



TEACHING MEDIA COMPETENCE IN THE CLASSROOM: TELEVISION, ADVERTISING AND FILM

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Nowadays we have to give new literacies to our students, to prepare them for a new citizenship in digital society. Following Bauman's metaphor, we are in the "liquid" information culture, where media, technology and the Web 2.0 have relevant effects. We consider that media competence has three main aspects or areas to teach, and inside each on them we may include several dimensions: knowledge (media industry, technology, language, processes of production, access to information), understanding (ideology and values) and expression (communication, creation, citizen participation). We want to consider media education as an educational practice, rather than a line of research, so we need to create a series of practical activities, experiences that aim to train learners in active and critical interpretation of the mass media (film, radio, television, and printed media, among other new media.) As we have mentioned, it is more a pedagogical activism than a theoretical development. Knowing the discourse structure of news or announcements allows students to maintain focus on the ideological part; but this will only happen after a learning period in which they are taught the basic codes that are used, the visual semiotics. The student has to internalize this analysis; he or she has to know that there is a misinformation, a manipulation of that media.

Keywords: Media literacy, Commercials, Film.

Introduction. Learning Styles

Today there is a gap between the learning styles used by formal schooling and those that are characteristic of children's after-school experiences, for example, video games and social networks, which assign them an active role. Moreover, they spend much of their lives watching television, and not only programs and advertising designed for children, but also the ones for adults. Therefore, we have to connect with their motivations and forms of relating and obtaining information, otherwise, the "formal" teaching experiences will remain as a marginal experience in their lives. We also must help them to develop critical thinking.

We should expand the educational scenario from a formal education to an informal and even fortuitous one (as Cobo and Moravec indicated in his book on invisible education, 2011). As indicated by M. Prensky (2001), we must take into account the different ways of processing information by digital natives (students) and digital immigrants (teachers); contributions of Neurobiology indicate that the brain, due to its plasticity, changes and reorganizes itself due to the different stimuli it receives; in addition, Social Psychology states that thought patterns change according to our experiences. So, today's children are not like the ones before. Most

children show a preference for visual learning styles, auditory, manipulative and, generally, today's children get their information from a screen.

According to the definition adopted in the 1989 international conference organized by the Association for Media Literacy of Canada, media literacy is the ability to decode, analyze, evaluate and communicate in a variety of ways.¹ We must ensure that children and young people develop these skills and attitudes that are based on multiple forms of communication as part of their daily lives. Working with the visual language enriches our aesthetic perception (sensitivity to sound, image and text), but there is also a need to develop critical thinking, analysis and understanding of the media in connection with their audience, and a need to teach students to express themselves using that medium. They will be audiovisual literates when they are able to decode a series of signs, and also to produce or to encode them.

We want to consider media education as an educational practice, rather than a line of research, so we need to create a series of practical activities, experiences that aim to train learners in active and critical interpretation of the mass media (film, radio, television, and printed media, among other new media.) As we have mentioned, it is more a pedagogical activism than a theoretical development. Knowing the discourse structure of news or announcements allows students to maintain focus on the ideological part; but this will only happen after a learning period in which they are taught the basic codes that are used, the visual semiotics. The student has to internalize this analysis; he or she has to know that there is a misinformation, a manipulation of that media.

Masterman (1993: 40) defines critical autonomy as follows:

“I must say that one of the prime objectives of media education should not be to obtain from students the ability to accurately reproduce ideas, critical views or information provided by their teacher. Nor should it only consist of encouraging students' own critical perspective in the classroom, as important as that is. The really important and difficult job (...) is to develop students' confidence and critical maturity to be able to apply critical judgments to the documents of the texts that they will find in the future. The ordeal of any audiovisual education program is to check (...) that students are critical of the use and understanding of media when the teacher is not present.”²

In this sense, his ideas are based on Paulo Freire's pedagogy of the oppressed, seeking critical autonomy, based on heterarchical teaching methods and an attitude of ongoing dialogue, reflection and action.³

Media education, as indicated by R. Aparici et al. (2010: 49), must always consider six dimensions: Language / Technology / Production processes / Ideology and values / Aesthetic / Interaction.

¹ http://www.media-awareness.ca/english/teachers/media_literacy/what_is_media_literacy.cfm

² All translations in this article are mine. Original, in Spanish: “Debo decir que uno de los objetivos primeros de la educación audiovisual no debe ser obtener de los alumnos la capacidad de reproducir fielmente las ideas, los puntos de vista críticos o la información que le proporcione el profesor. Tampoco debe consistir únicamente en alentar la propia perspectiva crítica de los alumnos en el aula por muy importante que esto sea. La labor, realmente importante y difícil (...) consiste en desarrollar en los alumnos la confianza en sí mismos y la madurez crítica para que sean capaces de aplicar juicios críticos a los documentos de los textos que encuentren en el futuro. La dura prueba de cualquier programa de educación audiovisual es comprobar (...) que los alumnos son críticos en la utilización y comprensión de medios cuando el profesor no está delante”.

³ See his book “Pedagogy of the Oppressed”, http://www.users.humboldt.edu/jwpowell/edreformFreire_pedagogy.pdf

To read and create media messages, users must go through three phases. The approach, when our students have to become aware of the peculiarities of media. A second phase, of deeper knowledge, involves analysis of the technological characteristics or specific language of the media, where they will be able to be thoughtful and critical readers. It is about knowing the visual codes and analyzing resources. A third phase implies that students construct their own messages.

At the age of four, we can introduce children to the study of the image, grading activities according to their cognitive development; following Piaget this would be: preoperational (4-7 years), where thought processes, and also vocabulary, are developing; concrete operational (7-12), when the process becomes more rational and mature, developing logical thought about objects, if they are able to manipulate them; and formal operations stage (from 12), when they get the abstract and organized system of adult intelligence, finding different solutions when they face a complex problem. We do not consider here the sensory motor stage (birth-2).

In the preoperative stage, media is a stimulus related to picture and sound. They recognize shapes and colors and create stories; simple concepts are used. In the next stage, the concrete operations, the child can learn to separate the concepts of image and reality; he can work with the characters (protagonist, hero, antihero, antagonist...), and different social or ethnic groups, in order not to fall into those stereotypes that the media encourage. We can work more deeply with image features: monosemy/polysemy, iconicity/abstraction levels, colors, and dialogues. In the third stage, formal operations, young people can objectively and subjectively analyze the image and be able to consider the connotations that this one might suggest.

Traditionally, technologies and media have been used in education as “teaching resources”. This reductionist approach must change, expanding to other perspectives: the media as a way of teaching content, and the media as communication; considering both the constructivist model, which puts the emphasis on learning rather than on teaching, and on students constructing their own knowledge from what we give them, being able to acquire information within the chaos (connectivism).⁴

⁴ See George Siemens: “Connectivism: A Learning Theory for the Digital Age”, 2004, http://www.ingedewaard.net/papers/connectivism/2005_siemens_ALearningTheoryForTheDigitalAge.pdf. “Behaviorism, cognitivism, and constructivism are the three broad learning theories most often utilized in the creation of instructional environments. These theories, however, were developed in a time when learning was not impacted through technology. Over the last twenty years, technology has reorganized how we live, how we communicate, and how we learn. Learning needs and theories that describe learning principles and processes, should be reflective of underlying social environments.”

