Negative as a source of positive learning –

The Use of Film in Development

Education

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Ubuntu Network

2009

Funded by Irish Aid

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Additional resources available include

- Lesson plans and worksheets - *Crash* and *Into the West*

- Visual Media Resource which lists relevant films to the seven concepts of Civil Social and political Education: prepared by Mella Cusack, Citizenship Studies Manager, Trócaire/CDVEC Curriculum Development Unit

Rationale

The purpose of this report is to inform practice in the use of film as a pedagogic tool for Development Education in the post-primary classroom. Teachers now have access to a range of technology and media to use in their classrooms. These include the traditional forms such as documentaries and films but also newer forms such as my space, pod-casts, online TV, games etc. The Internet provides instant access to news clips, drama and websites which are portable, colourful and dynamic. This technology can bring the world alive for learners, yet sometimes the learning experience remains passive where learners are spectators.

This report address some of these concerns regarding the use of film, makes suggestions on approaches to using film, and explores the necessary skills for reading and interpreting film. Strong links between film and writing include narrative structure, characterisation and setting. For this reason, many narrative and literacy skills are highlighted in this report. Its also includes links to a section of online resources and guides, as well as glossary of common film terminology and some tip-sheets.

Introduction

The Ubuntu Network works to integrate development education and education for sustainable development into post-primary teacher education in Ireland. Development Education (DE) is an educational process that increases awareness and understanding of a rapidly changing, interdependent and unequal world. It seeks to engage the learner in analysis, reflection and action for local and global citizenship and participation (Irish Aid, 2003) while Education for Sustainable Development (ESD) is education for change that equips learners with essential skills, attitudes, and motivations for living and thinking sustainably (Sterling, 2001).

According to Irish Aid (2003) there are four predominant components of Development Education. These are as follows:

1) Knowledge, Ideas and Understanding:

Factual information about the shape of the world, ideas about why it is shaped the way it is, about connections between wealth and poverty, progress and inequality, about relationships.

2) Attitudes and Values:

About oneself and others, about social responsibilities, about learning, behaviour, beliefs, subject knowledge and about society here in Ireland and internationally.

3) Skills and Capacities:

Skills that help us understand and engage with our world- analytical and communication skills, interpersonal and social skills, the ability to link knowledge and understanding with action.

4) Behaviour, Experiences and Action:

Social relationships, personal behaviour, opportunities to participate meaningfully, competence at carrying out tasks, fulfilling potential, linking ideas, action and behaviour.

The UN Decade of Education for Sustainable Development (DESD) runs from 2005 to 2014 and UNESCO was designated as the lead agency. Within its work on reorientating teacher education programmes, UNESCO promotes the 'strengths model' in education for sustainable development (UNESCO, 2005) based on the concept of ESD being applicable to every discipline and every teacher. The strengths model firstly ensures that educators and administrators understand the concept of sustainability and are familiar with its principles. Educators from each discipline can examine their curriculum, syllabus and school activities to identify areas of existing contributions to DE/ESD work and enhance these. Additionally they can identity new areas of curriculum in which to insert examples that illustrate sustainability or additional knowledge, issues, perspective, skills, or values related to sustainability. This leads to greater awareness among the educational community of education for sustainable development. Woven together, the synergistic strengths of combined educational disciplines can convey the knowledge, issues, skills, perceptions, and values associated with Education for Sustainable Development.

The Teaching Council state that teachers' core values include demonstrating 'commitment to democracy, social justice, equality and inclusion… encourage active citizenship and support students in thinking critically about significant social issues, in valuing and accommodating diversity and in responding appropriately' (Teaching Council, 2007). Development Education fits well within the existing Junior and Senior Cycle post primary education syllabi. Development Education can be incorporated into the curriculum as 'its educational approach (student centred, activity based) and many of its central concerns, themes, ideas and issues are already incorporated in many Junior Certificate subjects' (Hammond, 1991). The Junior Certificate programme aims to 'contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others' and 'prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European and global communities' (Tormey, 2003:10). The stated purpose and aim of Senior Cycle Education is to enable and prepare people to live to the fullest potential within democratic society (NCCA 2006: 13). The development of students through Development Education can make a significant contribution to learners' social and personal development as well

as their academic development enabling them to become mature adults demonstrating tolerance, respect, open-mindedness and acceptance.

