



# Introduction

## PRESENTATION OF THE SUBJECT

The *English in the Media* workbook is primarily intended for students of the Media Specialization at the Department of English Applied Linguistics of Eötvös Loránd University

The department has been running the specialization for 9 years and it has proved to be a great success story. Every year 16 students are admitted but more than double that number apply.

This workbook - aimed at the first and second year media specialization students - will help participants to develop the necessary journalistic and language skills for communicating effectively and confidently in English in a media environment both online and face to face. The workbook can also be used as a self-study and supplementary material for any media course offered at ELTE University.

The workbook and the modules aim to equip students with the content and linguistic tools necessary for them to develop either as professional journalists or media experts in the future. Students will work in groups and individually as they improve their written and oral expression with reference to current events, science journalism, online journalism and related professional matters, in addition to improving their listening skills with the help of video material from *Budapest Business Journal* ([bbj.hu](http://bbj.hu)) and *Voice of America* ([voa.com](http://voa.com)).

The authors would also like to express their thanks and gratitude to the *Voice of America* team, who have allowed us to use their materials. They stated that as a U.S. government agency, their work is not copyrighted under U.S. copyright law – and their stories and videos can be reproduced, reused, distributed and displayed without restriction. *Budapest Business Journal* ([bbj.hu](http://bbj.hu)) has also allowed us to use their articles in this workbook. Special thanks go to the Regional English Language Office for Central and Southeastern Europe (RELO) of the US Embassy in Budapest for sponsoring a blended online *English for Journalists* course which inspired the writing of this workbook.



There are various competencies the authors aim to improve in the workbook:

- the ability to intelligently discuss current affairs and professional matters in English
- the ability to locate and interact with sources in English
- the capacity for reading specialized journalism texts in English
- the acquisition of basic skills for writing news texts and critical reviews in English
- the effective use of social media skills in English
- an increase in the range of professional and technical vocabulary
- the ability to deliver speeches under simulated time / pressure constraints
- the ability to write professional articles in English
- the ability to shoot, produce and edit news items
- general public speaking and presentation skills
- the ability to work in teams and individually

The workbook consists of four units:



**Unit 1:** *Fact-based journalism versus opinion pieces;*



**Unit 2:** *Science journalism,*



**Unit 3:** *Online communication and*



**Unit 4:** *Writing about Film.*

The modules are built up in a way that they advocate blended learning and flipped classrooms, where students engage with the material before the class and discuss their findings during the lesson with the guidance of the teacher.

Throughout the modules, students are encouraged to assess their own work as well as that of other students. The teacher's notes and key are found at the end of the chapter.

A black square containing the word "UNIT" in white, with the "1" in red.

# FACT-BASED JOURNALISM VERSUS OPINION PIECES



## DISCUSSION QUESTIONS



1. Do you agree with the saying “All news is local”? (Why do you agree or disagree?)
2. What is the main news of the day in your home country?
3. What is the main news of the day regarding world news?
4. What is newsworthy for your local community and what is newsworthy for your country?
5. What is your main source of news?
6. What opinion pieces do you normally read?

## INTRODUCTION

News and the presentation of news is a compulsory component of every media related workbook. Everybody listens to, watches or reads the news, be it **local or global news**. If you think of your own practice, you probably have met instances of local news becoming global and global news becoming local.

In journalism, it is important to know how to differentiate the interest of your **audience** and how to address your readers. There are various different media sources we read and consume but they definitely share one common characteristic be it your local or national media: You. Your **proximity** to the event influences your perspective and understanding of news. As most reporters agree, the **news value** of an event can be determined by its **impact on the audience**, whether the event is **unusual**, and whether the people involved are **prominent** or not.



Thus the aim of the following chapter is to deepen your understanding of local and global news. This chapter intends to give a short introduction into the basic concept of fact-based journalism versus opinion pieces. Both are vital considering journalism and journalistic values and can be found in nearly all print or electronic media, but a clear borderline should be drawn between the two. Moreover, it will also guide you through the stages in which news can be structured and will show the basic differences between straight news style and feature style. By the end of this chapter you will have understood how to differentiate global news from local and fact from opinion. This chapter also allows students to practice the micro skills necessary for understanding and practicing the difference between fact and opinion. You will also be introduced to citizen journalism and basic argumentation. There will be examples of student videos and you will be asked to make and edit your own video and evaluate the videos produced by your colleagues.

The tasks will be presented in a modular form, which might be used in the given order but they can also be mixed up. Ultimately, all the modules lead to the final one, whose aim is for students to write and video-record a piece, using all the skills that they have acquired in the chapter.

The modules are built up in a way that they advocate blended learning and flipped classrooms, where students engage with the material before the class and discuss their findings during the lesson with the guidance of the teacher.

Here is a list of the modules used in the chapter:

**Module 1** – Features of direct news stories

**Module 2** – Working with paragraphs and punctuation

**Module 3** – Straight news versus feature stories

**Module 4** – Opinion pieces and editorials

**Module 5** – Citizen Journalism

**Module 6** – The language of advertising

Throughout the modules, students are encouraged to assess their own work as well as that of the others. The teacher's notes and key are found at the end of the chapter.

## Module 1 – Features of direct news stories

*Task 1. Read the following description about the features of direct news stories and find five articles which follow the inverted pyramid structure.*

When speaking of fact-based journalism we have to discuss the notion of the inverted pyramid

(Mencher, 1989). The inverted pyramid is the structure used for every straight news story. We start with the lead which answers the 5W's and an H question:





## Inverted Pyramid Structure

Most Important Information



Least Important Information

The following figure illustrates the inverted pyramid based on Mencher (1989, p.160).

### **Figure 1. Inverted Pyramid**

The answer to the 5Ws and an H will be in the first sentence of the news item; the writer tells us the major material here, then the secondary material in the body part of the news item. The body provides us with information about the details of the lead, the background to the story and secondary material. It is evident from the above structure that the most newsworthy pieces of information are clustered at the beginning of the article. Consequently, if the editor wants to cut the news story he/she can freely do so in the body part. In straight news stories we learn about the most important details high up in the story and whatever comes after the lead is additional info or secondary information that can be cut ideally anywhere. We might as well use sources or quotes in this part of the news story. Sources add credibility to the story. You might have named or unnamed sources but make sure you indicate your sources properly (Mencher, 1989).

When using the inverted pyramid style keep the following guiding principles in mind:

1. The climax is always at the beginning, in the lead.
2. Editors normally cut from the bottom, so structure your story accordingly and do not be surprised if your story is cut because of space problems or because a more interesting story comes up.
3. The title should be eye-catching and short.
4. Sources in the article should be attributed.

*Task 2. In class, try to collect the rules of good writing in pairs. Compare your lists in larger groups.*

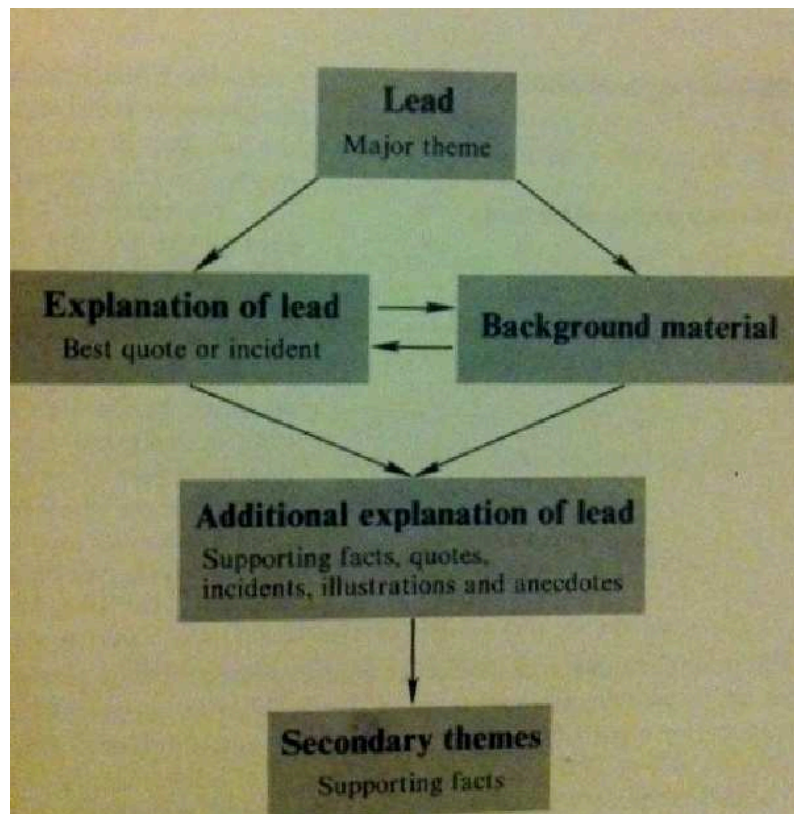
*Task 3. In groups or as homework, choose three articles from an English newspaper or website and three from a Hungarian newspaper or site (or from your native country). Read the news items and analyse their lead:*



*Task 4. Briefly discuss your findings with the class. What kind of news items have you selected?*

You might have noticed that there are differences regarding the **structure of the news** stories. Probably the most common structure you selected was the single- element news story. According to Mencher (1989, p. 114.), the **single element news story** shows the following features: “The body of the news story includes the **facts, quotes and incidents** that explain, buttress and support the element used in the lead. Less important material is included in the **body** of the story after the lead element has been adequately explained”. See the single-element structure model based on Mencher (1989, p.117.) on the next page.

Mencher states that all single- element news stories take the following basic structure: “The first paragraph contains the **lead**. The second paragraph either elaborates on the lead or provides the necessary **background**. The story continues with **additional supporting** and **buttressing information** about the lead. When the writer has finished with all the relevant material to support the main element of the story, **secondary themes** are then added” (p.116).



**Figure 2. The single-element structure model based on Mencher (1989. p.117)**

## Module 2 – Working with paragraphs and punctuation

*Task 1. Read the following passage from Hicks (1999) on paragraph writing. His work titled **English for Journalists** is a good reference book for students and practicing journalists. Fill in the gaps with the appropriate word! The first letter is given to you.*

According to Hicks (1999), “the point of punctuation is to make your writing easier to read” (p.38). He identifies four main stops: **the comma, the colon, the semicolon** and the **full stop**. Yet, he also adds a fifth main stop: the **paragraph break, which** “is one stage stronger than the full stop. As with other forms of punctuation its main purpose is to make reading easier. A new paragraph can signal a change of subject or give the reader a rest “(p. 42).

Journalism is inclined to use short paragraphs because it is t.....(1) in columns of a few words to the line (rather than across the page as in this book), so that a given number of words looks longer on the page. And journalists write knowing that they need to struggle to catch and keep the reader’s a.....(2).

The s.....(3) the paragraph the more it stands out.

T.....(4) use shorter paragraphs than broadsheets since they have narrower columns and fight harder for the reader’s attention. N.....(5) stories are written in shorter paragraphs than features because they are less of a reader, more of a series of facts. They assume the reader is in a hurry with a short attention span.

Commentators from outside j.....(6) sometimes criticise its short paragraphs for producing a jerky, dishonest effect. But they miss the point that in news writing this is part of the style.

A news i.....(7) in both tabloids and broadsheets is usually a stand-alone sentence written to give the gist of the story.

After the intro the story starts all over again and is told in greater detail, with each stage having a new p.....(8). When you have written your intro, the best guide to s.....(9) a news story is to answer your reader’s questions in the order you think they would ask them.

In many news stories disparate elements are brought together; each one needs its own paragraph.



The reporter and the news sub are not expected to m.....(10) the material so that the copy gains an artificial smoothness. In news- as in life - there are often abrupt entrances and loose ends left lying around.

A feature, by c.....(11), should flow. Each paragraph should be written to follow the one before so that the reader is seduced into continuing to read whatever their interest in the content. Thus a f.....(12) often has bridges linking one paragraph with another and its paragraphs are usually longer than those in news stories.

But the occasional short ones can have a dramatic effect.