“The pipe is more important than the content within the pipe. Our ability to learn what we need for tomorrow is more important than what we know today. A real challenge for any learning theory is to actuate known knowledge at the point of application. When knowledge, however, is needed, but not known, the ability to plug into sources to meet the requirements becomes a vital skill. As knowledge continues to grow and evolve, access to what is needed is more important than what the learner currently possesses.

Connectivism presents a model of learning that acknowledges the tectonic shifts in society where learning is no longer an internal, individualistic activity. How people work and function is altered when new tools are utilized. The field of education has been slow to recognize both the impact of new learning tools and the environmental changes in what it means to learn. Connectivism provides insight into learning skills and tasks needed for learners to flourish in a digital era.”

What is Media Literacy

In *The Media and Information Technology Curriculum for Teachers*, by C. Wilson et al, published by the UNESCO, the difference between media literacy and information literacy is discussed. The first one “emphasizes the ability to understand media functions, evaluate how those functions are performed and to rationally engage with media for self-expression.” And information literacy “emphasizes the importance of access to information and the evaluation and ethical use of such information” (2011: 18). For some, information literacy is a broader field of study, with media studies included in it. On the contrary, there are some others who consider that information literacy is only a part of media literacy. A group of experts convened by the UNESCO offer a list of terminologies: media literacy, information literacy, freedom of expression and information literacy, library literacy, news literacy, computer literacy, Internet literacy, digital literacy, cinema literacy, games literacy, and television and advertising literacy. “Many of these terminologies continue to be the subject of lively debate and are applied differently, depending on the professional context or cultural practice of the communities of those who use them.” (2011: 19). The concept Media and Information Literacy that the UNESCO uses, seeks to harmonize these concepts.

According to this study (2011: 22):

“Three key interrelated thematic areas have been delineated as the broad curriculum areas under which the MIL curriculum for teachers is framed. They are:

1. Knowledge and understanding of media and information for democratic discourses and social participation.
2. Evaluation of media texts and information sources.
3. Production and use of media and information.”

That is, skills, knowledge, and social activity or practice. They present learning objectives, pedagogical approaches, activities, assessment recommendations, and various resources, which can be very helpful when we incorporate this literacy in our classes. Those pages include many activities related to film, television and advertising.

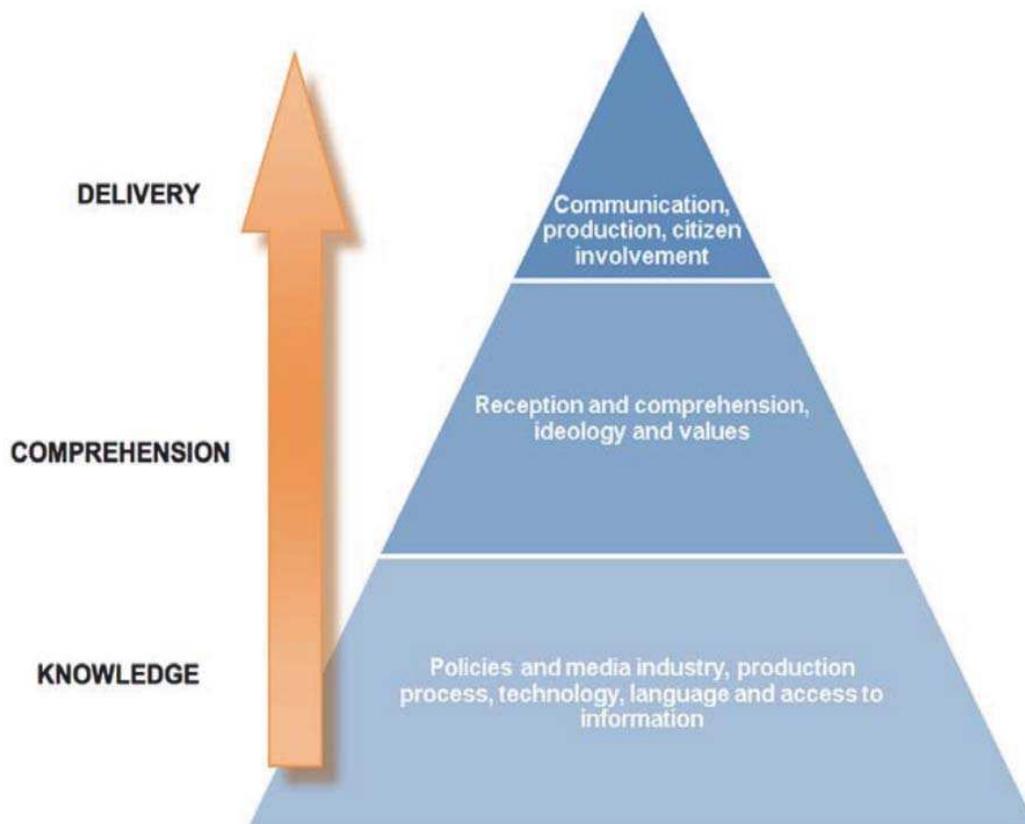
This worldwide movement in media literacy has generated three national organizations in the USA, which advance media education training, networking and information:

- The Center for Media Literacy (<http://www.medialit.org/>)
- The National Association for Media Literacy Education (<http://name.net/>)
- Action Coalition for Media Education (<http://www.acmecoalition.org/>)

We should also bear in mind that until very recently audiovisual and digital competence were separated, the first focusing on “knowledge, skills and attitudes related to the mass media and the audiovisual language,” while the second linked to “searching abilities, processing, communication and information dissemination with technologies.” (Pérez and Delgado, 2012: 27).

These authors mention that Masterman (1993: 275-284) lays the groundwork for media education, giving importance to media literacy and cooperation between families, teachers and media professionals; and that many authors have begun to unite knowledge of media and digital

media, including Di Croce (2009),⁵ who pointed out that in the media of the 21st century we must include Internet, music and films, books (including e-books), comics, journals, advertising, cell-phones and applications, video games and physical spaces (Coca-Cola store). Other authors like Ferrés (2007)⁶ and Marquès (2009)⁷ also are involved in defining the dimensions of audiovisual and digital competence. Pérez and Delgado (2012) make an interesting and complete proposal that aims to integrate various dimensions and indicators. To do this, they build a pyramid (p. 31) with ten dimensions grouped in three domains (knowledge, comprehension and delivery). This represents a shift from digital and audiovisual competence to media competence.



⁵ Danila Di Croce (2009). *Media Literacy. Teacher Resource Guide*. Canadian Broadcasting Corporation, https://www.cbclearning.ca/media/wysiwyg/Learning-Resources/Media_Literacy_Guide.pdf (Cited by Pérez and Delgado, 2012: 29).