Film as Messenger for Social and Global Justice

Film has great potential for developing global understanding and greater cultural awareness. Film encourages students to respond to situations, people and politics in personal ways, where choices, moral decisions and opportunities for action are played out on screen. Film can also take students beyond their own experience and provide opportunities to engage with characters, societies and times that they may not otherwise encounter. Feature films can help promote awareness and understanding of other cultures, developing students' sensibilities as global citizens, as well as encouraging independent, critical thinking.

In recent years, a wide variety of both documentaries and fictional work have become available. Some mainstream films have focused on key global issues, such as the funding of war through the diamond trade, drugs research in developing countries, migration issues, and the arms trade. Film is also an easily accessible pedagogical tool, as the necessary equipment is relatively cheap and films are accessible to source. Within education for sustainable development film can be used as a stimulus for discussion and debate, for group work and role-play, helping students develop their advocacy and empathy skills. Moral questions raised within a film's narrative can prompt students to express opinions and consider alternative viewpoints, as the film's narrative helps make abstract notions concrete.

Many schools have proven that focused purposeful use of film and 'visual literacy' helps to raise standards in reading and writing. Cine-literate children have a more developed ability to interpret meaning, express it and construct it in their writing (www.filmeducation.org). There are many links to be explored between film and literacy that offer useful points for discussion and extend student's understanding of narrative texts. Anecdotal evidence from teachers show that students remember lines and dialogue from films more readily than from textbooks or plays.

Moving from Passivity to Activity

Using film in Development Education can result in rewarding experiences for both the teacher and the students, but as with all resources 'the extent to which this is achieved depends very much on the individual teacher and his/her choice of material for study in the classroom' (NCCA, 2006:64). Gleeson's *et al* (2006) study of 119 post primary schools found that 55% of teachers used film or DVDs as part of a development education class, however just 26% consider this approach to be effective (Gleeson *et al* 2006:20). This raises concerns over the use of film in the traditional notion of banking concept of education (Freire 1979), echoed in Bauman's (1987) call for intellectuals to more from legislators to interpreters of knowledge. Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world (Freire, 1979, p.13-14).

> If we want to educate critical citizens, the reality of an extensive experience of and exposure to audiovisual media from an early age necessitates an education that facilitates and ensures a critical faculty towards media representation (DICE: Global Film Studies Guide, no date)

This critical faculty should empower children to read and interpret film as text, essentially to see behind the on-screen images, costumes and scenery. Film can awaken learners to the world, to political debates, to the breadth cultural diversity, and can greatly enhance their imagination and creativity.

Media Literacy

Developing skills of media literacy and critical analysis is an essential step in use of film and other media. Gleeson *et al* (2006) found that school was second most important source of information for students on the developing world but crucially media was first. Bryan (2008) has pointed out this findings emphasises the need to critically engage with the nature and implications of the messages conveyed. This suggests that the use of film as a pedagogical tool involves particular skills.

While media literacy is skill and ability to read, analyse and evaluate the message received, critical literacy aims to develop understandings of power, inequality, and injustice in human relationships. Critical literacy evolved from the Frankfurt School of critical social theory, studying relationships of power and privilege in society. Legitimising messages and particular views perpetuate inequalities and marginalise those without the power of representation. Freire's work *Pedagogy of the Oppressed* (1979) strongly promotes critical literacy in education in order for education to become the practice of freedom.

Technical Vocabulary

Most students arrive in school already knowing something about the language of cinema. As teachers, we also bring experience of the moving image to the classroom. What may be missing, however, is the vocabulary with which to share and extend knowledge. Some of the terms are familiar to English teachers, such as 'character', 'setting', 'build-up', 'resolution' etc. However, there is further technical vocabulary that needs to be introduced when using film with students; these terms contribute to the understanding of how film texts are constructed as well as providing a language with which to discuss what is seen and heard.

Writers choose language carefully to create characters and settings in reader's minds. Filmmakers however have various techniques at their disposal including costume, make up, set design and special effects. Camera angles and actors' performances help establish point-of-view and empathy in a film whilst that is achieved through the use of first or third person narration in a novel. Light, colour, sound effects and music all contribute to the mood of a film. A writer uses descriptive and figurative language to create atmosphere on the page. Editing controls a film's pace and establishes the passing of time. In a book this is determined by time connectives, sentence and paragraph length and the use of chapters.