It is hard to give general advice about how long (or short) your paragraphs should be. But:

- If your news intro goes beyond 25 w.....(13) you should think again and try to rewrite it.
- In news a paragraph that goes beyond three sentences /10 lines is likely to be too l.....(14).
- Never quote two people in the same par: always start a new one for the second quote.
- Never tack a new subject on to the end of the paragraph.
- In features avoid a succession of short p.....(15) - unless you want to produce a jerky effect ( Hicks p. 43).

*Task 2. Follow-up: Discuss the points mentioned in the article.  
Find articles which keep to these guidelines.*

## Module 3 – Straight news items versus feature stories

In the next exercise, you will have the opportunity to compare and contrast the **structure of a straight news item** and **a feature story**. In order to illustrate the different structures of these news items, we selected two articles on the same topic. They both deal with the same subject matter but the first is written in a straight news style, the other is a feature story. If you read these two articles, you will realize the difference between straight news and feature news items.

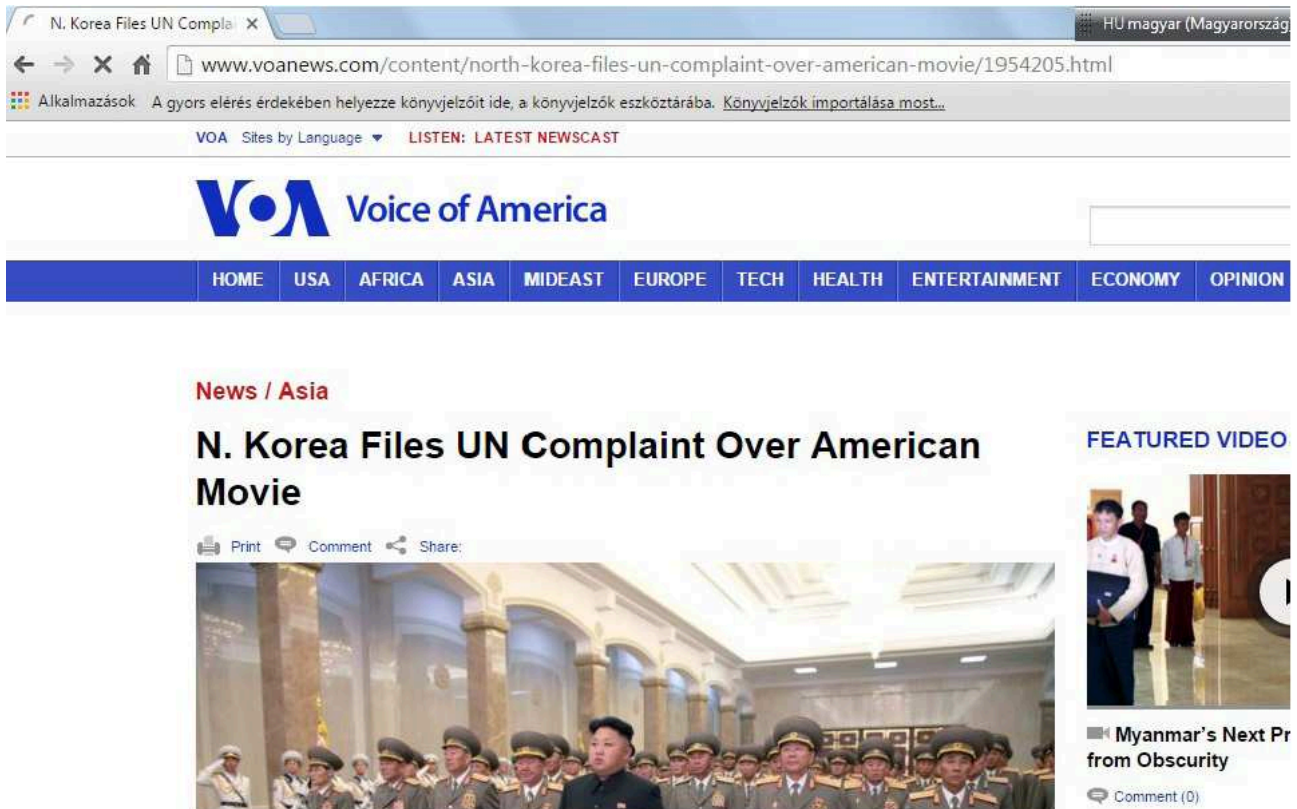
*Task 1. Read the two articles and compare them based on the following criteria. Put the appropriate number into the right box. Share your findings with your partner.*

	straight news	feature story
title		
length		
structure		
photo		
style		

1. The photo used for caption is humorous and matches the title.
2. Title is short and contains the most important pieces of information.
3. The article is long and descriptive and contains adjectives which add to good story- telling.
4. The structure is straightforward; it follows the inverted pyramid structure.
5. The photo used for caption is serious and matches the content of the article.
6. The style is very personal and opinionated.
7. The structure is based on narrative; it is full of details and informal elements.
8. The style is characteristic of straight news items and the piece is objective.

9. Title is subjective and informal.
10. The article is short, fact-based, and only contains the most important pieces of information.

**Article 1. Regular news:** <http://www.voanews.com/content/north-korea-files-un-complaint-over-american-movie/1954205.html>



The screenshot shows a web browser window with the URL [www.voanews.com/content/north-korea-files-un-complaint-over-american-movie/1954205.html](http://www.voanews.com/content/north-korea-files-un-complaint-over-american-movie/1954205.html). The page features the Voice of America logo and a navigation menu with categories like HOME, USA, AFRICA, ASIA, MIDEAST, EUROPE, TECH, HEALTH, ENTERTAINMENT, ECONOMY, and OPINION. The main article title is "N. Korea Files UN Complaint Over American Movie" under the "News / Asia" section. Below the title is a large image of Kim Jong Un in military uniform surrounded by other officials. To the right, there is a "FEATURED VIDEO" section with a thumbnail for "Myanmar's Next Pr from Obscurity".

## N. Korea Files UN Complaint Over American Movie

### Yonho Kim

July 09, 2014 2:50 PM

North Korea has written a letter of complaint to the United Nations over an upcoming U.S. movie that depicts an attempted assassination of its leader, Kim Jong Un.

The North's Ambassador to the United Nations, Ja Song Nam, sent a letter voicing Pyongyang's objections to U.N. Secretary-General Ban Ki-moon late last month.

Ambassador Ja wrote the production and distribution of the movie *The Interview* should be regarded as "the most undisguised sponsoring of terrorism, as well as an act of war."

He also urged the United States to "take immediate appropriate actions" to ban the production and distribution of the action comedy or be fully responsible for encouraging and sponsoring terrorism.

North Korea requested the ambassador's letter be circulated as a document of the General Assembly, under UN provisions on eliminating international terrorism.

Pyongyang first made public complaints about the movie late last month after its official trailer was published online. *The Interview* is set to be released this October.

The plot centers around two celebrity journalists in the U.S. who land an interview with Kim Jong Un and are then ordered by the CIA to assassinate him.

This report was produced in collaboration with the VOA Korean service. Jee Abbey Lee contributed to this story.

**Article 2. Feature:** <http://www.voanews.com/content/north-korea-insists-leader-is-nothing-to-joke-about/1963758.html>



The screenshot shows a web browser window with the URL [www.voanews.com/content/north-korea-insists-leader-is-nothing-to-joke-about/1963758.html](http://www.voanews.com/content/north-korea-insists-leader-is-nothing-to-joke-about/1963758.html). The page features the Voice of America logo and a navigation menu with categories like HOME, USA, AFRICA, ASIA, MIDEAST, EUROPE, TECH, HEALTH, ENTERTAINMENT, ECONOMY, and OPINION. The main content area displays the article title "North Korea Insists Leader is Nothing to Joke About" under the "News / Asia" section. Below the title are options for Print, Comment (6), and Share. A large image shows Kim Jong Un smiling and clapping alongside several military officers in uniform. To the right, there is a "FEATURED VIDEO" section with a thumbnail image and the title "Myanmar's Next Pr from Obscurity".

North Korea Insists Leader is Nothing to Joke About  
**Matthew Hilburn**  
 July 23, 2014 1:35 PM

In the United States, mocking political leaders is a national pastime that most Americans enjoy. Even the targets of ridicule usually laugh along or ignore it.

In North Korea, poking fun at the Supreme Leader, Kim Jong Un, appears to be viewed as an existential threat.

For example, in April, North Korean officials dropped by a London barber shop, which mocked Kim Jong Un's hairstyle in a promotional poster. The poster showed Kim famous coiffure and read "bad hair day?"

Earlier this month, North Korea's ambassador to the United Nations, Ja Song Nam, filed a formal complaint urging the body to force the U.S. to block the release of an upcoming movie, "The Interview."

The comedy, which stars Seth Rogen and James Franco in a plot to assassinate Kim, mocks North Korea's ruler.

The complaint read that "to allow the production and distribution of such a film on the assassination of an incumbent Head of a sovereign State should be regarded as the most undisguised sponsoring of terrorism as well as an act of war."

Now this week, North Korea asked China to stop the spread of a viral video that lampoons Kim. According to the Chosun Ilbo newspaper, the North says the video, which shows Kim in a variety of silly situations, including being knocked out by President Barack Obama, "seriously compromises Kim's dignity and authority."

While North Korea's response to the mockery of Kim may seem extreme to many, it is not surprising to North Korea watchers.

"It is a political culture that cannot deal with 'dissing' their leaders or their country," said Katharine H.S. Moon, the SK-Korea Foundation Chair in Korea Studies at the Brookings Institution in Washington, DC. "Even though we can find humor in it as a clever, entertaining spoof – and have no problem laughing at and with our own political leaders – North Koreans regard the Kims as deities. And so, to them, it is sacrilegious."

Moon said North Korea may feel compelled to react to these incidents to save face.

"Staying quiet would be an act of cowardice and defeat – that 'violating' the sacredness of the Kim family and the leadership of the North Korean people is OK," she said. "That is not an option for them."

Moon said she didn't put much stock in North Korea's contention that "The Interview" could incite assassination attempts.

"He is so tightly guarded," she said. "But the more practical concern is the debasement of Kim's standing and legitimacy. His youth, lack of experience, lack of secure contacts and friendships with foreign leaders put him in a precarious position. He has to earn the respect and trust of the older military and Korean Worker's Party leaders."



The Chinese video presented a new wrinkle as it comes from an erstwhile friendly nation.

According to Moon, “Kim and his small leadership cohort know that China looks down on him and the country, and is tired of dealing with the recalcitrant behavior,” while at the same time, North Korea “does not see itself as a client of China – so, even if it benefits economically and politically from China’s power, it has never acted with subservience or servility toward Beijing.”

“The Chinese have let anti-Kim and anti-North Korea expressions run free in China’s cyberworld and to a lesser degree in print news,” she said. “North Korea has recently lambasted China publicly, partly for the unofficial oil embargo and partly for dissing it by cozying it up with South Korean president Park Geun-hye.”

She added that North Korea also recently cracked down on the use of China’s currency, the Yuan, in North Korea.

“There’s mutual distrust and frustration, if not hostility, between China and North Korea,” she said.

Another reason for the North’s lashing out could be simple insecurity from Kim.

“Kim Jong Il got plenty of buffoonery thrown at him – the hair, the shoes, the movies, the women, the weight,” said Moon. “But he was the immediate heir to the “Great Leader,” and he had decades to build up experience and political support.

“Kim [Jong Un] shows no sense of humor, no ease,” she said.

*Task 2. Follow-up: Find more examples of news stories and feature stories which cover the same event. Analyse these articles based on the same criteria. Discuss your findings with the class.*

## Module 4 – Opinion pieces and editorials

The modules so far have looked at fact-based journalism and objectivity; now we move on to opinion pieces and subjectivity.