⁶ Joan Ferrés (2007). "La competencia en comunicación audiovisual: propuesta articulada de dimensiones e indicadores." *Quaderns del CAC*, 25, 9-17. . (Cited by Pérez and Delgado, 2012: 29).

⁷ Pere Marquès (2009). "Aportaciones sobre el documento puente: competencia digital." <http://peremarques.pangea.org/docs/docpuentecompetenciadigitalpere.doc>. (Cited by Pérez and Delgado, 2012: 29).

On page 32, they include some activities in accordance with those dimensions:

DIMENSIONS	ACTIVITIES
Access to information	<ul style="list-style-type: none"> • Topic-based search through search engines, defining and using the topics. • Access to databases, libraries, official websites... • Search information related to films, books...
Language	<ul style="list-style-type: none"> • Analysis of codes appearing in advertisements, films, chat conversations... • Making minor productions.
Technology	<ul style="list-style-type: none"> • Using different technological tools to create an audiovisual document.
Production process	<ul style="list-style-type: none"> • Deconstructing a program into phases. • Analysis of differences between live and recorded broadcasts.
Policy and media industry	<ul style="list-style-type: none"> • Simulating a complaint.
Ideology and values	<ul style="list-style-type: none"> • Analysis of the use of stereotypes in TV. • Analysis of the accuracy of websites.
Reception and comprehension	<ul style="list-style-type: none"> • Summary and organization of information through conceptual maps. • Analysis of feelings after programs or adverts.
Citizen involvement	<ul style="list-style-type: none"> • Role playing on participation profiles towards technology.
Production	<ul style="list-style-type: none"> • Film production with tools such as Movie Maker, Pinnacle... • Podcast production. • Multimedia documents. • Blogs and wikis.
Communication	<ul style="list-style-type: none"> • Fostering discussion in virtual environments. • Collaborative e-projects. • Cooperation in carrying out activities using technological tools.

As H. Martens (2010) says, media literacy education is a multifaceted (and contested) phenomenon. It involves the ability to access, analyze, evaluate, communicate, and appreciate messages in various formats: print journalism, cinematic productions, radio and television, and computer-mediated information and exchange. Through media literacy we want to build good knowledge structures, so students can understand the information, organize it, analyze it and evaluate it, and also produce it. Participating in media productions may help students to a better understanding of the stories that they portray.

Media industries (producers, purposes); messages (media content and media grammar/visual syntax); audiences (perception and evaluation, depending on social characteristics and individual formation); and effects (media violence) have to be considered, and educators need to think how to translate mass media knowledge and skills into teaching strategies, bearing in mind that it has to be not only “defensive” teaching literacy, but also it should include aesthetic appreciation.

Unfortunately, media literacy is seldom taught as a goal in itself, even when it is a vital aspect of citizenship, just as political education; it can counterbalance the effects of race, class and gender stereotypes in mass media messages; and it may also include health issues: food, tobacco, alcohol, violence...

TV Programs

Traditionally, the school, especially primary school, has spent most of the time developing written expression: knowledge of spelling and punctuation, along with reading and writing exercises and reading comprehension. However, oral comprehension and expression cannot be neglected; this is the reason why, through dynamic exercises, where the dialogue teacher-student

is the main strategy, we must develop oral skills through television. Through this medium we can study pragmatic aspects such as adequacy (the context, the purpose of the message, and recipients); grammatical correctness (phonetic, morphological, lexical, semantic and syntactical), so that the message is consistent and can be decrypted appropriately in the formal oral discourse; and, finally, take into consideration paralinguistic and non-verbal aspects, such as having a clear articulation, and proper pronunciation, and consider the role of intonation, gestures, etc., so that the listener is attentive to the speech, and the communicative act is effective. To do this, we can work some of the most common oral genres in everyday life, such as conversation or debate. Conversational structure may be studied: opening sequence (greetings, catch phrases, attention getters...); topics, depending on the context and the interlocutors; alternating shifts; adjacency pairs; discourse markers; and closing sequences.⁸ And, regarding the debate, we could work with the formal style, requiring that students know its characteristics, discussing the presentation of the topic by the moderator, a first presentation by partners, the development of the arguments in requested and time regulated participations, and the establishment of the conclusions of the debate, by the moderator and each partner.⁹ Thus, we promote collaboration between students, taking into account the cooperative principle, with its four maxims: quantity (make your contribution as informative as is required), quality (do not say what you believe to be false; do not say that for which you do not have evidence), relation (be relevant), and manner (be clear: avoid obscurity and ambiguity; be brief and be orderly). Given the limited space of this paper, we show only some exercises in relation to language varieties. They were designed for Spanish (first language) classes, primary school level.

Pre activity

1. How many hours a day do you watch TV?
2. Do you have TV in your room?
3. What kind of programs do you like to watch?
4. Who do you usually watch TV with?
5. Why do you think there are so many ads on TV?
6. Do people talk the same way in TV and in real life?
7. Is it important to speak well, i.e., to use language correctly? Why? Do you think that television promotes good use of language, or poor use of language?
8. What is the purpose of television?
9. Complete the following table with programs dedicated to each of these purposes:

Inform	Educate	Entertain

⁸ See, for example, Susan M. Ervin-Tripp. (1993). "Conversational discourse. Psycholinguistics." In Jean BerkoGleason and Nan Bernstein Ratner (eds.), 237-270. New York: Harcourt Brace Jovanovich
 Magdalena Wolska. (2007). "Pragmatics and Discourse." Available at <http://www.coli.uni-saarland.de/courses/pragmatics-07/Slides/PD.07.4.ConversationStructure.pdf>
⁹ See the structure of informal debates fro children (6-12) at "Informal debates," <http://www.teachervision.fen.com/public-speaking/printable/2588.html>; and "Speech Structure Templates," at <https://www.debating.com.au/Resources/Documents/Speech-Structure-Template.pdf>

If we are teaching a language, a first language, for example, and we want to work with the three different varieties (diatopic, diastratic and diaphasic)¹⁰, we should, for the first one, consider different dialectal varieties, selecting programs or ads where they can be listened. Students should appreciate all of them, and be able to identify them at a certain point.¹¹

Regarding the diaphasic registers, we should start with some questions such as:

- What kind of language do you think you usually use, is it always the same, in any situation?
- What are the differences between the language that is commonly used among a group of friends, for example, and the one used when we go to an office to ask for information? Do you think any of these varieties is an impediment to relate in some situations? In which ones? Why?
- Give four examples of a situation in which it is appropriate to use the formal register, and four where it is more appropriate the informal register, and explain why.