Please see Draft Guidelines for Teachers of English Leaving Certificate English Syllabus for further discussion of the technical aspects of reading and interpreting film including: setting, sets and props, lighting, colour, frame, sound, editing and theme music. Please also see Glossary of Terms for definitions of the more technical aspects of reading and interpreting film.

Concerns over Representation

The choice of film is very important, but the choice can be made to present challenging and debatable viewpoints, as well as to develop understanding. While frequently films adopt an objective point-of-view, in the sense that the world is not shown from the perspective of any one character within the film, this is not always the case. Relevant questions here might be: What way is the point of view/perspective managed in the film? Does it change? How and why? How is it determining what is seen? Does the point of view limit and control your vision in any way? If the point of view is that of one of the characters what does it reveal about the character at that time? Is the character happy, angry, nervous, in love, sad?

Some Development Education practitioners and organisations have been strongly criticised for using images of despair and pain, often on television adverts to entice the public to be generous and donate money. These images perpetuate many stereotypes of developing countries and perpetuate condescending views of people as victims. Additionally there are concerns over the representation of minority and vulnerable groups in media. Here in Ireland Devereux (1998) has analysed the portrayal of Travellers in Irish television programming such as Glenroe.

Film is representation of the world; it portrays the film-maker perspective and outlook. As we watch we accept or reject the imagery and story being told. Key questions need to be asked to guide learners through this- such as what is being represented, and how. Is it true, or just opinion? Deeper question to explore include what is the effect of this representation, does it create inequality and continue stereotypical views of people or countries?

The Irish Association of Non-Governmental Development Organisations has developed Code of Conduct on Images and Messages in public communication strategies (Dóchas 2006) as an attempt to counteract the stereotypes of developing countries. NGOS signing the Code commit to a set of principles based on respect for dignity of all, promotion of fairness solidarity and justice. Awareness of the codes and guiding principles can guide teachers as to the appropriateness of the images and messages shown in the films or other media.

The Code includes:

- Choose images and related messages based on values of respect equality, solidarity and justice
- Truthfully represent any image or depicted situation both in its immediate and in its wider context so as to improve public understanding of the realities and complexities of development
- Avoid images and messages that potentially stereotype, sensationalise or discriminate against people, situations or places
- Use images, messages and case studies with the full understanding, participation and permission of the subjects (or subjects' parent/guardian)
- Ensure those whose situation is being represented have the opportunity to communicate their stories themselves
- Establish and record whether the subjects wish to be named or identifiable and always at accordingly
- Conform to the highest standards in relation to human rights and protection of vulnerable people

For more information see www.dochas.ie

Approaching film in the classroom

Because of the association between film and entertainment, students can adopt a certain attitude to the viewing of film which can militate against worthwhile discussion and analysis taking place subsequently. To avoid such outcomes the viewing of a film should be guided by some basic methodological practices:

Previewing: Place the film in context of either its social and cultural setting, or its main themes, or its genre.

Viewing: In an ideal world the film would be seen initially by the students in its totality so that they could experience its overall imaginative impact and become involved in its atmosphere and narrative tensions.

Alternatively the film will have to be viewed as a series of episodes, perhaps on two or three consecutive days which can be fitted into the available class

time. After this initial encounter and resultant general discussion a more focused, specific approach should be taken.

Select a series of short significant episodes which will fit into the class time available and essentially focus the study of the film on these episodes. This may mean (approx.) 10-15 mins viewing time followed by 20-25 mins time for discussion and analysis.

See *Crash* Lesson Plans for specific episodes for study of discrimination

Each episode should be viewed with some specific purposes in mind. After each episode discuss the developments that have taken place and ask for observations on how the narrative has been developed in relation to characters, relationships, and overall narrative flow. Focus on particular moments of the film. If thought appropriate a particular shot/image could be chosen for exemplary analysis. Ask the students to watch out for specific things or to seek the answers to set questions, e.g. how characters are presented and viewed.

The personal journal or reflective journal could obviously be employed usefully in this context for students to record their developing understanding or otherwise of what the film is attempting to do.

Skills

The Leaving Certificate Syllabus builds on that of the Junior Certificate emphasising the development of a range of literacy skills, including media literacy. Some of these skills which are developed through the study of film are reproduced on the next page. They have been adapted from the work of the NCCA (2006) *A Study of the Opportunities for Development Education at Senior Cycle*.