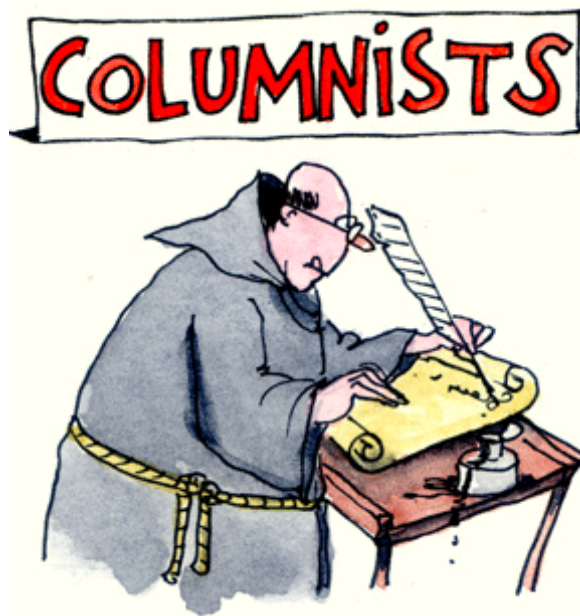
*Task 1. Discuss the following questions in class.*

1. *Do you read opinion pieces? Why do you read them?*
2. *What opinion pieces do you read?*
3. *How can you distinguish an opinion piece from a fact based one?*
4. *How would you define the term “editorial”?*
5. *Do you have a favourite columnist?*



We read a newspaper not only to learn about facts but because we are interested in the opinion of that particular paper; we would like to be well-informed and based on expert knowledge, we want to formulate our own standpoint and opinion. Newspapers also formulate their opinion which might be the opinion of the publisher, owner, manager, or editor. This opinion is clearly distinguished from

other parts of the paper. In a print publication, the **editorial** is normally on the first pages. In an online publication the editorial comes under the **opinion section**. Note that with the advent of the digital industry there are various editorials from **print to video editorial** (<http://editorials.voa.gov/>) or **multimedia editorial** (<http://editorials.voa.gov/media/video/policy-brief-women-courage-awards/2674846.html?z=0&zp=1>). See some examples on the VOA website.



*Task 2. Read the following editorial piece from Budapest Business Journal and discuss task number 1 and 2 after reading the article.*

*[http://bbj.hu/opinion/editorial-terror-threat-law-would-create-threat-of-abuse\\_110712](http://bbj.hu/opinion/editorial-terror-threat-law-would-create-threat-of-abuse_110712).*

- 1. Find the sentences/ expressions that express opinion.*
- 2. Think of your academic skills studies; collect the phrases which are used in argumentation.*

Editorial: 'Terror-threat' law would create threat of abuse  
BBJ, Saturday, January 30, 2016, 12:31

While there has been no credible evidence of any kind of terrorist activities in Hungary, the government says it needs the ability to call a special "terror-threat" state of emergency. Officials are ready to amend the constitution in the coming weeks in order to create this law. It should not be passed.

Under the proposal, if the government perceives a terrorist threat, it can essentially ignore a host of existing laws that protect the rights of businesses and individuals. The guidelines for determining that there is a threat, and for deciding how many of our rights can be put on hold, are much too vague. Even if this measure is undertaken with the best of intentions, the potential for abuse is massive.

Actions the government could take if a threat is announced include: issuing decrees that supersede existing laws; limiting ownership rights; requiring extraordinary payments to facilitate financing of the government; assuming control of the mass media; suspending postal and electronic communication; mobilizing the army for domestic law enforcement; imposing curfews; searching individuals and their homes; and cancelling the right to public assembly.

The draft of the law says that a "terror-threat" emergency could be called for as long as 60 days and could be extended by a two-thirds vote of "the present members of Parliament" according to a translation.

In the past, this government seems to have acted arbitrarily in imposing special sectoral taxes and in nationalizing private pension funds, even without being granted emergency powers. Under a "terror-threat" emergency, the government's ability to require extraordinary payments and to limit ownership rights sounds like a license to appropriate property at will.

This government has also already made heavy-handed efforts to influence the press, both through policy controlling the public media and through political moves and special taxes aimed at the private media market. But this law appears to give authorities the right to assume total control of the media in the case of a "terror threat". If the sitting government decided to announce a threat 60 days before a general election, they could silence any critical news reports and stir up the kind of fear that makes voters tend to favor the incumbents.

Another problem with the proposed law is the apparent leeway it would give the government for announcing a “terror-threat”. In November, Hungary’s secret service and counter-terrorism unit (TEK) mistakenly said that some collectors of World War II memorabilia were terrorists planning a bomb attack on Hungarian soil. In December, the Hungarian government claimed that the terrorists who had attacked Paris the month before were recruited from among asylum seekers in Budapest, although this later proved untrue. Mistaken claims happen, but if they are used to trigger a 60-day suspension of civil rights, will we even be able to find out that someone made a mistake?

Amending the constitution to allow this measure requires a two-thirds parliamentary majority, so that the ruling Fidesz party would need opposition support to make the proposal a law. Unfortunately, the far-right Jobbik party, which has shown a proclivity for whipping up fear against outsiders, has said it broadly supports the law.

Given the potential for abuse by even the best-intentioned leadership, this law should not be passed.

*Task 3. Follow-up discussion:*

- 1. Do you agree or disagree with the passing of a terror-threat law?*
- 2. Collect the arguments against passing the new law from the text.*
- 3. If you agree with passing the law, collect your arguments for!  
Share your thoughts with the others.*
- 4. Check the following websites for more practice and listening tasks.  
<http://editorials.voa.gov/>*
- 5. Written exercise: Write an editorial in favour of the terror-threat law (600-750 words).*

The following steps are recommended for this:

1. Setting the topic and finding support of good quality
2. Producing a preliminary outline
3. Writing a first draft
4. Writing a second, extended version
5. Creating the final version with all the features
6. Deciding on the layout
7. Peer assessment

## Assessment criteria for peer and teacher evaluation

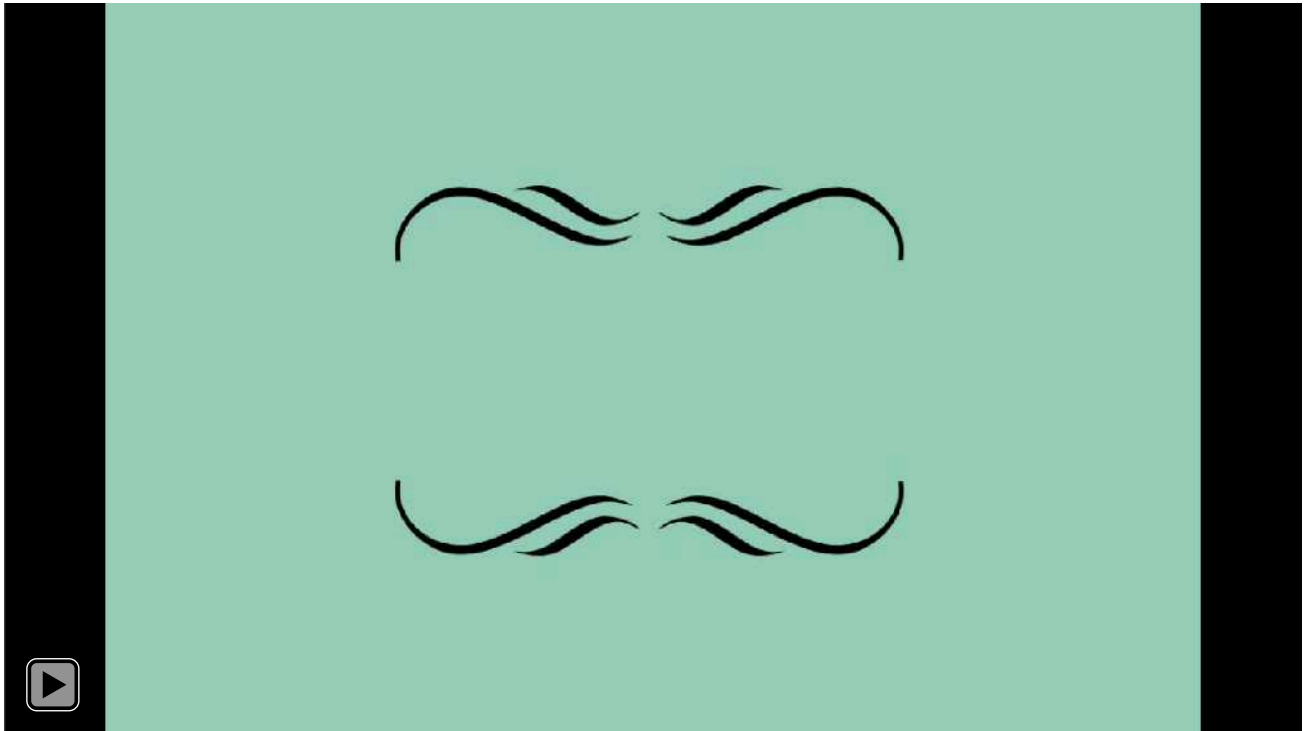
	Detailed description	Notes
<b>Content</b>	the topic is focused, there is a clear angle, content is relevant, detailed, and comprehensible	
<b>Organization</b>	parts of the editorial (headline, lead, support and conclusion) are present and worked out, there is a thesis statement and supporting paragraphs, no new idea is mentioned in the concluding paragraph	
<b>Layout</b>	it is easy to follow for the reader; size, font etc. every main idea is in one paragraph, the editorial has a title	
<b>Language: grammar, style &amp; vocabulary</b>	there is a range of grammatical and lexical structures, clear and interesting language use, suitable style	
<b>Sources</b>	reliable sources are used if needed	

There are other opinion pieces where you as a journalist might be asked to express your standpoint and write to persuade.

### ***Task 4. The Internet Belongs to Everyone***

1. Watch the teaser/advertisement and discuss the topic in class. <https://openinternet.state.gov/>
2. Watch the following student video by Diána Fehér( Men's Health) and evaluate it based on content, visual images, idea and originality.





3. *Record your own advert or make a presentation about why the Internet should be free and available to everyone. Upload your video/presentation on the forum site or bring it to the next class. Watch all the videos produced by your fellow colleagues and comment on them. Your video should not be longer than 1.5-2.5 minutes.*

## Module 5 – Citizen Journalism

**Task 1. Discuss the following questions in class.**

1. **Have you heard of the term citizen journalism?**
2. **How would you define the term “citizen journalism”?**
3. **Why do you think citizen journalism is criticised by the media industry?**

**Task 3. Find definitions of citizen journalism and based on them formulate your own**

e.g.:

<http://www.britannica.com/EBchecked/topic/1271506/citizen-journalism>

<http://www.poynter.org/2005/the-11-layers-of-citizen-journalism/69328/>

**Task 4. Read the following article at home. Take notes regarding the advantages and disadvantages of citizen journalism. Discuss your findings in small groups**

<http://iipdigital.usembassy.gov/st/english/publication/2008/05/20080518184012wrybakcu0.1961634.html>

**Task 5. Watch the following citizen journalism video which was produced by Babett Oroszi, (RTL Klub). Evaluate her video based on: content, visual images, idea and originality.**



**Task 6. Homework assignment: Be a citizen journalist! Find an interesting topic and make your own video. Share it with your colleagues in class. The video should be between 2.5-3.5 minutes.**

## TEACHER'S NOTES AND KEY

### Module 1 – Features of direct news stories

Key to Task 2.

#### **Notes for the teacher:**

There are various ways to do this activity. Depending on their journalistic experience, students can work on this task in class or work on it as a home assignment and then discuss their findings in class. If they work in class, ask students to form small groups and try to collect their tips for good writing, preferably between 10-20 tips. Students have 5 minutes to compile a list in class. The group with the highest number should read the tips aloud and the other groups add the tips not mentioned, so everybody contributes to the discussion. Based on Mencher( 1989) see the following tips:

1. Be fair. Presenting all sides of a story is not copping out.
2. Observe good taste.
3. Make the lead provocative, clear and simple.
4. Sentences should be short.
5. Quotes improve a story. Use them.
6. An important story need not be long.
7. Select adjectives carefully. Too many are dangerous.
8. Don't be impressed with an important assignment.
9. Go directly to the source on every story when possible.
10. Leave no reasonable question unanswered. Do not assume readers know the background. And don't be afraid to write a good story you think readers already know.
11. Be polite, but don't be servile.
12. Get details. If your congressman wears high-top shoes, scratches his ears and uses a spittoon, you've created a word picture.
13. Don't be afraid to try something that isn't in the book.
14. Even if you have mastered the language, use short, easy words.
15. Stories are improved by the injection of the time element.
16. After the lead, blend the story from paragraph to paragraph.
17. Don't insult a race, an ethnic group, a minority group, or other separate entity. Identify when it adds information. The distinction is thin at times.
18. Don't abuse your privileges or the weapons of your industry.
19. Admit error quickly and fully.
20. Name the source of your story when possible. If it is an exposé from a confidential source, protect the source ( Mencher, 1989, p.160).