Then, we could analyze some examples, clips extracted from TV, for example, from different debate shows, more and less informal. We could ask them about:

- The nonverbal language of each of the participants (body position, movement of hands and face, clothing ...)
- The paralinguistic elements used (intonation, rhythm, pauses ...).
- Pronunciation.
- The vocabulary used by participants.
- The context in which it develops.
- What do you think is the purpose of these programs?, what audience are they for?, what are the rules for a chat or debate?, do they follow them?
- Finally, decide if the debate is formal or informal, and explain why.
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With some reality shows, we could also work with the diastratic varieties, analyzing the educative level of participants, shown in the way they talk. All this could also be done with cartoons, as we showed for Spanish using *Monster High*, for example.¹²

Advertising¹³

We must work the subject of advertising in the classroom, because children are often the target of the ads. The documentary *The Corporation* (2003)¹⁴ shows two clear and precise reasons of

¹⁰ See “Variedades lingüísticas”, http://cvc.cervantes.es/ensenanza/biblioteca_ele/diccio_ele/diccionario/variedadlinguistica.htm, and “Las variedades de la lengua”, <http://www.auladeletras.net/material/variedad.PDF>

¹¹ See F. Moreno Fernández (2000).

¹² See T. Fernández-Ulloa (2013a).

¹³ Many lesson examples using commercials can be found at the Canada’s Center for Digital and Media Literacy, <http://mediasmarts.ca/>. See also T. Fernández-Ulloa (2012b) and (2012c).

¹⁴ Written by Joel Bakan, who, during the shooting of the documentary, also wrote the book *The corporation: The pathological pursuit of profit and power*, published in 2004, Free Press. After that, he has published *Childhood under siege. How big business target children*, 2001, Canada, Penguin; where he deals with the publicity assault that children suffer.

why to attract children. One is that, after investigation, they realized that if the children asked their parents something repeatedly, that increased the potential to purchase up to between 20% and 40%. The other reason is because, as it is said in the documentary, they are tomorrow's consumers. They begin to deal with them today, continue to build the relationship with them when they are young, and when they are adults they already got them. They are easy to handle, because their brains are not fully formed.

Television is present in the lives of children from an early age. According to the Mexican documentary *¿Y tú cuánto cuestas? (How much are you?)*¹⁵, by Olallo Rubio, 2007, television is the most influential “member” of the house. It is estimated that children watch about 3 hours and 46 minutes of television per day, representing about 52 consecutive days per year (14% of time devoted to television). This means that at age 65, we will have seen nine years of television, which means 2 million ads.

In the last few years we have begun to use a new term to refer to information overload, “infoxication” (a new form of pollution, poisoning by information)¹⁶, coined in 1996 by Spanish expert Alfons Cornella.¹⁷ The infoxication occurs when the information that we receive exceeds our ability to register it. Nowadays, information is available to everyone and the amount we receive is overwhelming. But not only quantity is a problem, but also the immediacy, which makes it perishable; it is relevant now, but no longer useful later. This concept of infoxication has appeared, for example, recently in Spain on an advertisement by Mercedes-Benz.¹⁸

To avoid this informative intoxication, we must learn to analyze such information, and to do that it is essential to know the code in which it is expressed. It is necessary to have a formation that provides us with tools to understand not only what it is said, but also what it is meant. This should be one of our goals in the classroom.

Advertising can be approached from different areas, which facilitates interdisciplinarity, as its characteristics cause the confluence of diverse areas of knowledge. For example, it can be used as a representation of a society, and to appreciate the changes in it (Environmental, Social and Cultural Awareness).

Ads serve to address interdisciplinary or cross curricular issues, such as the study of social and ethnic stereotypes, how certain ads are created depending on the target audience: female or male, child or adult, and so on.

See also *Consuming Kids. The commercialization of childhood*, 2008. Written and directed by Adriana Barbaro & Jeremy Earp. “With virtually no government oversight or public outcry, the multibillion-dollar youth marketing industry has used the latest advances in psychology, anthropology, and neuroscience to transform American children into one of the most powerful and profitable consumer demographics in the world. American kids, targeted from birth with sales pitches for everything from Hollywood merchandise and junk food to iPods, cell phones, and the family car, now influence an estimated \$700 billion in annual consumer spending. *Consuming Kids* traces the evolution and impact of this unprecedented phenomenon. Drawing on the insights of children's health experts, media critics, and industry insiders, it blows the lid off the youth marketing industry's stealth tactics and explores the effects of consumerism on the imaginative lives of children.” (See <http://www.mediaed.org/cgi-bin/commerce.cgi?preadd=action&key=134>). Transcript available at http://www.mediaed.org/assets/products/134/transcript_134.pdf

¹⁵ Available at <http://www.youtube.com/watch?v=cvlteW8q3I0>

¹⁶ In 1996, British psychologist David Lewis, in his work “Dying for information”, also talks about the *information fatigue syndrome*.

¹⁷ A conference, in Spanish, by Cornella is available at http://www.infonomia.com/img/pdf/sobrevivir_infoxicacion.pdf

See also some of the main ideas related to this term at <http://www.visual-mapping.com/2011/05/infoxication.html>

¹⁸ <http://www.youtube.com/watch?v=VMmtD5MyDVk>

Ads can also be studied from the area of foreign language, since, for example, there are ads that are specifically for a country, with specific characteristics different from the one we live, so we can see the cultural differences. Guerra Casanellas (2009: 30) refers to the idea that language and culture cannot exist separately, and explains that “language cannot exist outside of culture and this is relevant, first of all for verbal language, but it also works for other language systems, for example, gestural, and iconic.”¹⁹ We may also compare other elements such as, for example, diatopic variety, and also analyze the translation, if the ad is translated.

Also, the study of the ads is related to the subject area of Art, for example, if we deal with the treatment of the image or the soundtracks of the ads, or the study of artists like Andy Warhol, who made advertising an art. In addition, it also serves to promote and develop creativity, as long as the exercise of generating scripts or analyzing others’ creative ideas, for example, may help the much needed development of imagination and creativity. We must not let that disappear from their minds, the magical and imaginative thought; they must distinguish it from reality, but not remove it from their lives.

Working with commercials in the classroom can help us, apart from developing creative thinking, to develop critical thinking. It is not only self-control, but making an effort to understand the world in which we live and be sensitive to the inequalities and injustices, rethinking habits and personal and collective behaviors (López Ruiz, 2009: 134-136).

Apart from that, in the language classes we can analyze advertising in a profound way, developing all four basic language skills. It helps students to learn to distinguish diaphasic and diastratic variation, communicative acts, inferences..., i.e., acquire discursive and pragmatic competence and not only linguistic, in order to reach communicative competence.

Thus, through advertising we can develop eight competencies: Communication skills (development of the four skills and learning shapes and uses of language), mathematical competence (knowledge of false associations mathematics), competition in knowledge and interaction with the physical world (learning of life, the world around them-and-awaits), information processing and digital competence (use of ICT in general), social and civic competence (learning to live in society as competent citizens), cultural and artistic competence (expression and artistic value), learning to learn (learning to extract and summarize the most important ideas of a message), and autonomy and personal initiative (development of self-control and self-knowledge).

As a pre lesson²⁰ for a class or session on advertising, we might include:

- Questions for tracking screen time. Tell the students to start counting the time they spend watching the TV.
- At what time do you see more ads?
- Do you buy things that you see on TV?
- Where do we see ads?
- Which ones you like?
- Do you think we are influenced by advertising?
- Do you think that the same ads are broadcast at different times of the day?
- Is everything we buy necessary?

