2, created by Arĉjo incorporating elements of File:Ciudad.svg by Ecelan and File:Persons.svg by J.delanoy, have been licensed under Creative Commons (cf. https://commons.wikimedia.org/wiki/File:Film_shots_illustration.png 01.04.2016).

5 The shot from *East Is East* (00:27:20) shows the perspective of Sajid Khan, the youngest son of a British-Pakistani couple, who always looks out on the world from inside his hood.

6 The shot is taken from the short film *New Boy* (00:00:33) (cf. http://www.thisisirishfilm.ie/shorts/new-boy; accessed 01.04.2016).