At this stage the teacher should introduce the Stylebooks used in the media. The most commonly known and available on the internet are the following:

**The Associated Press Stylebook** (<http://www.ap.org>)

**BBC News style guide:** <http://www.bbc.co.uk/academy/journalism/news-style-guide/article/art20131010112740749>.

This activity is an ideal home assignment. Students can freely select their articles which might come from online or print publications. If students are advanced learners or have journalistic experience, they can even compare how the same news is covered in a local/Hungarian or international paper or online versions of dailies. The following charts can be used by students when analysing national versus local papers and print or broadcast news.

**Supplementary material 1.**

*NATIONAL VERSUS LOCAL PAPERS*

1. Analyse your national and daily paper and fill in the chart.
2. Print this chart for later use to talk about your local and national media.

	National newspaper	Local paper
Source/name of newspaper		
Size (A4, A3 etc)		
Lenght/pages		
Sections of the paper		
Circulation		
Price		
Pictures		
Colour		
Style		
Audience		
Strengths		
Weaknesses		
How this could be improved		

**Supplementary material 2.**

**NATIONAL VERSUS LOCAL TELEVISION**

3. Analyse your national and local television channels and fill in the chart.
4. Print this chart for later use to talk about your local and national media.

	National TV	Local TV
Source/name of TV station		
Availability		
Programming		
Studio Design		
Number of anchors		
Content		
Video coverage (original or taken from source)		
Number of news items		
Style/ Language use		
Audience		
Strenghts		
Weaknesses		
How this could be improved		



## Module 2 – Working with paragraphs and punctuation

The material used in this module comes from Hicks (1999) *Writing for Journalists*. Other materials could also be used, depending on the teacher.

Key to Task 1.

Journalism is inclined to use short paragraphs because it is **typeset (1)** in columns of a few words to the line (rather than across the page as in this book), so that a given number of words looks longer on the page. And journalists write knowing that they need to struggle to catch and keep the reader's **attention(2)**.

The **shorter(3)** the paragraph the more it stands out.

**Tabloids(4)** use shorter paragraphs than broadsheets since they have narrower columns and fight harder for the reader's attention. **News(5)** stories are written in shorter paragraphs than features because they are less of a reader, more of a series of facts. They assume the reader is in a hurry with a short attention span.

Commentators from outside **journalism(6)** sometimes criticise its short paragraphs for producing a jerky, dishonest effect. But they miss the point that in news writing this is part of the style.

A news **intro(7)** in both tabloids and broadsheets is usually a stand-alone sentence written to give the gist of the story.

After the intro the story starts all over again and is told in greater detail, with each stage having a new paragraph(8). When you have written your intro, the best guide to **structuring(9)** a news story is to answer your reader's questions in the order you think they would ask them.

In many news stories, disparate elements are brought together; each one needs its own paragraph.

The reporter and the news sub are expected to **manipulate(10)** the material so that the copy gains an artificial smoothness. In news - as in life - there are often abrupt entrances and loose ends left lying around.

A feature, by **contrast(11)**, should flow. Each paragraph should be written to follow the one before so that the reader is seduced into continuing to read whatever their interest in the content. Thus a **feature(12)** often has bridges linking one paragraph with another and its paragraphs are usually longer than those in news stories.

But the occasional short ones can have a dramatic effect.

It is hard to give general advice about how long (or short) your paragraphs should be. But:

- If your news intro goes beyond 25 **words(13)** you should think again and try to rewrite it.
- In news a paragraph that goes beyond three sentences/10 lines is likely to be too **long(14)**.
- Never quote two people in the same paragraph: always start a new one for the second quote.
- Never tack a new subject on to the end of the paragraph.
- In features, avoid a succession of short **paragraphs(15)** - unless you want to produce a jerky effect(p.43).

### Module 3 – Straight news items versus feature stories

Key to Task 1.

**Article 1. Regular news:** <http://www.voanews.com/content/north-korea-files-un-complaint-over-american-movie/1954205.html>

**N. Korea Files UN Complaint Over American Movie**

**Yonho Kim**

July 09, 2014 2:50 PM

**Article 2. Feature:** <http://www.voanews.com/content/north-korea-insists-leader-is-nothing-to-joke-about/1963758.html>

**North Korea Insists Leader is Nothing to Joke About**

**Matthew Hilburn**

July 23, 2014 1:35 PM

	straight news	feature story
title	2	8
length	10	3
structure	4	7
photo	5	1
style	7	6

**Notes for the teacher:**

Here is an example of a story written in straight news style and the story about the same topic written as a feature. In the straight news story, the first two paragraphs tell you the important information. North Korea is upset over a US film that depicts an assassination attempt of Korean leader Kim Jong Un and has written a complaint to the UN in a letter. The rest of the story provides more detail about the film and quotes the letter.

The story that takes a feature approach doesn't mention the letter until the fourth paragraph. Instead, it begins by pointing out that in the United States political leaders are often mocked and describes another instance where Jong Un was made fun of before even mentioning North Korea's letter about the US movie. The purpose of the feature article is to show that North Korea does not like people even outside of North Korea to tease its leader. The feature story includes analyses from an expert who tries to explain why North Korea has such a strong reaction to people mocking Kim Jong Un. The feature article uses the letter sent to the UN as a news peg or something that happened recently that makes the larger story about why North Korea does not have a sense of humor regarding the depiction of its leader relevant.

**Supplementary material for this module:  
Pictures/Photos in the news****Notes for the teacher:**

If time allows and students are interested in discussing the role of pictures or photographs in the media, the teacher could introduce the topic by asking the following questions:

1. *Do you often take pictures?*
2. *Do you have a favourite photographer?*
3. *What do you think of social media sites that use pictures?*

Even in fact-based journalism, sites use pictures to attract the audience and to illustrate content. Check out the VOA website and discuss the photo of the day.

<http://www.voanews.com/archive/day-in-photos/latest/3413/3413.html>



*Task 1. Grammar Practice*

The following task is based on the terms and conditions of the VOA website in the Day in Photos section.

*Fill in the gaps with the appropriate word.*

**include, obtain, promise, infringe, upload, limit, grant, agree, retain, reserve, represent, and submit**

By ..... your photos to VOA through any means, ..... social media, you are ..... VOA the right to use your photo and ..... the photo represents your own original work. See our full terms and conditions.

**Terms and Conditions**

By ..... your photograph through any means, including social media, you ..... and agree to the following: The photograph is your own work and does not ..... upon any rights of others, including copyrights and trademarks.

You have ..... any relevant permission(s) from persons depicted in the photographs, including but not limited to minors.

You ..... the copyright of the photograph that you upload. However, by uploading your photograph, you ..... to give the Voice of America a non-exclusive, worldwide, perpetual, assignable, and royalty-free license to use the photograph on any platform, including but not ..... to print, television, Internet (including VOA-maintained social media sites such as Twitter and Facebook), mobile delivery, and to prepare any derivative works.

VOA ..... the right to screen and refuse to post any photograph that VOA, in its sole and unconditional discretion, deems to be inappropriate for any reason.

**Key to Task 1.**

Grammar: Fill in the gaps with the appropriate word.

By **submitting** your photos to VOA through any means, **including** social media, you are **granting** VOA the right to use your photo and **promising** the photo represents your own original work. See our full terms and conditions.

**Terms and Conditions**

By **uploading** your photograph through any means, including social media, you **represent** and agree to the following:

The photograph is your own work and does not **infringe** upon any rights of others, including copyrights and trademarks.

You have **obtained** any relevant permission(s) from persons depicted in the photographs, including but not limited to minors.

You **retain** the copyright of the photograph that you upload. However, by uploading your photograph, you **agree** to give the Voice of America a non-exclusive, worldwide, perpetual, assignable, and royalty-free license to use the photograph on any platform, including but not **limited** to print, television, Internet (including VOA-maintained social media sites such as Twitter and Facebook), mobile delivery, and to prepare any derivative works.

VOA **reserves** the right to screen and refuse to post any photograph that VOA, in its sole and unconditional discretion, deems to be inappropriate for any reason.

### *Task 2. Photo Guidelines*

Have a look at the photos on the VOA website and discuss the guidelines for taking photos in class.

Tips for taking a good photo (source VOA.com)

#### **Clear subject**

You should be able to identify a subject immediately.

The subject should dominate the image and form the viewer's first impression.



#### **Composition**

Use the rule of thirds

Keep distractions out of the background

Keep it simple

#### **Sharp focus, correct exposure**

This may sound obvious, but you can't see the picture if it's blurry.



## Does the photo tell a story?

Viewers want to see a story in your photo.  
Does it elicit emotion?



## Module 4 – Opinion pieces and editorials

Notes for the teacher:

Task 1.

Video editorials and multimedia editorials can be used in class or as homework.

Suggested websites for editorials:

*The Guardian*

<http://www.theguardian.com/tone/editorials>

*The New York Times*

<http://topics.nytimes.com/top/opinion/editorialsandoped/editorials/>

*The Independent*

<http://www.independent.co.uk/voices/editorials>

Key to task 2.

Editorial: 'Terror-threat' law would create threat of abuse

BBJ, Saturday, January 30, 2016, 12:31

1. This article is under the opinion section of the website; it is stated under the title:

**The following is the editorial from the Budapest Business Journal's January 29 biweekly edition.**

2. The article formulates a clear thesis statement in the 1st paragraph (see highlighted sentences for argumentation)

While there has been no credible evidence of any kind of terrorist activities in Hungary, the government says it needs the ability to call a special "terror-threat" state of emergency. Officials are ready to amend the constitution in the coming weeks in order to create this law. **It should not be passed. – Thesis statement**

Under the proposal, if the government perceives a terrorist threat, it can essentially ignore a host of existing laws that protect the rights of businesses and individuals. The guidelines for determining that there is a threat, and for deciding how many of our rights can be put on hold, are much too vague. **Even if this measure is undertaken with the best of intentions, the potential for abuse is massive.**



**Actions the government could take if a threat is announced include:** issuing decrees that supersede existing laws; limiting ownership rights; requiring extraordinary payments to facilitate financing of the government; assuming control of the mass media; suspending postal and electronic communication; mobilizing the army for domestic law enforcement; imposing curfews; searching individuals and their homes; and cancelling the right to public assembly.

The draft of the law says that a “terror-threat” emergency could be called for as long as 60 days and could be extended by a two-thirds vote of “the present members of Parliament” according to a translation.

In the past, this government seems to have acted arbitrarily in imposing special sectoral taxes and in nationalizing private pension funds, even without being granted emergency powers. Under a “terror-threat” emergency, the government’s ability to require extraordinary payments and to limit ownership rights sounds like a license to appropriate property at will.

This government has also already made heavy-handed efforts to influence the press, both through policy controlling the public media and through political moves and special taxes aimed at the private media market. **But this law appears to give authorities the right to assume total control of the media in the case of a “terror threat”.** If the sitting government decided to announce a threat 60 days before a general election, they could silence any critical news reports and stir up the kind of fear that makes voters tend to favor the incumbents.

**Another problem with the proposed law is the apparent leeway it would give the government for announcing a “terror-threat”.** In November, Hungary’s secret service and counter-terrorism unit (TEK) mistakenly said that some collectors of World War II memorabilia were terrorists planning a bomb attack on Hungarian soil. In December, the Hungarian government claimed that the terrorists who had attacked Paris the month before were recruited from among asylum seekers in Budapest, although this later proved untrue. Mistaken claims happen, but if they are used to trigger a 60-day suspension of civil rights, will we even be able to find out that someone made a mistake?

Amending the constitution to allow this measure requires a two-thirds parliamentary majority, so that the ruling Fidesz party would need opposition support to make the proposal a law. Unfortunately, the far-right Jobbik party, which has shown a proclivity for whipping up fear against outsiders, has said it broadly supports the law.