¹⁹ “...el lenguaje no puede existir al margen de la cultura y esto es pertinente, en primer lugar para el lenguaje verbal, pero también funciona para otros sistemas de lenguaje como, por ejemplo, los gestuales, y los icónicos”.

²⁰ See ideas for the pre lesson and several lessons at “Powerful Choices: Powerful Families. Healthy Living in a Media World”, for grades 3-6. http://www.wapartnersinaction.org/powerful_choices/

- Do you put pressure on your parents so they buy you toys?
- In which places may we find ads? In which places we do not?
- Indicate the spots that you like specially?
- Do you recognize these logos? (We would include here some examples).

Other activities may include:

1. Look for the meaning of words you do not know.
2. Identify three techniques (music, color, language...) used, and explain what they mean.
3. Identify the audience.
4. Identify some “common advertising strategies”²¹: ideal kids and families (ideal kids and families represent the types of people that kids watching the ad would like themselves or their families to be); family fun (a product is shown as something that brings families together, or helps them have fun together); excitement (who could ever have imagined that food could be so much fun?); star power (your favorite sports star or celebrity is telling you that their product is the best!), bandwagon (“Join the crowd! Don't be left out!”); scale (is when advertisers make a product look bigger or smaller than it actually is); put downs (when you put down your competition's product to make your own product seem better); facts and figures (when you use facts and statistics to enhance your product's credibility); repetition (advertisers hope that if you see a product, or hear its name over and over again, you will be more likely to buy it. Sometimes the same commercial will be repeated over and over again.); heart strings (ads that draw you into a story and make you feel good, like the McDonald's commercial where the dad and his son are shoveling their driveway and the son treats his poor old dad to lunch at McDonald's when they are done); sounds good (music and other sound effects add to the excitement of commercials, especially commercials aimed at kids); cartoon characters/cute celebrities (Tony the Tiger sells cereal and the Nestlé's Quick Bunny sells chocolate milk. Cartoons like these make kids identify with products); weasel words (by law, advertisers have to tell the truth, but sometimes, they use words that can mislead viewers. Look for words in commercials like: “Part of...”, “The taste of real...”, “Natural...”, “New, better tasting...”, “Because we care...”); omission (where advertisers do not give you the full story about their product. For example, when a Pop Tart claims to be “part” of a healthy breakfast, it does not mention that the breakfast might still be healthy whether this product is there or not.); are you cool enough? (this is when advertisers try to convince you that if you do not use their products, you are a nerd. Usually advertisers do this by showing people who look uncool trying a product and then suddenly become hip looking and do cool things, for example Apple commercials, specifically the one with Mr. Bean), amazing toys (many commercials show their toys in life-like fashion, doing incredible things)...

²¹ See MediaSmarts, for grades 6-9: “Online Marketing to Kids: Strategies and Techniques”, http://mediasmarts.ca/sites/default/files/pdfs/lesson-plan/Lesson_Online_Marketing_Kids_Strategies_Techniques.pdf. See also the techniques at <http://www.mrshatzi.com/files/adtechs.pdf> or <http://www.slideshare.net/kjhatzi/common-advertising-strategies>

5. Identify stereotypes:²² women and men, persons with disabilities, religion, racial minorities... (This exercise can also be done with TV programs). For example, The report *Boys to Men: Media Messages About Masculinity*, identifies the most popular stereotypes of male characters as the Joker, the Jock, the Strong Silent Type, the Big Shot and the Action Hero.²³

About women,

“We all know the stereotypes—the femme fatale, the supermom, the sex kitten, the nasty corporate climber. Whatever the role, television, film and popular magazines are full of images of women and girls who are typically white, desperately thin, and made up to the hilt—even after slaying a gang of vampires or dressing down a Greek phalanx.” (<http://mediasmarts.ca/gender-representation/women-and-girls/media-portrayals-girls-and-women-introduction>)

“In addition to being under-represented, women are equally misrepresented: the hypersexualization of very young girls, most notably in fashion and advertising, is a disturbing trend given that these stereotypes make up most of the representations of themselves which girls and women see in the media. The pressures on girls are exacerbated by the media's increasing tendency to portray very young girls in sexual ways. The fashion industry is a major driver for this trend, commonly presenting 12- and 13-year-old girls as if they are women. Camera angles (where the model is often looking up, presumably at a taller man), averted eyes, wounded facial expressions, and vulnerable poses mimic the visual images common in pornographic media.” (<http://mediasmarts.ca/gender-representation/women-and-girls/media-and-girls>)

About racial, minorities and religious stereotypes:

“Racial stereotypes abound on television, and children's programming is no exception. The turban-wearing bad guy, the brainy Asian, and the Black basketball whiz are just a few of the stereotypes reinforced in children's cartoons, films and TV shows.” (<http://mediasmarts.ca/tipsheet/talking-kids-about-racial-stereotypes-tip-sheet>)

In Canada,

“A 1994 study found that only 14 per cent of news reports in six major newspapers dealt with content relating to minorities [1] while in the cities in which those newspapers were published – Vancouver, Calgary, Winnipeg, Toronto and Montreal – an average of 20 per cent of the

²² Look for “Stereotyping” or “Stereotypes” in the Search option of the web mediasmarts.ca, and see, with lesson examples, among others, “Stereotypes-Teaching Backgrounder”, <http://mediasmarts.ca/backgrounder/stereotypes-teaching-backgrounder>; “Gender representation”, <http://mediasmarts.ca/gender-representation>; “Talking to Kids about Racial Stereotypes”, <http://mediasmarts.ca/tipsheet/talking-kids-about-racial-stereotypes-tip-sheet>; “Visible Minorities in News Media”, <http://mediasmarts.ca/tipsheet/talking-kids-about-racial-stereotypes-tip-sheet>; “Common Portrayals of Persons with Disabilities”, <http://mediasmarts.ca/diversity-media/persons-disabilities/common-portrayals-persons-disabilities>; “Media Portrayals of Religion: Overview”, <http://mediasmarts.ca/diversity-media/religion/media-portrayals-religion-overview>; “Media Portrayals or Religion: Islam”, <http://mediasmarts.ca/diversity-media/religion/media-portrayals-religion-islam>

²³ <http://mediasmarts.ca/gender-representation/men-and-masculinity/common-stereotypes-men-media>

population belong to a visible minority. (47 per cent of Toronto's population identifies themselves as being part of a visible minority.)

Various studies have shown that distorted images of visible minorities are prevalent in news media. News reports are framed around cultural narratives that reflect a structured storytelling process, where certain groups are often positioned as ‘villains’ and others are portrayed as ‘heroes’ ” (<http://mediasmarts.ca/diversity-media/visible-minorities/visible-minorities-news-media>)

“Religious stereotypes pervade all forms of media and all types of religions, from the portrayals of Eastern religions seen in *Kung Fu Panda* and *Avatar*, which conflate diverse faiths such as Buddhism, Taoism and Confucianism into one ‘mystical’ tradition, to the action-packed portrayals of Christianity seen in *The Da Vinci Code*. At the same time, many religious groups see media as inherently secular and view new media as a threat to traditional religion”. (<http://mediasmarts.ca/diversity-media/religion/media-portrayals-religion-overview>)

“The most prevalent Islamic stereotype is the radical Muslim insurgent, bent on waging jihad, or holy war, against the West. This stereotype usually represents violence as an inseparable part of being Muslim, as well as religion as justification for violent actions.