▪ Comprehension:

In developing the skills of comprehension the students should encounter material that interests them and which connects with the real world. This material should have a global perspective. Film can be used by the teacher as an opportunity to introduce topics and issues relevant to Development Education. Specific Comprehension skills compatible with DE include: understand at literal and inferential levels; interpret and evaluate; question; identify the purpose of the film.

▪ Language Awareness:

Choice of film and film genre/theme can generate an appreciation of how language can be largely determined by social, cultural, political values and structures. The use of language in some films can be embedded with specific cultural assumptions and practices e.g. *The Last King of Scotland*. Students should be aware that some films attribute significance and power to particular groups and activities while disempowering others. Specific Language Awareness skills compatible with DE include: reflective capability about personal use of language and the language use of others; critical understanding of how language works; resist persuasiveness.

▪ Critical Literacy:

Developing student's ability to think critically is central to literacy study and to DE. Critical literacy gives rich moral, social and political perspectives to language awareness. Films carry, either explicitly or implicitly messages/statements about structures of authority and power in society. Some films especially provide an insight into a world that can be unfamiliar to the students. The information portrayed also plays a vital role in the communication of information, media accounts and documentary films are resources that help the students explore local and global case studies. Specific Critical Literacy skills compatible with DE include: awareness of the cultural context of the film; to watch and respond with understand and empathy.

▪ Language of Persuasion;

It is important that students' are aware of the language of persuasion used in film i.e. the film may seek to position the viewer and persuade the viewer to see the world in a particular way e.g. *Any Inconvenient Truth*. Students will become aware that persuasion is the characteristic language of those who seek to achieve or to retain power and gain an appreciation of diversity and of other cultures and beliefs. Specific Language of Persuasion skills compatible with DE include: identification of techniques used to persuade and recognition of stereotyping and bias.

▪ Comparison;

Film can be approached from a range of viewpoints e.g. cultural, historical and social. Teachers could select a number of films for comparative purposes using a central themes e.g. justice, family, social rituals, values and attitudes, structures of society (economic, religious and political), the respective roles of men and women and the significance of ethnicity and class. The may result in an openness to different views and perspectives; a concern and empathy for others; respect for others; the willingness to perceive issues from the point of view of others both historically and culturally and the sensitivity to the moral dimensions of the issues of the text.

Narrative Frameworks for Interpreting Film

Film engages young people in a unique and powerful way; however films still have much in common with books in the way they tell stories. Both mediums can be discussed in terms of narrative structure, genre, themes, character and setting. Stories, whether written in books, narrated orally or told in film, are usually more than entertainment alone. They have different purposes and underlying messages, providing knowledge about worlds and subjects that we may never have the opportunity to experience for ourselves.

Since film has so much in common with other narrative forms it is obviously a useful way to explore film initially by focusing on these elements. Likewise since teachers will be familiar with these they provide a secure structure and a sound familiar base from which to start. These common elements that can be applied to film studies in any subject area are:

- Genre
- Characters
- Themes
- Point of view
- Story/plot/action

These are explained below using content from the *Draft Guidelines for Teachers of English Leaving Certificate English* available at www.education.ie

Genre

> Some common film genres include:
> The Western   Science-fiction   Comedy   War
> Film-noir   Disaster   Adventure
> Detective/thriller   Horror   Romance   Historical
> Biographical/life story   Social realism/critique

Conventional forms of literary fiction are equally significant in film studies because they place the text within a tradition of story-telling, suggest an interpretative perspective, and facilitate an understanding of how and why the film was made in a specific way. Again there is much disagreement among theorists about the validity of the concept of genre, since some films can be classified under a number of genres. Despite this, such a classification has a definite value in providing a worthwhile

educational approach. In general terms a film genre can be described as a type of film which is characterised by certain conventions of action, setting, and characters.

Themes

The subject focus of the film; questions arising in this area would be: With what issues does the film deal? What does the film say about these issues? How can this be demonstrated? What values are in conflict? Is the conflict resolved? How is it resolved? How are these issues and values represented and portrayed in the film? E.g. see lesson plans provided for *Crash* and *Into the West*

Story-plot-action

Within any narrative a valuable distinction can be made between story and plot.