**Given the potential for abuse by even the best-intentioned leadership, this law should not be passed.**

### *Task 3.*

Solutions may vary. The teacher should definitely give a word limit of 600-750 words. Students should prepare their assignments on separate sheet of paper. They bring the essays to class and read each other’s. After reading the essays, they choose the one they like and go back to their places. The teacher asks a student why he/she likes that particular editorial. The students evaluate

the editorial regarding (content, organisation, layout, language and sources) and the other group members also comment on the student pieces. This activity requires approximately 20 minutes. After listening to every student, the authors get back their pieces and work on their mistakes at home if needed or hand in their editorials for teacher feedback.

### Key to Task 5.

*Authentic Communicative Task with peer assessment*

The Internet Belongs to Everyone

29 August 2014

This video was produced by the U.S. Department of State's Bureau of International Information Programs in August 2014.

<http://iipdigital.usembassy.gov/st/english/video/2014/08/20140829307321.html#ixzz3ExwMkMNx>

*Notes for the teacher:*

Ask students whether they have already prepared their videos and if yes, for what purpose? Have they already tried producing a citizen journalism video? If not, this is the time for that. It is important to discuss the length of the video. Recommended time: 1.5-2.5 minutes. Make sure you give students the following pieces of advice:

- Check the voice quality when recording for background noise.
- Make sure students are familiar with editing softwares. A few free ideas to share with students:
  - Sony Vegas  
<http://sony-vegas.en.softonic.com/>
  - Windows movie maker  
<http://windows.microsoft.com/en-us/windows/movie-maker>
  - Camtasia Studio 8  
<https://www.techsmith.com/camtasia.html>
  - only for voice production: Audacity  
<http://www.audacityteam.org/>
- Tell them to watch some citizen journalism videos on the internet before producing their own. Recommended websites:
  - Citizen Journalist on NBC News  
<http://www.nbcnews.com/id/6639760/>
  - Voice of America
  - List of citizen journalism websites  
[http://www.sourcewatch.org/index.php/List\\_of\\_citizen\\_journalism\\_websites](http://www.sourcewatch.org/index.php/List_of_citizen_journalism_websites)
- Information about sites for citizen journalism around the world, organized by country.
  - Mediashift / PBS  
<http://www.pbs.org/mediashift/social-media/citizen-journalism/>
  - US Public Broadcasting System's site for citizen journalism
  - Poynter Institute  
<http://www.poynter.org/tag/citizen-journalism/>

**SUPPLEMENTARY MATERIALS – Free journalism resources**

Site	Link
Voice of America	<a href="http://www.voanews.com/">http://www.voanews.com/</a>
PEW Journalism Research Project / State of the News Media Report	<a href="http://www.journalism.org/">http://www.journalism.org/</a>
Freedom House's Media Freedom Section	<a href="http://www.freedomhouse.org/issues/media-freedom">http://www.freedomhouse.org/issues/media-freedom</a>
UNESCO "World Trends in Freedom of Expression and Media Development"	<a href="http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/world-trends-in-freedom-of-expression-and-media-development/">http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/world-trends-in-freedom-of-expression-and-media-development/</a>
UN World Press Freedom Day	<a href="http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-days/world-press-freedom-day/homepage/">http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-days/world-press-freedom-day/homepage/</a>
New York Times Learning Network	<a href="http://learning.blogs.nytimes.com/category/journalism/">http://learning.blogs.nytimes.com/category/journalism/</a>
IIP's 'Freedom of Expression'	<a href="https://www.youtube.com/playlist?list=PLmpmr41LhUA8vSmiCW7avFaA-Ck7Q-aau">https://www.youtube.com/playlist?list=PLmpmr41LhUA8vSmiCW7avFaA-Ck7Q-aau</a>
IIP's 'A Responsible Press Office'	<a href="https://www.youtube.com/playlist?list=PL9C48BC2FD5B4E127">https://www.youtube.com/playlist?list=PL9C48BC2FD5B4E127</a>
IIP's 'A Practical Approach to Journalism Ethics'	<a href="http://iipdigital.usembassy.gov/st/english/pamphlet/2014/03/20140318296517.html#axzz38ClhpWO2">http://iipdigital.usembassy.gov/st/english/pamphlet/2014/03/20140318296517.html#axzz38ClhpWO2</a>
IIP's Journalism Videos (and Audio)	<a href="https://conx.state.gov/?s=journalism">https://conx.state.gov/?s=journalism</a>

BBC English for Journalists	<a href="http://www.bbc.co.uk/worldservice/learningenglish/specials/2009/03/090316_specials_cojo.shtml">http://www.bbc.co.uk/worldservice/learningenglish/specials/2009/03/090316_specials_cojo.shtml</a>
BBC Language of the Media	<a href="http://www.bbc.co.uk/worldservice/learningenglish/radio/studyguides/pdfs/langmedia.pdf">http://www.bbc.co.uk/worldservice/learningenglish/radio/studyguides/pdfs/langmedia.pdf</a>
British Council English for Journalists	<a href="http://www.britishcouncil.org/professionals-specialisms-journalism-intro.htm">http://www.britishcouncil.org/professionals-specialisms-journalism-intro.htm</a>
Knight Center MOOCs	<a href="http://open.journalismcourses.org/">http://open.journalismcourses.org/</a>
Guardian World News Guide	<a href="http://www.theguardian.com/world/2002/feb/05/world-news-guide-europe">http://www.theguardian.com/world/2002/feb/05/world-news-guide-europe</a>
The Economist News from CEE	<a href="http://www.economist.com/blogs/easternapproaches/2010/08/eastern_european_english-language_news_sources">http://www.economist.com/blogs/easternapproaches/2010/08/eastern_european_english-language_news_sources</a>
Public Domain/ Photo Sources	<ul style="list-style-type: none"> <li>● <b>USA.gov:</b> Extensive collection of photos and images related to defence, international relations, environment, energy, agriculture, government, health, nutrition, history, arts, culture, money, public safety, law, science and technology;</li> <li>● <b>WhiteHouse.gov:</b> Policy-priority info graphics and videos, shareable for all USG activities;</li> <li>● <b>Library of Congress:</b> Extensive collection includes baseball cards, cartoons, WWI posters and the Civil Rights movement (Hint: Browse “Miscellaneous Items in High Demand” by Subject);</li> <li>● <b>National Archives:</b> Heritage months and holidays, Civil War, development projects and public works, women’s history, etc. (usage policy);</li> <li>● <b>Department of the Interior:</b> National parks, monuments, battlefields, historic sites and nature;</li> <li>● <b>Environmental Protection Agency:</b> History, agriculture and nature themes available on Flickr and Instagram;</li> <li>● <b>USDA’s Agricultural Research Service:</b> Crops, livestock, insects, farms, scientists, food and other subjects related to agricultural research;</li> <li>● <b>NASA:</b> Planets, stars, spaceflight, etc.</li> <li>● <b>De Wolfe audio collection</b></li> </ul>

**Center for Independent Journalism:** <http://www.cij.hu/en/>  
**BBC News style guide:** <http://www.bbc.co.uk/academy/journalism/news-style-guide/article/art20131010112740749>  
<http://www.bbc.co.uk/academy/journalism>

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## Popular sciences in the media



### DISCUSSION QUESTIONS



1. How often do you read science or technology-related articles in the media? (Why do you read them?)
2. What are some magazines and websites where you might encounter such articles or videos?
3. Can you give an example of a science-related news item that you have come across lately?
4. What are some typical features of these articles and videos?

## INTRODUCTION

As research in all fields of science and technology has infiltrated our everyday lives, the presentation of science has become a crucially important aspect of media. Future journalists have a collective responsibility for not only finding and publishing new developments in science but also making informed decisions about what is worth publishing and where they can find credible sources to rely on. A further challenge is that writing about science is not easy due to the fact that journalists have to take into consideration their audience, that is, the general public, and adjust the level of detail and difficulty in a way that the original meaning and intention are kept and yet the new text is comprehensible and easy to follow. In a way, they act as translators between the language of science and everyday language.

Thus the aim of the following chapter is to raise awareness of the features of such publications by providing a theoretical foundation, and allow students to practise the micro skills necessary for understanding and practising science journalism. The tasks will be presented in a modular form, which might be used in the given order but which can also be mixed up. Ultimately, all the modules lead to the final one, whose aim is for students to write and publish a science article, using all the skills that they have acquired in the chapter.



The modules are built up in such a way that they facilitate blended learning and flipped classrooms, where students engage with the material before the class and discuss their findings during the lesson with the guidance of the teacher. This is especially relevant in the case of science journalism, where it is all the more useful to find various sources and compare them.

*Here is a list of the modules used in the chapter:*

**Module 1** – *Features of science journalism*

**Module 2** – *Working with headlines and leads*

**Module 3** – *Presenting data in science*

**Module 4** – *Presenting science news*

**Module 5** – *Writing a short descriptive article (a possible sidebar)*

**Module 6** – *Persuasion in science journalism (60-second ideas)*

**Module 7** – *Writing a long science article and publishing it online*

Throughout the modules, students are encouraged to assess their own work as well as that of others. Assessment criteria are provided for modules 4, 5 and 7 and students can vote for their favourite piece in module 6. The teacher's notes and key are found at the end of the chapter.

## Module 1 – Features of science journalism

*Task 1. Read the following description about the differences between research articles and science articles, and fill in the table.*

In order to understand the features of science journalism, we need to make a distinction between seemingly similar but in fact quite different types of writing: a research paper or research article and a science article.

An empirical research paper is an academic piece which presents the results of conducted research, has a standard format, and is designed to be published in an academic journal. The results, which should contribute to the particular discipline with new knowledge, should be original. The intended audience of a research paper is mainly scholarly people.

A science article is a piece which belongs to science journalism, reports about science, and is designed for a general audience. According to Garrison

(2004), they are also called science features and belong to feature articles. Feature articles deal with the emotional side of news. Consequently, they are more creative and subjective than fact-based articles; however, they remain as informative as their more objective counterparts. J. R. Matthews and R. W. Matthews (2007) call them ‘popular articles’ since they not only inform but also entertain their readership. Although these accounts cannot be considered valid publications, they play an important role in the communication between scientists and the public.

The term *primary journal* suggests that it contains “first-hand information” which is “reported by people directly involved” in the research (J. R. Matthews & R. W. Matthews, 2007, p. 16). Secondary accounts, on the other hand, are written by people who are not involved in the research work. So we can state that research papers are primary journals, while science articles are secondary accounts.

	Research paper or research article	Science article
Audience		
Type of account		
Tone		
Role		
Typical features		

*Task 2. In groups or as homework, choose a topic related to science or technology and find a research paper as well as a science article, which you are going to show to the others on your phone, tablet or laptop next time. Collect similarities and differences in terms of structure, language, style and vocabulary (jargon). Briefly discuss your findings before a more theory-based analysis follows.*

Possible topics to search for include: aging, anxiety, astronomy, (early/late) language learning, renewable energy, social media etc. (some links are provided in the Teacher’s notes and key part, as examples).

## PARTS OF A SCIENCE ARTICLE

*Task 3. Read the following paragraphs, each of which describes a part of science articles. After discussing the information, find out what the words and expressions in bold refer to, and fill in the table with your notes. Have a close look at the science article you have selected and check out how many of the parts and features listed are present. Share your findings in small groups.*

### HEADLINE

The **headline** functions as a magnet which draws the reader's attention to the article. According to Saxena (2006), feature stories have the most creative headlines. Besides including key words, headlines should be catchy and witty. "Headline writers rely on puns, similes, alliterations or on clever turns of phrase" (p. 141). Feature headlines are usually short, but they are supported by **straplines** (i.e., subheadings), photos or graphics. Although these elements might be thought to distract attention, they rather contribute to communicating the message more efficiently.