An example of this kind of stereotype can be seen in the character of Sayid Jarrah on ABC’s *Lost*. Jarrah, the only Muslim central character on the show, used to work for the Iraqi Republican Guard and is frequently shown using torture to extract information from prisoners.” (<http://mediasmarts.ca/diversity-media/religion/media-portrayals-religion-islam>)

6. Look for most used adjectives:²⁴ new, good, free, clean, extra... Or verbs:²⁵ give, buy, feel, choose...

7. Other ideas:²⁶

- a) Study the same brand throughout the years.
- b) Study a whole publicity campaign in several media.
- c) Comparing commercials of similar products, like two different cars or sodas.
- d) Study the possible inspiration for some commercials.
- e) Bad publicity (banned).
- f) Publicity in shows.
- g) Create an ad.²⁷

“...choose or invent a credible product, decide who is the audience, give it a name, develop the main idea for the campaign, plan it, create scripts and slogans, design anagrams and logos, draft

²⁴ See P. Sells and S. González: “The language of advertising. Words and phrases used in advertising” http://www.stanford.edu/class/linguist34/Unit_07/words.htm

²⁵ See P. Sells and S. González: “The language of advertising. Words and names used in categories of advertising”, http://www.stanford.edu/class/linguist34/Unit_09/words.htm

²⁶ See E. Martínez-Salanova Sánchez (1994).

²⁷ When I was teaching primary school teachers at the University of Cantabria, Spain, one created this ad with his students: <http://my.brainshark.com/cillit-bang-19420390#>

texts, story boards, choose or compose music, and finally draw or make announcements, record wedges for radio commercials and film ads.” (Martínez-Salanova Sánchez, 1994: 71)²⁸

h) We can also study an ad:²⁹ Shots, colors, characters, light, music, content...

Let see a brief example of some activities for students. We have grouped them in 3 sections.

-Food³⁰ and body.

McDonald’s “He loves me commercial”: <http://www.youtube.com/watch?v=vLnFHKppZWk>

Discussion on famous people appearing in commercials may be interesting:

Sofía Vergara and David Beckham, in a Diet Pepsi commercial: <http://www.youtube.com/watch?v=0B79RkBxSgU>

Enrique Iglesias, in a Dorito’s ad: <http://www.youtube.com/watch?v=JOJUIbsxVBY>

Pizza Hut, the Muppets and Jessica Simpson, <http://www.youtube.com/watch?v=vghuB11j88M>

-Stereotypes in brands³¹

Nike, <http://www.youtube.com/watch?v=Vi6i9-ryZa4>

Adidas, “Impossible is nothing”, <http://www.youtube.com/watch?v=VjGkM9kmGCQ>

-Games and toys

Lego, <http://www.youtube.com/watch?v=QiCtQx-Mh6k>

Bratz, <http://www.youtube.com/watch?v=GZEIiH9PxGg>

Films³²

Analyzing movies is interesting at any level. For high school and university level, we could do the following:

5.1. First, students will learn to analyze a movie. We follow the scheme of traditional rhetoric. This can be especially useful because it incorporate concepts that they have used or will use in Literature classes:

- *Inventio*. Main ideas and genre.
- *Dispositio*. Organization of elements into a structure.
- *Elocutio*. Express with language (in this case, film language) the materials of invention organized by using a disposition or structure.

²⁸ “...elegir o inventar un producto creíble, decidir a quién va dirigido, ponerle nombre, desarrollar la idea principal de la campaña, planificarla, crear guiones y slogans, diseñar anagramas y logotipos, redactar textos, story boards, elegir o componer la música, y finalmente dibujar o realizar anuncios, grabar cuñas para radios y filmar spots publicitarios”.

²⁹ See M. Barrio and P. Pérez (1997).

³⁰ It may be useful to show the video “Food add tricks: Helping Kids understanding Food Ads on TV”, http://www.youtube.com/watch?v=fUjz_eiIX8k. Or the “Behind the Scenes at a McDonald’s photo shoot”, <http://www.youtube.com/watch?v=oSd0keSj2W8>

³¹ Some questions in Spanish related to these ads are included in T. Fernández-Ulloa (2012b).

³² See T. Fernández-Ulloa (2007).

- *Inventio*. Contents; expressed using a certain genre, which makes us to expect something specific before watching the film.

Topic

As we do in text analysis classes, the topic will be expressed using a sentence that captures the essence of the ideas in the film.

Genre

There are a limited number of narrative elements in any story (characters, plot, historical setting, dress, dialogue...). A combination of certain specific types of elements will create a formula or pattern: western, gangster, horror, war, comedy, drama, melodrama, science-fiction...³³

Media industries use to their advantage the fact that a genre text will be easily understood by an audience, and also, that if a particular genre is popular with audiences then more of the same might well be in order.

Each genre has its own conventions. Students will be given a list of the elements that characterize a genre, and they will have to identify different films. They will realize to what extent we can predict the end of the film knowing its genre, and they will reflect on why we still want to watch the movie (usually because we are looking for a particular emotional experience).

Characters³⁴

We may find a hero, a villain, a secondary character...

Dispositio. Organization of elements into a structure

In class, we should study several aspects of the narrative structure:

-TIME: events presented chronologically, or with flashbacks and flashforwards. Plot could open *in media res* (“in the middle of the action”) or *in extrema res* (“at the end of the action”). We could also find parallel stories.

Sometimes we find elongation of time, to focus on the struggle of the characters.

Temporal ellipsis is more common: we do not seem the whole story in real time, we assume that time has passed.

-The STRUCTURE itself. We can have a single story, or parallel and interrelated stories (*Pulp Fiction*, for example. In our Spanish classes we use *Flores de otro mundo*, by Iciar Bollain; *Amores Perros*, by Alejandro González Iñárritu, and *El callejón de los milagros*, by Jorge Fons).

Something we could discuss here is metatextuality and intertextuality³⁵. *Obra maestra*, by David Trueba, and *La niña de tus ojos*, by Fernando Trueba, are some examples in Spanish.

³³ See T. Dirks, T. “Film Genres”, <http://www.filmsite.org/genres.html>

³⁴ See “Types of characters in fiction”, <http://learn.lexiconic.net/characters.htm>, and “Character roles”, <http://thescriptlab.com/screenwriting/character/character-roles>. See also a summary of theories at [http://en.wikipedia.org/wiki/Character_theory_\(media\)](http://en.wikipedia.org/wiki/Character_theory_(media))

³⁵ *Metatextuality*: explicit or implicit critical commentary of one text on another text.

Intertextuality: quotation, plagiarism, allusion.