   • Story: the series of actions and events that occur in a narrative
   • Plot: the specific organisation of these events within a given narrative

Another aspect of narrative in film is the manner in which the story is told. Appropriate questions here might be: Who is telling the story? Are there one or more narrators? Is the narrator a character in the film or someone outside the film? How is the story told? What techniques are used: actual pieces of writing, voice-over, flashbacks?

Characters

In most novels characters are usually the focus of the action. So it is in film as well. But in the context of film there is a danger that the actor/actress playing a role becomes identified with the character portrayed. This is a context in which the powerful illusion of realism which film creates becomes evident; the constructed fiction becomes fact. The most useful way to assess character is through noting values, attitudes, outlook, relationships, changes and developments and observing how these are presented in terms of the film's discourses of image and sound.

Point-of-view / Perspective

As when reading books, we need to use a set of skills to make sense of a story on film. We often use these skills without realising. Meaning within a film is often implied or embedded in the codes and conventions with which film communicates. The following questions can be asked when working with film: 'How are texts

structured for different purposes?' 'What language devices are used to engage the audience?' 'What do you think the character is feeling here?' 'What is the setting and why do you think the author chose it?'   These are questions that post-primary school teachers are working on with students daily using written texts. Moving image texts can provide another way of looking at the same themes.

Dealing with controversy

Students will not portray their personal ideas to a classroom of negative students because they will fear ridicule, and they need to know they can speak their minds without the fear of reprisal and rejection. Teacher's need to create a classroom climate where students can trust the teacher and the students around them, this will therefore enable the students to be; 'enraptured by the magic they could create with the spoken word and with their actions' (Kottler *et al.,* 2005: 2). It is the responsibility of the teacher to create an atmosphere that encourages learning, enjoyment and worthwhile work to take place. A supportive classroom atmosphere is required in order to encourage students to relate to one another, respect ones talents and weaknesses, to acknowledge and maturely deal with similarities and differences. Often when dealing with possible controversial issues or issues of relevance to the class group, it can be useful to have a set of ground rules. These are rules to ensure open and respectful interaction.

Teaching Tip 1: Set Ground Rules

• Everyone is shown respect
• Everyone is given a chance to speak in the group
• Everyone is listened to – no interruptions
• No put-downs
• Everyone's right to their opinion is respected
• Everyone is expected to back up their opinion
• Everyone has the freedom to change their opinion based on reflective discussion
• No generalisations e.g. 'all refugees are...all Muslims are...'.
(Source- Changing Perspectives: Cultural diversity and equality in Ireland and the wider world 2002, CDVEC CDU)

The experience based/centred classroom is a result of constructivist and humanistic teaching approaches. By encouraging students to openly share their feelings, experiences, thoughts and opinions an experience centred classroom can be achieved.

The students benefit through respect, interpretation and responding to their own and fellow classmates thoughts, opinions, experiences and feelings. Students can then build upon this, incorporate it, link it and relate it to subject material with the help and instruction of the teacher. The teacher benefits by the inclusion of social and personal development of their students, achieving their academic goal for their students but by using more worthwhile methods and the teacher can learn from the students, they receive an insight of the student's lives, a life that is different to that of the teachers.

These Teaching Tips are reproduced from *Intercultural Education Guidelines in the Post-Primary School*, (NCCA 2006: 41-42).

Teaching Tip 2: Dealing with difficult situations

Students sometimes respond to diversity (for example, in skin colour, physical features, language or names) with discomfort and may identify diversity as abnormal or they may respond out of prejudice. Such responses might include laughing, name calling, shunning or aggression. In approaching such incidents it can be useful for the teacher to

• intervene immediately, rather than ignoring it or waiting to see if the behaviour will change on its own
• challenge the ideas-not the person
• gently make clear that certain behaviour or responses are inappropriate by making reference to the agreed rules of classroom behaviour doing so in a way which does not leave the students who have engaged in discrimination likely to withdraw from conversing with the teacher
• support the student who was the target of discriminatory behaviour, and with due regard to the sensitivities of other students, affirm them with specific reference to the focus of the others student's discrimination. For example, if other students have made fun of their name, identify that their name is beautiful and that millions of people world-wide would love to have that name
• enable students who engage in discriminating behaviour to relate to how they would feel if they were discriminated against in a similar way
• help students identify why they were uncomfortable with difference. For example, identify if there is a misconception or a prejudiced belief which underlies their actions and address these causes immediately, and if, appropriate, in on-going work.