### LEAD

The first few sentences of a science article are known as the **lead**. It is usually separated from the body paragraphs. Its main function is to set the tone and mood for the article. According to Pechenik (2006), four types of openings can be distinguished, namely the **simple statement lead**, which contains a one-sentence-long simple but dramatic summary of the whole piece; the **bullet lead**, which has three sentences functioning as bullets that are somehow related to and lead readers to the main idea of the article; the **narrative lead**, which tells an anecdote closing with a summary sentence; and the **surprise or paradox lead**, which raises readers' attention by a surprising/paradoxical statement. In the case of science articles, the **quotation lead**, which puts the best quotation of the piece at the beginning of the story, might also be applied.

**Lead**

## Belgen ontdekken nieuwe antilopesoort vanuit labo

**BRUSSEL • De philantomba walteri is zo groot als een hond en enkel terug te vinden in het struikgewas in Togo, Benin en Nigeria. De nieuwe antilopesoort die de naam kreeg van een Belgische wetenschapper laat zich niet gemakkelijk vangen, en onderzoekers van het Koninklijk Belgisch Instituut voor Natuurwetenschappen hebben de soort dan ook op basis van kleine stukjes dna in het labo geïdentificeerd.**

bestaan binnen de familie duikers, 'philantomba', legt Zoltan Tamas Nagy, één van de Belgische onderzoekers, uit. "De lokale bevolking en wetenschap kende deze nieuw ontdekte antilopesoort al lang."

**De onderzoekers hebben de 'philantomba walteri' geïdentificeerd op basis van stukjes dna dat ze uit geslachte dieren haalden**

hij de diertjes op de vleesmarkt zag liggen tijdens één van zijn vele reizen op het Afrikaanse continent. Onder meer de schedelonttrek van de dieren verschilde dan dat van de philantomba maxwell. Zijn zoon, Erik Verheyen, werkte mee aan het huidige onderzoek naar de soort en stelde voor om die naar zijn vader te noemen. "Wat nu ook is gebeurd: philantomba walteri betekent letterlijk 'Walters duiker'. Het is niet duidelijk hoe groot de populatie van de duikers is, maar a l g e m e e n wordt aangenomen dat ze vaak voorkomen in West- en Centraal-Afrika. Het onderzoek, waar meer dan acht wetenschappers aan deelnamen, is een vorm van 'integrative taxonomy', waarbij gebruikt wordt van de meest moderne technieken. "Een klein stukje dna volstaat", aldus Nagy. "Van het vlees dat jagers verkopen op de markt werden stalen genomen, die wij daarna hier in België onder de loep genomen hebben."

Nagy mag zijn naam bijschrijven op het lijstje van 'ontdekkers', maar heeft nog nooit een levende versie van Walters duiker gezien. "Een beetje vreemd, dat geef ik toe", zegt hij. "Maar dit gaat een pak sneller dan dagenlang blijven wachten op een teken van leven in een Afrikaanse bush."



Met een schouderhoogte van ongeveer 40 centimeter en een gewicht tussen vier en zes kilo kan je de philantomba gerust een kleine soort noemen. Bij het minste teken van gevaar duiken de bruinharige diertjes het struikgewas in, wat hen de naam 'duikers' opleverde. "Tot nog toe werd aangenomen dat er twee soorten

ger, maar tot nog werd aangenomen dat ze tot de philantomba maxwell behoorden." Niet dus, uit analyse en studie is nu gebieken dat de philantomba er een volwaardige tak bij heeft.

Walter Verheyen, een Belgische bioloog, was één van de eersten die geloofde dat hij met een nieuwe soort te maken had toen

## NUT GRAPH

A longer feature article often begins with a narrative lead lasting several paragraphs and containing either a description of the circumstances, or an anecdote focusing on the emotional and human side of the story. Therefore, a **nut graph** is needed, which is “a sentence or paragraph that states the focus – the main point – of the story” (Rich, 2009, p. 39) and is usually placed a few paragraphs after the lead. The contraction ‘nut’ is derived from ‘in a nutshell’. The name suggests that it briefly tells the story and the rationale of the topic, and it is highly informative and to the point. The nut graph answers the 5 Ws and an H: who it is about, what happened, when, where, why, and how.

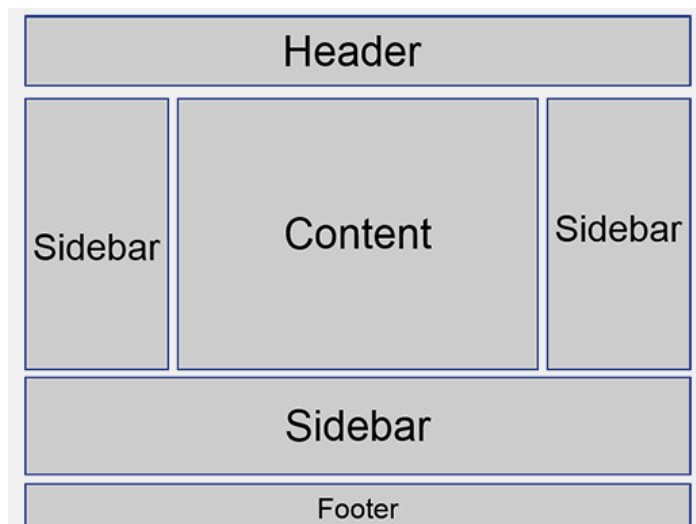


## BODY OF THE ARTICLE (MAINBAR)

The body of the article is the most important feature of the science article as it incorporates the findings of the research in a comprehensible format. While the research method and the raw data of the findings might be the most significant parts for other researchers, these might bore the general audience since they do not have in-depth knowledge of such experiments. Thus, the mainbar is the main news story, and here the journalist has to take extra care not to “drown the reader in information” (Lublinski, p. 11) and yet highlight whatever is relevant. Instead of presenting everything about a given topic, they should attempt to highlight the key aspects, thus informing and entertaining at the same time. This is the most flexible and lengthy part of the science article and it often depends on the word limit how many paragraphs the body consists of.

## ADDITIONAL FEATURES FOR SUSTAINING ATTENTION

There are various options which can be used to highlight information, such as underlining, using informative subheadings, and repeating the major details in a summary. Regardless of readers’ intellectual level, what is obvious to writers may be totally unfamiliar to readers; hence exemplification via words, numbers and visuals plays a significant role in explaining the main idea of the paper. This is especially important in science features because unless readers are entertained, they are likely to get bored and stop reading. Therefore, there are some typical additional constituents, such as **the sidebar** (a short story





accompanying the mainbar), **the pull-quote** (a key phrase, quotation or excerpt taken from the main text either as a subheading or a graphic feature), and **pictures with captions**, which also create a reader-friendly impression. Visual communication facilitates the conveying of quantitative information; apart from **graphs** and **diagrams**, colourful representation also contributes to making information more understandable (Garrison, 2004).

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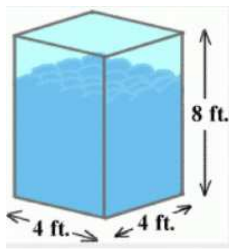
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**You can separate your pull-quotes with quote marks, you can use horizontal or vertical rules or you can put them in a box with background color but whatever you do make a contrast from the rest of the text so that the pull-quotes are instantly recognizable as such.**

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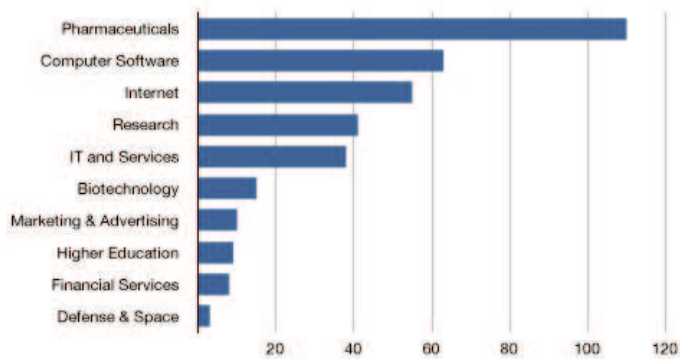
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- C.  $160 \text{ ft.}^3$
- D.  $16 \text{ ft.}^3$

Distribution by Industry of “Data Scientists” in the U.S.



## CONCLUSION

There are various possibilities for writing the most suitable ending of a science feature; it could be an anecdote, a humorous note, a quotation, a summary, or **a statement that resonates in readers’ minds** after finishing the story (Rao, 2009). What is common in all of these approaches is that all of them are powerful and make a lasting impression. If authors choose the summary ending, they should reinforce the central message and might provide some striking statistics to conclude the story. Since strong emotions evoke strong effects, using an exclamatory sentence or a question as the last sentence is very effective. But even if the last sentence is a question, the whole paper should have a sense of finality. Conclusions can be tied to the lead; for example, the conclusion can relate to the anecdote mentioned in the lead. Rao (2009) compares the ending to a “dessert after a meal” because it is a reward for reading the article (p. 12).

## REFERENCE TO SOURCES

While scientific papers insist on the traditional formatting of references, science articles which appear in magazines or online are not as conventional.

Since in-text citations might separate sentences, they might be disturbing for readers. Therefore, the body of a science feature usually does not contain in-text citations. However, online science articles often include links at the end of the article, which direct readers to original sources, related stories, or official sites where they can find further information about the topic. Furthermore, if the article contains a picture or an illustration, the photographer or the illustrator should be mentioned either in a caption or at the end of the article. Regardless of the genre of the written piece, if authors use other people's ideas, they have to give a reference in some form to avoid plagiarism.

	<b>Definition</b>	<b>Is it present in the article analyzed? How?</b>
<b>Headline</b>		
<b>Strapline</b>		
<b>Lead</b>		
<b>Simple statement lead</b>		
<b>Bullet lead</b>		
<b>Narrative lead</b>		
<b>Surprise or paradox lead</b>		
<b>Quotation lead</b>		



## Module 2 – Working with headlines and leads

Here are some links to websites where science-related news is published. They might be used in the following activities.

<http://www.voanews.com/section/health/2215.html>

<http://www.voanews.com/section/science-and-technology/2214.html>

<http://environment.nationalgeographic.com/environment/>

<http://news.nationalgeographic.com/>

[http://www.bbc.com/news/science\\_and\\_environment](http://www.bbc.com/news/science_and_environment)

<http://www.bbc.com/news/technology>

<http://www.sciencedaily.com/>

<https://www.theguardian.com/science>



*Task 1. Compare headlines.*

Look at some headlines of science articles for comparison.

1. What kind of vocabulary is used?
2. What is included? What is left out?
3. Is there a strapline?

*Task 2. Analyze the leads of some articles and group them according to which type of lead they belong to (simple statement lead, bullet lead, narrative lead, surprise/paradox lead or quotation lead).*

## Module 3 – Presenting data in science

In any science-related article, the presentation of data is of key importance, and this is all the more true in the case of longer science feature articles: a scientific piece should provide reliable facts, in this case with the help of dates and numbers to inform the reader.

*Task 1. Go to one of the following links and take notes on the numbers mentioned in the article:*

<http://www.voanews.com/content/africa-survey-links-infrastructure-spending-poverty-reduction/3169876.html>

<http://www.voanews.com/content/us-brazil-pledge-to-fight-zika-together/3169515.html>

[http://www.bbj.hu/economy/mnb-economy-continues-to-feel-the-weight-of-russian-crisis\\_90030](http://www.bbj.hu/economy/mnb-economy-continues-to-feel-the-weight-of-russian-crisis_90030)

What do the numbers typically refer to? Why are they important?

### THE VOCABULARY OF GRAPHS

1. This graph shows that there was a steady downward trend in the consumption/production for X and Y. This trend, which lasted for over X years, has since begun to level out.
2. The consumption/production of X was at a peak from about 1990 to 2000 but there has been a steep decline over the next 15 years, and a corresponding increase in the consumption/production/development of Y.
3. Sales have fluctuated between a low of 125 and a peak of 200 in the last 12 years.