See D. Chandler, “Semiotics for beginners”, <http://users.aber.ac.uk/dgc/Documents/S4B/sem09.html>

-VIEWPOINT. The position of the audience will depend on the perspective through which the filmmaker has chosen to tell the story. The audience will be an onlooker (as if in the center stalls of a theatre), or the camera can bring the audience into the narrative space so they can see things from a particular perspective.

5.1.3. *Elocutio* or film language

Camera work, editing, lighting, sound and color are part of one director's style of telling a story. The same story can be told in very different ways. The codes are not only visual: music and camera shots can focus on a character or give us an impression of fear, surprise... The study of these systems of signs is called Semiology (or Semiotics).

We should consider: the camera (camera shots, camera movements, angles, lens and focus, position...); lighting, color and created atmosphere; sound and created atmosphere; and use of editing.³⁶

Pragmatic and Sociocultural Analysis

Pragmatics is a subfield of Linguistics which studies the ways in which context contributes to meaning. Pragmatics studies how the transmission of meaning depends not only on structural and linguistic knowledge of the speaker and listener, but also on the context of the utterance, any pre-existing knowledge about those involved, and the intent of the speaker, among other factors. Meaning relies on the manner, place, time, etc., of an utterance. In regard to movies, we may say that they do not mean the same to all viewers; it all depends on their taste, knowledge and experiences. Taking this into consideration, many activities and class discussions may be created.

In addition to linguistic analysis, which requires to know the used codes, with their syntactic, semantic, semiotic, and even pragmatic level; the sociological analysis (in many ways related to Pragmatics, as long as this discipline encompasses many theories and approaches to language behavior in philosophy, sociology, linguistics and anthropology) is also necessary, since the aesthetic value is a social fact. It seems that cinema, for its ability to reach the viewer, makes him a more passive subject than the reader of a novel or poem, for example, but this is not true. We need to have certain sociological and psychological skills to understand what we see, as it occurs with the literary work.

We would be considering, then, the cinematic fact, not only the film fact, according to C. Metz's distinction:³⁷

“The CINEMATIC FACT, for Metz, refers to the cinematic institution taken in its broadest sense as a multi-dimensional sociocultural complex which includes pre-filmic events (the economic infrastructure, the studio system, technology), post-filmic events (distribution, exhibition, and the social or political impact of film) and a-filmic events (the décor of the theatre, the social ritual of

³⁶ See the documentary *The cutting edge: The magic of movie editing*, directed by Wendy Apple, 2004.

³⁷ Christian Metz: “Le Signifiant imaginaire”. In *Communications* (1975), 23. Excerpted from the article published as “Le Signifiant imaginaire” in *Communications* (1975), no. 23, and translated in *Screen* (Summer T975), 16(2):46-76. It is included in Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema* (London and Basingstoke: Macmillan, 1982; and Bloomington: Indiana University Press, 1982); excerpts from chapter 2 and chapters 3-5.) See at <http://faculty.washington.edu/cbebler/glossary/Metzimsig.html>

“In cinematic studies as in others, semiology (or semiologies) cannot replace the various disciplines that discuss the social fact itself (the source of all symbolism), with its laws that determine those of the symbolic without being identical with them: sociology, anthropology, history, political economy, demography, etc. It cannot replace them, nor must it repeat them (danger of ritual repetition or ‘reductionism’).”

movie-going). The FILMIC FACT, meanwhile, refers to a localizable discourse, a text; not to the physical film-object contained in a can but rather to the signifying text.” R. Stam, R. Burgoyne and S. Flitterman-Lewis (1999: 35).

The cinematic represents not only the industry, but the totality of films. As Metz says, as novel is to literature, film is to cinema; the former refers to the individual film fact, and the latter refers to “an ideal ensemble, the totality of films and their traits.” (R. Stam et al, 1999: 35).

We discuss here what an audience is, and how directors look for one; to whom they aim their films. Students can judge their role as audience, what they expect to see (and hear—we should not forget that word’s etymology; and we do not mean just words, but also the soundtrack). They should think about what most people expect from movies; many directors want to give them what they want, since that will bring more money for them.³⁸

Many questions may be discussed with students, depending on the age; although most of them can be adapted to all levels:

- Are there some genres that are more popular than others? How old is the target audience of most movies? Does age change depending on the country? (Students can ask their family and friends how often they go to the movies). What actors or actresses ensure that a movie succeeds?
- Not all audiences look for the same movies, so we can try to identify types of cinemas (in malls, art houses, etc.) And analyze if we prefer to go to the movies instead of staying home to watch the movie.
- What do we expect when we go to the movies? Why do we go? Is it because of the actors, director or genre, or because we saw the first part, because we liked the ad on the TV, or the poster? (A good idea is to make students work with different posters and see why they attract our attention). Or did we like the trailer?³⁹ (It is interesting to analyze how trailers select certain sequences of the movie. How much do they say? Do they really represent the movie?) Also, when a new title is released, there are many interviews with the actors. Are they important or are they a mere publicity stunt? How important are the good and bad reviews? Do they read them and care about them? The songs are also an attraction; the soundtrack is often released before the movie. Have you gone to the cinema because you had heard the song before? Especially with animation movies, many toys or related objects are sold. What do you think of that?

³⁸ These ideas that we present were mostly extracted from www.filmeducation.org. The pages may not be available anymore. See several resources at <http://www.21stcenturyliteracy.org.uk/library.php>

³⁹ “The trailer is one of the most important elements in the marketing campaign. It needs to encourage an audience to see the film, provide them with enough of an idea about the film so that they want to find out what happens to the characters they have just met.” Film Education

For example, at Film Education, they give these questions:

How does the trailer introduce us to the main characters?

How does the music change during the course of the trailer? What information does this give us about the direction of the story?

How do elements such as lighting, editing work with the music? How do they change over the course of the trailer?

What are your expectations of the film?

Would you consider yourself to be the target audience for this film? If so, what elements in the trailer particularly appeal to you?” <http://www.filmeducation.org/shifty/introducing.html>

See also “Teaching Trailers. Touching the Void” <http://www.filmeducation.org/pdf/film/TouchingTheVoid.pdf>

- Many films are released in the United States in July or August, but do not reach Europe, for example, until the fall season. Students may reflect on which season or dates people go to the movies, depending on the country. Consider the films that appear on Christmas, Halloween...
- The classification of the film is also important to know how many people will go to see it; it is also interesting to analyze how they vary by country (an exercise could be to investigate the classification of several films in Europe, or Latin America, for example, and the United States). What is taken into consideration in the classification?
- What is a “cult” movie? Why are they seen repeatedly? We can reflect on phenomena such as the meetings of fans dressed like the characters. Other times movies are accused of generating violent behavior (including copycat murders).
- Watching a movie is a passive act? Reflection on how movies have the power to change our mood (for example, if we are depressed and see a comedy), or how we tend sometimes to tune them with a state of mind (we are sad and we watch a drama to cry).