Online Resources

SLSS http://english.slss.ie/Resources_TeachingFilm.html

This website has a section on tips for using film. It also has Resources for Teaching and Learning Teaching Film and Possible approaches for teaching film. It also provides links to other useful websites for teaching film.

Also www.lca.slss.ie/resources has useful resources for film

Irish Film Institute www.ifi.ie

Provides a downloadable resource- Introduction to Irish Film – giving a brief history of Irish film and introduces some well-known directors

Teachers TV www.teachers.tv

This website provides thousands of videos and online tv. The videos are broken down into subject areas.

The Earth from Above http://www.teachers.tv/video/29842 Photographer Yann Arthus-Bertrand takes a breathtaking journey as he views the earth from above and discusses the effects of mankind on nature. This series sees him visit the African Savannah, Antarctica, Tasmania and many more places in a bid to confront and explore the major issues currently at stake for the Earth. The films make a great resource for both primary and secondary geography.

Green TV www.green.tv

This is a broadband TV channel dedicated entirely to environmental films. It showcases some of the most thought-provoking, engaging, funky and informative environmental films on the net. Developed by Greenpeace, WWF and UNEP with sponsorship. Categories of film include air, land, water, climate change, technologies, people and species

Amnesty Film guides www.amnesty.ie

Under the education resources tag, guides for teaching films are easily downloaded. Films include *Catch a Fire, Hotel Rwanda, Amazing Grace*. For *example the Lord of*

War guide describes how arms trafficking can be stopped and why it should be stopped. . Included are glossary of terms and the value to education of each film.

Teach with Movies http://www.teachwithmovies.com

This site offers Movie Lesson Plans and Learning Guides to 285 movies. *Learning Guides* are flexible tools for teachers providing background, discussion questions, links to the Internet, projects, and vocabulary lists. They allow teachers to quickly and easily create lesson plans suitable for particular classes. Under the heading of Social and Emotional Learning films are broken down into sub-sections such as human rights, justice, peace, female roles etc. Films are then listed under each of the headings.

Global Film Studies Guides: online resources developed by DICE Project

For more information visit website: www.diceproject.org

The Global Film Studies Guides concentrate on films (short films and feature length films) that negotiate global issues because they believe that the art of filmmaking provides a very accessible route to teaching those topics in a manner that is both, educational and entertaining.

PBS Teachers educational resources http://www.pbs.org/teachers/

Under the category of social studies, there is a huge variety of resources including civil and human rights, cultural studies, immigration and war . lesson plans, interactive guides and activity ideas are all presented. This website also includes a section on media literacy and you can *Test your smarts* with a quick quiz on media consumption, trends, and legislation.

www.filmeducation.org

A UK based charity with many resources reflecting their belief in film as a powerful educational tool

For further reading on narrative and literary skills, the English syllabus is available from www.education.ie

> Draft Guidelines for Teachers of English Junior Certificate
> Draft Guidelines for Teachers of English Leaving Certificate

Glossary of Terms

Source: Global Film Studies Guide developed by DICE. For more information visit
www.diceproject.org   *(Some Definitions adapted from: Cinematic Terms - A Film-Making Glossary, Collins Concise English Dictionary)*

angle of framing, camera angle	The position of the frame in relation to the subject it shows: above it, looking down (a high angle); horizontal, on the same level (a straight-on angle); looking up (a low angle). Also called camera angle.
animation	Images that are slightly different in their placement, which, when shown consecutively, give the illusion of motion.
camera movement and position	The way in which the camera is moved (panning, tracking, zooming) and positioned in relation to the filmed object (longshot, medium shot, close-up, angle)
cinematography	A general term for all the manipulations of the film strip by the camera in the shooting phase (like camera angle, lighting, framing, etc.) and by the laboratory in the developing phase.
classification	The way in which films are grouped and labelled - U, PG, 12A, 12, 15 and 18 - according to the age of the person that is allowed to watch them.
close-up	A framing in which the scale of the object shown is relatively large; most commonly a person's head seen from the neck up, or an object of a comparable size that fills most of the screen.
closure	The degree to which the ending of a narrative film reveals the effects of all the causal events and resolves (or 'closes off') all lines of action.
crane shot	Where the camera, mounted on a crane, moves around at a distance above ground level.
cut	1. In filmmaking, the joining of two strips of film together with a splice. 2. In the finished film, an instantaneous change from one framing to another.
dialogue	Spoken lines in a film said by an actor or actress.
dialogue overlap	In editing a scene, arranging the cut so that a bit of dialogue coming from shot A is heard in shot B that shows another character or another element in the scene.
diegesis	In a narrative film, the world of the film's story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen. See also diegetic sound.
diegetic sound	Any voice, musical passage, or sound effect presented as originating from a source within the film's world. See also nondiegetic sound.
director	The person responsible for overall artistic control of all phases of a film's production.
direct sound	Music, noise, and speech recorded from the event at the moment of filming; opposite of postsynchronisation.