## USEFUL LANGUAGE

### ADJECTIVES

- a slight/marginal
- a steady/gradual
- a sharp/steep/rapid
- a marked/significant

### NOUNS

- increase/rise in
- decrease/decline/fall/downward trend (in)
- dip (a decrease for a short time)

### VERBS

- to rise/increase/rocket
- to fall/decline/decrease
- to be at a peak/reach a peak
- to level out
- to remain steady
- to exceed
- to dip

### TIME EXPRESSIONS

- in (about) 2000
- since 1999 (+ pr perfect)
- for (nearly/just over/more than) 10 years
- between 1994 and 2004 (simple past)
- during the period 1995 and 2004

### ADVERBS

- slightly/steadily/gradually
- sharply/steeply/rapidly

*Task 2. Find another way of saying the following.*

- |                         |                        |                   |
|-------------------------|------------------------|-------------------|
| 1 a very small increase | 2 from 2000 until 2003 | 3 a steep decline |
| 4 to rise quickly       | 5 to reach a maximum   | 6 to stop falling |

*Task 3. Describe the tendencies of a science-related line graph in a paragraph. Make sure you have an introductory sentence (The graph shows changes in ...) and do not aim to describe everything, only the most relevant pieces of information (e.g., contrasts and similarities). There should also be a summary sentence at the end of your paragraph.*

*Task 4. Look at this article from the Budapest Business Journal and try to fill in the gaps with the missing vocabulary. There may be more than one possible solution.*

(This article has been provided through the courtesy of the Budapest Business Journal. The link can be found in the Teacher's notes and key section.)

## CHRISTMAS STILL SELLS

Sunday, January 27, 2013, 1:00 PM CET

**Although the country's economy is in a slump and the outlook isn't good, this didn't discourage Hungarian shoppers from reaching deep into their pockets during the holiday season.**

A survey \_\_\_\_\_ by the Hungarian Council of Shopping Centers (MBSz) shows that sales volumes remained \_\_\_\_\_ (the same) in the 2012 shopping season when compared \_\_\_\_\_ the pre-Christmas rush in 2011.

In fact, shopping centers \_\_\_\_\_ on average 3% more visitors than across the year. On some days, some 30,000 to 40,000 people visited large retail facilities, showing that general consumer confidence is shifting \_\_\_\_\_ centers over smaller units, said MBSz secretary general Judit Balatoni.

Customers generally went bargain hunting for IT \_\_\_\_\_ and electronics and spent a \_\_\_\_\_ of HUF 10,000 on individual gifts, MBSz said. The composition of shoppers was largely unchanged, with malls that are easily \_\_\_\_\_ via public transport being the go-to place for \_\_\_\_\_ people \_\_\_\_\_ families, but the older group of those above 55 also increased its share.

\_\_\_\_\_ the usual gadgets, customers also snapped up huge volumes of various coupons and gift vouchers. In \_\_\_\_\_ cases, sales rose by 20% on the year, with around 50% of voucher sales in general being concentrated in the Christmas period. MBSz noted that coupons are traditionally \_\_\_\_\_ since they allow shoppers to take advantage of the various discounts when the holiday \_\_\_\_\_ subsides.

Head of MBSz Gyula Gyalay-Korpos is moderately \_\_\_\_\_ regarding the near future, stressing that the market has bottomed out and participants are becoming more active.

#### Module 4 – Presenting science news

*Task 1. Work in pairs at home to prepare the science news section of the weekly news for one of the serious English speaking TV channels. Find four relevant pieces from the previous week (two each, and as diverse as possible), decide on the order and prepare to act as if you were presenting the news in a studio. The length should be between 10 to 12 minutes (for the two people together). Make sure there is an introduction (kind of a headline or lead) and conclusion, topics are linked and use visuals (e.g., pictures, key words and graphs or bars, not necessarily in a PPT format) to illustrate the essential points. It is up to you how you sort out who prepares, says or does what (but both of you should speak). You will be assessed by your peers as well as your teacher.*

	Detailed description	Notes
<b>Content</b>	the topic is focused, content is relevant, detailed and comprehensible	
<b>Organization</b>	there is an introduction, news items are connected and there is a conclusion, work is divided evenly between the two presenters	
<b>Layout</b>	slides or visuals are easy to follow for the viewer, size, font etc.; data are handled well (e.g., bars and graphs)	
<b>Language: grammar, style &amp; vocabulary</b>	there is a range of grammatical and lexical structures, clear and interesting language use to sustain a layperson's attention (e.g., set phrases) and suitable style	
<b>Sources</b>	reliable sources are used and links are provided	

## Module 5 – Writing a short descriptive article (a possible sidebar)

One possible need for a sidebar in a longer science article might be that a key term needs to be defined and the journalist would like to separate this definition from the rest of the article. It might also happen that the journalist needs to produce a shorter piece to inform the public about a new concept or clarify one. We are going to analyze an example of this kind of sidebar.

*Task 1. Go to the following link, read the article on sustainable agriculture and fill in the table, using the vocabulary of the article (which uses almost only technical vocabulary):*

<http://environment.nationalgeographic.com/environment/habitats/sustainable-agriculture/>

	Sustainable agriculture	Industrial approach
Typical features		
Positive facts+		
Negative facts-		

*Task 2. Produce a short descriptive article about one of the following concepts. Use online sources and technical vocabulary in your description. You will be assessed by your peers as well as your teacher.*

**GREENWASHING, CARBON TRADING, RENEWABLE RESOURCES, CARBON CAPTURE, BOTTLED WATER, RECYCLING, ANIMAL TESTING, ORGANIC COSMETICS**



## Assessment criteria for peer and teacher evaluation

Aspect	Detailed description	Notes
Content	the definition is clear, detailed and comprehensible, if possible, advantages and disadvantages are discussed	
Organization	the ideas are well-organized and logically-follow each other	
Vocabulary	technical vocabulary is used	
Sources	reliable sources are used and links are provided	

## Module 6 – Persuasion in science journalism (60 second ideas)



When presenting science, the art of persuasion might be useful. Below is an idea to develop that skill.

*Task 1. Go to the following link to find out what the basic concept of this idea is and discuss your initial reactions in small groups.*

<http://www.bbc.com/future/columns/60-second-idea>

*Task 2. Go home and select two of these ideas to share with other members of the group and take notes, which you bring to class. Be ready to share your reaction to the idea, as well. Furthermore, think of two ideas of your own (no matter how crazy!).*

*Task 3. Share your two ideas in pairs. Discuss all of them briefly and select the (more interesting) one which you are going to record. Make sure it has a strong argument and supporting idea(s), which fit into 60 seconds. Practise with your partner and then record each other. Listen to the recordings. As assessment, the members of the group secretly vote for the best idea.*

## Module 7 – Writing a long science article and publishing it online

As the final outcome of this collection of materials, the aim of this task is to produce a long science feature article individually (incorporating all the elements and skills acquired so far) and publish it in an online magazine as a group. The length may vary but in order to incorporate several features (Module 1), it should be between 600 and 800 words, including all the necessary parts: headline, lead, mainbar, sidebar, graph or bar (where applicable, based on Module 3) and conclusion. If it is possible, the sidebar may be a descriptive (based on Module 5) or a persuasive (based on Module 6) piece.

The following steps are recommended for this:

1. Finding a good topic and narrowing it down (deciding on a variety of topics together)
2. Producing a preliminary outline
3. Writing a first draft
4. Writing a second, extended version
5. Creating the final version with all the features
6. Deciding on the layout (group discussion and agreement on a unified look, as well as a cover page)
7. Uploading the article online



## ASSESSMENT CRITERIA FOR PEER AND TEACHER EVALUATION

Aspect	Detailed description	Notes
<b>Content</b>	the topic is focused, there is a clear angle, content is relevant, detailed and comprehensible	
<b>Organization</b>	parts of the science journal (headline, lead, mainbar, pull-quote, sidebar and conclusion) are present and worked out	
<b>Layout</b>	it is easy to follow for the reader; size, font etc. and visuals are handled well (e.g., bars and graphs)	
<b>Language: grammar, style &amp; vocabulary</b>	there is a range of grammatical and lexical structures, clear and interesting language use to sustain a layperson's attention (e.g., set phrases) and suitable style	
<b>Sources</b>	reliable sources are used and links are provided	

# TEACHER'S NOTES AND KEY

## Module 1 – Features of science journalism

Key to Task 1.

	Research paper or research article	Science article
<b>Audience</b>	experts, other researchers	general audience
<b>Type of account</b>	first-hand/primary	indirect/secondary
<b>Tone</b>	academic	popular
<b>Role</b>	their role is to inform	their role is not only to inform but also to entertain
<b>Typical features</b>	they report on research, have a standard to discipline with original results and new knowledge	more creative, emotional and subjective but they still need to be informative

### PARTS OF A SCIENCE ARTICLE

*Notes for the teacher:*

There are various ways to do this activity. Depending on their journalistic experience, students can read the whole text at home and come to class with a full analysis of the article they have selected in the previous task. However, if there are less experienced students, there is a more in-depth way to engage with the material in class. In this case, the teacher should cut up the text into paragraphs and do a jigsaw reading task, in which students share their part in small groups, find the right order of the parts, take notes and discover what the words and expressions in bold refer to.

Some examples of possible links to Task 2.

**Aging; science articles:**

<http://www.nbcnews.com/id/3034506/>

<http://www.bbc.com/news/health-33409604>

<https://www.theguardian.com/science/ageing>

**Aging; research article\*:**

<http://www.sciencedirect.com/science/article/pii/S0092867413006454>

**Anxiety; science articles:**

<http://www.theguardian.com/education/2015/nov/21/how-anxiety-scrambles-your-brain-and-makes-it-hard-to-learn>

<http://www.bbc.com/news/education-34586032>

<http://www.bbc.com/news/education-34220964>

**Anxiety; research article:**

<https://ccbt.solutions/articles/quality-life-anxiety-2000.pdf>

\*Note: for research articles, it is worth checking out Google Scholar and typing in the key word. If we want current articles, we can set the date accordingly.

## Key to Task 3.

Name of the feature	Definition
<b>Headline</b>	“a magnet which draws the reader’s attention to the article”, it should be short, creative, catchy and witty
<b>Strapline</b>	a subheading to make the headline clearer
<b>Lead</b>	the first few sentences that set the tone and mood
<b>Simple statement lead</b>	a one-sentence-long simple but dramatic summary of the article
<b>Bullet lead</b>	three sentences functioning as bullets that are somehow related to and lead readers to the main idea of the article
<b>Narrative lead</b>	tells an anecdote closing with a summary sentence
<b>Surprise or paradox lead</b>	raises readers’ attention by a surprising/paradoxical statement
<b>Quotation lead</b>	puts the best quotation of the piece at the beginning of the story
<b>Nut graph</b>	a sentence or paragraph that states the main point of the story, usually placed a few paragraphs after the lead
<b>Mainbar</b>	the main story, the body of the article, summarizes the main points of the findings but does not bore the reader with unnecessary and incomprehensible details
<b>Sidebar</b>	a short story accompanying the mainbar but visually and content-wise separated from it
<b>Pull-quote</b>	a key phrase, quotation or excerpt taken from the main text either as a subheading or a graphic feature
<b>Conclusion</b>	an anecdote, a humorous note, a quotation, a summary that ends the article in the most suitable way



## Module 2 – Working with headlines and leads

*Notes for the teacher:*

After analysing the headline and the lead of science articles, it is very useful practice for students to try to create their own. Any article or articles might be useful for this purpose. The teachers prints the article without either the headline or the lead (or both) and the students work in groups to create it/them. Different versions might be compared to each other as well as to the original one.

## Module 3 – Presenting data in science

### Key to Task 2.

1 a slight/marginal rise    2 between 2000 and 2003    3 a sharp decrease/fall  
4 to increase sharply    5 to reach a peak/to be at a peak    6 to level out

The following websites might provide extra practice in data analysis:

Pie charts:

[http://www.ielts-exam.net/preparing/Writing\\_task\\_one\\_pie\\_charts/211/](http://www.ielts-exam.net/preparing/Writing_task_one_pie_charts/211/)

Bar charts:

[http://www.ielts-exam.net/academic\\_writing\\_samples\\_task\\_1/947/](http://www.ielts-exam.net/academic_writing_samples_task_1/947/)

Line graphs:

[http://www.ielts-exam.net/academic\\_writing\\_samples\\_task\\_1/942/](http://www.ielts-exam.net/academic_writing_samples_task_1/942/)

### Key to Task 4.

A **survey published by** the Hungarian Council of Shopping Centers (MBSz) shows that sales volumes **remained unchanged** in the 2012 shopping season when compared to the pre-Christmas rush in 2011.