Another aspect that can be discussed here is ideology,⁴⁰ that is, how the director shows his values or thoughts through a movie, explicitly (a character in the movie says something, for example) or implicitly (more subtly)? How do these ideas affect us? Within this, we can reflect on several aspects:

- Why we sympathize with some characters and not others? How do the film studios use this, always giving some specific roles to certain actors (typecasting)? Exercise: Select several well-known actors and describe the roles they usually take.
- Why do we identify ourselves with certain characters and not with others? Sometimes we like those who do not follow the rules of society. Talk about how the film makes us get out of the legal and social limits. Sometimes the identification depends on ideologies, experiences and feelings of each viewer. Activity: Analyze the characters of a film that we like and find out what values we are supposed to share with the protagonist; how our feeling are manipulated in order that we follow a specific point of view (through images, dialogues, actors, situations...), and why the director has an interest in foresee our reactions.
- Ideologies are not only individual; there is a certain social value system, which has to do with the time, the government, religion, media systems, etc. Although there are films that do not follow the general rules, for example, independent films, if a film wants to succeed, it will have to be politically correct. You can discuss how this affects the films, making them boring and predictable. Two versions of the same script may be compared, a film and its remake, maybe filmed in different times or societies... (for example, both versions of *Cape fear*, and the two of *Shaft*; *Nikita* and *Point of no return*; *So far so close* and *City of Angels*; *Open Your Eyes* and *Vanilla Sky*...).
- How what we see affects us; a debate on the influence of violence on the screen (imitation and desensitization). The films are increasingly cruder, showing sex and violence. Why? Does that make society more violent; or it just reflects what exists?
- Movies can be a means of propaganda of certain ideas (war or action movies in America where the bad guys always are Russian or Arabic). Who owns the film companies? What political affiliation of the director?

⁴⁰ See also “Film and Ideology”, http://public.wsu.edu/~hughesc/film_and_ideology.htm

In sum, if we wanted to study a film with older students, high school or university level, we could incorporate all the aspects of analysis:

INVENTIO

Topic

Argument (we can talk about the external time: when things are happening, and space or place)

Genre (drama, comedy...)

Characters

Tone (optimistic, pessimistic, surrealistic...)

DISPOSITO

Structure, order

Narrative lines

Point of view

Internal time (rhythm and duration)

Textual genre

Intertextuality and metatextuality

FILM LANGUAGE

It has two parts:

a) VISUAL RESOURCES AND LANGUAGE (Rhetorical-Semantic analysis): metaphor, comparison...

b) (Morphology and Syntax): shots, angles, camera movement, sound-music, light and color, editing and transitions...

And then, we could add questions for discussion following the ones we gave in the Pragmatic and Sociocultural analysis, focusing in the specific movie we are using.

For example, in our classes of Spanish as a second language, or in our film classes (Spanish major), we work with the relationship between a book and the film related to it, between the real person and the myth (*Motorcycle Diaries*). Have you got a Che Guevara T-shirt? How do/would you feel about wearing one? Did you laugh more at Alberto or Che? Which character moved you more? Why? Who has most influenced your own political and ideological thinking? What is so great about what they stand for? Are they thoroughly convincing? What kind of different uses and customs do they see during the trip across Latin America? What did they think of the indigenous population's lives?

With *Pan's labyrinth*, we discuss that storytelling or fantasy is something that provides Ofelia with a sense of control, as long as she is able to participate and achieve goals. This stands in sharp contrast to her other reality, where she is told what to do. Which aspects of your life do you control? What do you look for to give you comfort when you are stressed?...

Regarding *Habana Blues*: What are the problems in Havana, Cuba? What kind of decisions are the main characters forced to take by those problems? Do you think that Caridad is doing the right thing leaving the island? Why is she doing that? What are the reasons why the two young men take different decisions about their music?

5.3. Linguistic analysis

In our Spanish classes it is interesting to be able to learn the characteristics of different varieties. Students should be able to identify them. (*Habana Blues*, *Pagafantas*, *Motorcycle Diaries*, *El hijo de la novia*, *Los inadaptados*...). We give the students some explanations about different pronunciations, some grammar differences..., with more or less depth, depending on the level. (Sometimes we also give a short transcription of a sequence. Many books provide these).

5.4. An example with animation movies for children

Although this analysis may seem very difficult for children, for example, it is very easy to simplify it. We show an example related to *Shrek*:

1. Structure. See the blog <http://somosogros.blogspot.com.es>
 - a. After the movie, put these sequences in order (to work coherence).

 <input type="text"/>	 <input type="text"/>
 <input type="text"/>	 <input type="text"/>
 <input type="text"/>	 <input type="text"/>
 <input type="text"/>	

- b. Summarize the movie. Be sure to include a beginning, middle, and end. Then, write a different ending.
2. Characters. We will explain what main and supporting actors are. We can also work with categories such as hero, antihero, helper... Then, we will give students some images and they will have to decide their role.
3. Music, color and light.⁴¹ Watch some clips and explain what sensations the music and colors transmit.
4. Shots. Watch the following shots, tell the name and say what they express (some explanation from the instructor will be needed).⁴²

⁴¹ See “An introduction to film sound”, <http://www.filmsound.org/marshall/>, and “Color in film: Amélie”<http://medb.byu.edu/lesson/show?id=109>. See also the article “Music as a source of emotion in film”, by A. J. Cohen. In P. Justin and J. Sloboda (eds.), *Music and emotion*, 249-272. Oxford: Oxford University Press, <http://medb.byu.edu/lesson/show?id=109>

⁴² See, for example, <http://www.aber.ac.uk/media/Documents/short/gramtv.html> and <http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/shots.htm>



5. Diastatic varieties. We will show some scenes where characters use vulgar or educated language. Students will have to identify the characteristics of each.

6. Stereotypes and feelings.
 - a. See the following scenes and discuss: Why does Shrek think he is better off alone? What is the meaning of “no me conocen y se atreven a juzgarme” (they don’t know me, and they judge me). How does Shrek feel?
 - b. The marriage. Lord Farquar and Fiona. Watch the following scenes and discuss: Has Fiona chosen who to marry? How does Lord Farquar describe women? Why does he choose Fiona?
 - c. Friendship. Watch the following scene and answer: What does Donkey think of friendship? Why do you think that Shrek has treated him that way? What kind of vocabulary does Donkey use?
7. Tales. Identify all the characters that belong to other stories that you may have heard or read. Your instructor may give you some information about them.
8. Non-verbal language. Watch the following images and write the feeling that he expresses (to work with abstract vocabulary). You should also write a sentence that he could be telling in that moment.



Conclusion

Most children show a preference for visual, auditory and manipulative learning styles, and, in general, all children are getting their information from a screen: Internet, video games, television..., developing a visual learning style that we do not use in the classroom (where the styles are most reflective, sequential and verbal). We must be aware of in what way children perceive the world around them, in order to contextualize academic knowledge. In this sense, the media are agents of informal education, that is, taking place in their daily lives, unintentionally. If we give some guidelines and exercises in class so they can understand what they see, they will be learning even if we are not with them; they will have acquired some knowledge, skills, attitudes and critical skills. This is the basis of constructive learning. Traditional language content can be taught using the media, but we will also give them more, and add playfulness to instruction.

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