dissolve	A transition between two shots during which the first image gradually disappears while the second image gradually appears; for a moment the two images blend in superimposition.
editing	1. In filmmaking, the task of selecting and joining camera takes. 2. In the finished film, the set of techniques that governs the relations among shots.
editor	The person who selects, assembles, arranges and joins together many separate camera takes.
establishing shot	A shot, usually involving a distant framing, that shows the spatial relations among the important figures, objects, and setting in a scene.
eyeline match	A cut obeying the axis of action principle, in which the first shot shows a person looking off in one direction and the second shows a nearby space containing what he or she sees. If the person looks left, the following shot should imply that the looker is offscreen right
fade	1. Fade-in: A dark screen that gradually brightens as a shot appears. 2. Fade-out: A shot gradually disappears as the screen darkens. Occasionally, fade-outs brighten to pure white or to a colour.
film	(1) as a verb, to record a scene or make a motion picture; (2) as a noun, refers to a motion picture, or (3) the thin strip of material on the film negative that is used to create images, through light exposure.
flashback	An alteration of story order in which the plot moves back to show events that have taken place earlier than ones already shown.
flashforward	An alteration of story order in which the plot presentation moves forward to future events and then returns to the present.
frame	A single image on the strip of film. When a series of frames is projected onto a screen in quick succession, an illusion of movement is created.
framing	The use of the edges of the film frame to select and to compose what will be visible onscreen.
frequency	In a narrative film, the aspect of temporal manipulation that involves the number of times any story event is shown in the plot.
genres	Originally a French word meaning 'kind', 'sort' or 'type'. Genre refers to a class or type of film that share common features including: distinctive artistic and thematic elements, iconography (e.g. bad guys in westerns wear black hats), narrative content, plot, subject matter, mood and milieu (or setting) or characters.
hand held	This technique is often used to suggest a greater sense of authenticity, for example it could be used to be used to provide 'eye witness' accounts of situations, linked to the point of view of a particular character or characters.
high angle shot	Camera looks down on person/object, making them look vulnerable.

linearity	In a narrative, the clear motivation of a series of causes and effects that progress without significant digressions, delays, or irrelevant actions.
long shot	A framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen.
long take	A shot that continues for an unusually lengthy time before the transition to the next shot.
low angle shot	Camera looks up at someone/thing, making them appear powerful.
medium close-up	A framing in which the scale of the object shown is fairly large; a human figure seen from the chest up would fill most of the screen.
medium long shot	A framing at a distance that makes an object appar about four or five feet high.
mid shot	Shows torso and some background.
pan	Abbreviation for panorama shot; refers to the horizontal scan, movement, rotation or turning of the camera in one direction (to the right or left) around a fixed axis while filming.
point-of-view shot	Helps us to see the action from a character's viewpoint and thus empathise with them.
scene	A shot (or series of shots) that together comprise a single, unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play. The end of a scene is often indicated by a change in time and/or location.
script	The written text of a film - a blueprint for producing a film detailing the story, setting, dialogue, movements and gestures of actors, and the shape and sequence of all events in the film.
scriptwriter	The person who writes a script – usually not the author of the book if the film is a book-to-film story.
short	A film that is shorter than about 30 or 45 minutes.
soundtrack	The audio component of a movie, including the dialogue, musical score, narration and sound effects.
special effects	The creation of fantastic visual and audio illusions that cannot be accomplished by normal means, such as travel into space.
stereotype	A standardised image or conception of a type of person.
tilt shot	Where the camera moves up and down from a fixed axis.
tracking shot	Where the camera follows the action, moving along tracks laid for that purpose, often pulling backwards from a scene.
Zoom	The change of image size which is achieved when the focal length of the lens is altered.

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