In fact, shopping centers **received** on average 3% more **visitors** than across the year. On some days, some 30,000 to 40,000 people visited large retail facilities, showing that general consumer confidence is **shifting towards** centers over smaller units, said MBSz secretary general Judit Balatoni.

Customers generally went bargain hunting for IT products and electronics and spent a maximum of HUF 10,000 on individual gifts, MBSz said. The **composition of shoppers** was largely unchanged, with malls that are easily accessible via public transport being the go-to place for younger people with families, but the older group of those above 55 also **increased its share**.

Besides the usual gadgets, **customers also snapped up** huge volumes of various coupons and gift vouchers. In some cases, sales rose by 20% on the year, with around 50% of voucher sales in general being concentrated in the Christmas period. MBSz noted that coupons are traditionally popular since they allow shoppers to take advantage of the various discounts when the **holiday frenzy subsides**.

Head of MBSz Gyula Gyalay-Korpos is **moderately optimistic regarding** the near future, **stressing that** the market has bottomed out and participants are becoming more active.

This article was provided through the courtesy of the Budapest Business Journal.

Link: [http://bbj.hu/life/christmas-still-sells\\_64654](http://bbj.hu/life/christmas-still-sells_64654)

*Notes for the teacher:*

After checking the vocabulary, it is worth looking at the numbers and the way the trend is being described as well as some informal language elements that help sustain attention (Christmas still sells, snap up, moderately optimistic).

### Module 4 – Presenting science news

*Notes for the teacher:*

This is a very good journalistic task that provides oral practice for the skills of science journalism presented in the first three modules. Students need to collaborate in pairs, select relevant and credible pieces from the previous week and present them to the whole group. The assessment criteria should be given to the students beforehand so that they can prepare accordingly. They might be given freedom in what form they would like to use visuals but it is highly recommended that they use some sort of graph or bar in their news presentation.

### Module 5 – Writing a short descriptive article (a possible sidebar)

#### Key to Task 1.

	Sustainable agriculture	Industrial approach
Typical features	organic, free-range, low-input, holistic and biodynamic; mimic natural ecological processes	monoculture, mechanization, the use of chemical pesticides and fertilizers
Positive facts+	embraces a wide range of techniques; minimizes tilling and water use; integrates croplands with livestock grazing, avoids pesticides and insecticides; farmers are treated justly and receive a liveable income	food has become abundant and affordable
Negative facts-	lower crop yields and higher land use, which lead to food shortages	erosion; depleted and contaminated soil and water resources; loss of biodiversity; deforestation; labor abuses; and the decline of the family farm

**Task 2.**

*Notes for the teacher:*

It is possible to do (or rather start) this task in class in small groups but it works best if students go home and take their time writing it. One way of doing it is by asking students to work in pairs. They should also be made aware that the example article is a bit longer and contains more information than they have to include in their articles. The advantage of this task is that it might be linked to any other topic related to science (health, illnesses, inventions etc.).

**Module 6 – Persuasion in science journalism (60 second ideas)**

The 60 second idea offers a lot of possibilities for teaching. It is based on the simple fact that global thinkers are asked to present one idea in one minute that they believe might change the world, no matter how crazy it is. In a flipped classroom, students should go home and, depending on the available time, should prepare with either one or two of the ideas to share with the other group members next time. However, it is also possible to do this in class, either using phone or tablets or through a jig-saw reading task (if the teacher photocopies some ideas that they have selected for this purpose). Next time it is possible to share the ideas in pairs, small groups or even walking around. Students might also grade the ideas according to how crazy or viable they might seem.

Then students should sit down and be ready to share their own ideas, practise and then record each other. If the recorded material is shared on a file-sharing site, it is a good idea to go home and listen to them at home (as a flipped classroom activity). In this case they might come to class next time, having voted for their favourite 60 second idea. In a more traditional setting, the group members can also listen to the ideas in class and vote immediately.

**Module 7 – Writing a long science article and publishing it online**

*Notes for the teacher:*

Peer revision should be applied after each stage so that students act as an editorial board and take responsibility for their work, providing feedback for each other based on previously given criteria. The teacher should make students aware of the fact that this is a long-term activity, which usually lasts for at least five weeks, and help them plan their time and work process. There should be enough time available for revision and incorporating ideas based on the feedback that the students receive from each other. Collaboration is key since substantive decisions need to be taken in connection with the content, process and design aspects of the magazine. This is important because this complex task promotes the five 21st century educational skills of knowledge construction, real-world problem-solving, collaboration, ICT use and self-regulation.

There are some free online magazine maker programmes, such as:

<https://www.lucidpress.com/pages/examples/free-digital-magazine-software>  
<http://fliphtml5.com/free-flip-magazine-creator.php>  
<https://www.joomag.com/>

It is advisable to check the introductory video, which provides an explanation about the exact use of the magazine maker. The most important steps are to create the magazine, establish the topics (provide key words), upload the articles in pdf (which is why the unified look is relevant) and create the cover page (some of these programmes allow the users to select from a list of cover pages, which can then be modified). As the final step, the article is usually published and besides a possibility of printing offline copies, students can also share their work online (on facebook or twitter, for example).

## SOURCES

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## COPYRIGHT

The texts laying down the theoretical foundation were adjusted and taken from Takács Nóra's BA thesis, entitled "**Comparison of the features of science and academic writing**" (Tudományos és akadémiai írások összehasonlítása), handed in and defended in 2013. Since I was the consultant of this thesis and the thesis was written primarily because there is a scarcity in describing the features of science journalism, Nóra has allowed me to use parts of it for this project, for which I am very grateful to her.

I would also like to express my thanks and gratitude to the Editor of the Budapest Business Journal for allowing me to use one of their articles 'Christmas sells'.



## ONLINE COMMUNICATION



### DISCUSSION QUESTIONS



1. Which online communication tools do you know? How do you choose which ones to use?
2. Are there some blogs that you read regularly? What are some typical features of these blogs?
3. Are there any online communication tools you are not willing to use? Why?
4. Can you give an example of a company that uses different online media? What are some of the differences in the way they use them?

## INTRODUCTION

The internet has opened new possibilities of communication, and depending on the tools we use, there is a wide range of ways to communicate. Phone calls, written letters and conversations – which were the most general ways of interaction before the internet, have been supplemented by new forms of communication. When we are online, we send e-mails or instant messages, and get in contact with people on social networking sites using text, voice, and videos, depending on our needs. It is important to understand the similarities and differences, the advantages and disadvantages of the numerous online communication tools so that the most effective one can be chosen for a given communicative purpose.

As research shows, Information and Communication Technologies (ICT) play a key role in education and in people's everyday lives (European Commission, 2008) as well. With easy access to computers and mobile phones, communication modes are changing rapidly as well. Prensky's influential article on 'digital natives', as opposed to 'digital immigrants' (2001), has drawn our attention to the different ways young people, who were born with the internet, receive and manage information. Prensky's theory has been criticised heavily, for example, Hockly (2011) argues that the level of competence regarding



technology does not necessarily depend on age, but on a number of other different variables; nevertheless, the changes in society as a result of technological development are unquestionable.

The aim of the following unit is to raise awareness of the features of online communication by providing a theoretical foundation, and allow students to practise the micro skills necessary for understanding online communication issues. The tasks will be presented in a modular form, which might be used in the given order but they can also be mixed up. The modules are not built on each other and can be used in any order; furthermore, depending on the interest and experience of the students, any module can be left out. The students are expected to turn in a portfolio on the basis of the results of the modules. Alternatively, even within a class it is a possible option to let students choose 4-6 modules only and submit the results of their research or experiences as a portfolio based on those only. The modules are built up in a way that they advocate blended learning and flipped classrooms, where students engage with the material before the class and discuss their findings during the lesson with the guidance of the teacher.

*Here is a list of the modules included in the unit:*

**Module 1** – Features of online communication

**Module 2** – E-mails

**Module 3** – Chat and instant messages

**Module 4** – Blogs

**Module 5** – Twitter

**Module 6** – Social media – Facebook pages

## MODULE 1 – FEATURES OF ONLINE COMMUNICATION

**Task 1. Read the following description about online communication and fill in Table 3.1.**

The Internet provides services which enable users to engage in bi-directional communication. Some are independent of time (email, bulletin boards), limited to two interlocutors (email) or to an unlimited number of participants (mail lists, chat systems), while chat systems alone allow communication in real time.

Computer networks were first designed in the 1960's. While their primary purpose was at that time to facilitate the transfer of information protocols between



computers, nowadays they are predominantly used for human-to-human social interaction exceeding even the most optimistic expectations. In its more complex forms, synchronous (i.e., real-life) computer-mediated communication can involve people from all over the world communicating in sophisticated and highly conventional ways within electronic zones that can be said to constitute ‘virtual communities’.

Online communication takes different forms and as such involves the utilisation of a variety of technologies. But all have in common that they involve the production of writing or speech via computer in such a way that synchronous or asynchronous textual dialogues take place between spatially distant interlocutors. Communication of that kind provides fertile ground for analysis since it makes possible interesting forms of social and linguistic interaction, brings into play a unique set of temporal, spatial and social dimensions, reconfigures many of the parameters that determine important aspects of how communicative acts are structured, and provides a clear instance of how forms of writing made possible by the computer exhibit properties that converge with those typically associated with spoken discourse.

	Blogs	Chat	Twitter	Facebook	E-mail
Audience					
Synchronous/asynchronous					
Role					
Typical features					

**Table 3.1. Online communication characteristics**

Task 2. How can you measure the effectiveness of your online communication?

It is useful to get a company’s supporters or contacts involved. Instead of just asking them to read and follow your reports, you can invite them to comment

or share their thoughts with you online. As a result, your contacts or customers may feel more dedicated and be members of a community.

*In pairs, look at the list of the different possible measures of the effectiveness of communication, and group them according to the online communication platforms (some of these can occur on several platforms).*

1. website views
2. page views
3. e-mail opens
4. number of subscribers
5. number of followers
6. number of fans
7. number of comments
8. number of re-tweets
9. number of times a message is forwarded to someone else
10. online mentions
11. add your own: \_\_\_\_\_
12. add your own: \_\_\_\_\_

Blogs	Chat	Twitter	Facebook	Website	E-mail

## MODULE 2 – E-MAILS

E-mails, or electronic mails, are the most popular way to communicate online. Although recently there has been a tendency to use alternative ways to communicate depending on the purpose of the message, in most official settings e-mails are still in use. E-mail addresses can be created online for free – the most common one to use is Gmail. Although there are different types of software that one can use, there are some common operations used by all of these:

1. To:
2. From:
3. Subject:
4. Cc:
5. Bcc:
6. Attachments:

### Task 1.

**Match the descriptions above with the operations.**

- a. Send the same letter to several different people at the same time
- b. Enter the recipients' e-mail addresses here

- c. Describe the contents of your message briefly here – never leave it empty
- d. Add files, graphics, sound files here
- e. Send the same letter to several people at the same time but without them knowing who the other addressees are
- f. Your e-mail address is inserted automatically here

**Task 2. Read the following short extract on using e-mail in a professional environment from an employee of the Coca Cola company and fill in the gaps by using these words:**

brevity, business, caps, informality, full, privacy, professional, protocol, punctuation, recipient, sincerely, subject, unique, verbosity



Online Communication at Work: How to Handle Email, Texting and More  
By: Nora Zelevansky | Jul 5, 2013

Everyone thinks they know how to use email. But the more comfortable we become with it, the likelier we are to approach it too casually — and that can be dangerous. Who among us hasn't sent an email to the wrong \_\_\_\_\_ (1) — with embarrassing results?

To save face at the office, when in doubt, keep it \_\_\_\_\_ (2). "A general \_\_\_\_\_ (3) can creep into email communication. It's particularly seductive when you're using the same device for texting," notes Senning. "We advise treating each email like a little letter, writing in \_\_\_\_\_ (4) sentences. Be aware that if you're using company email, it belongs to the \_\_\_\_\_ (5). That can both protect you and raise some \_\_\_\_\_ (6) issues."

Other basic email tips from Senning:

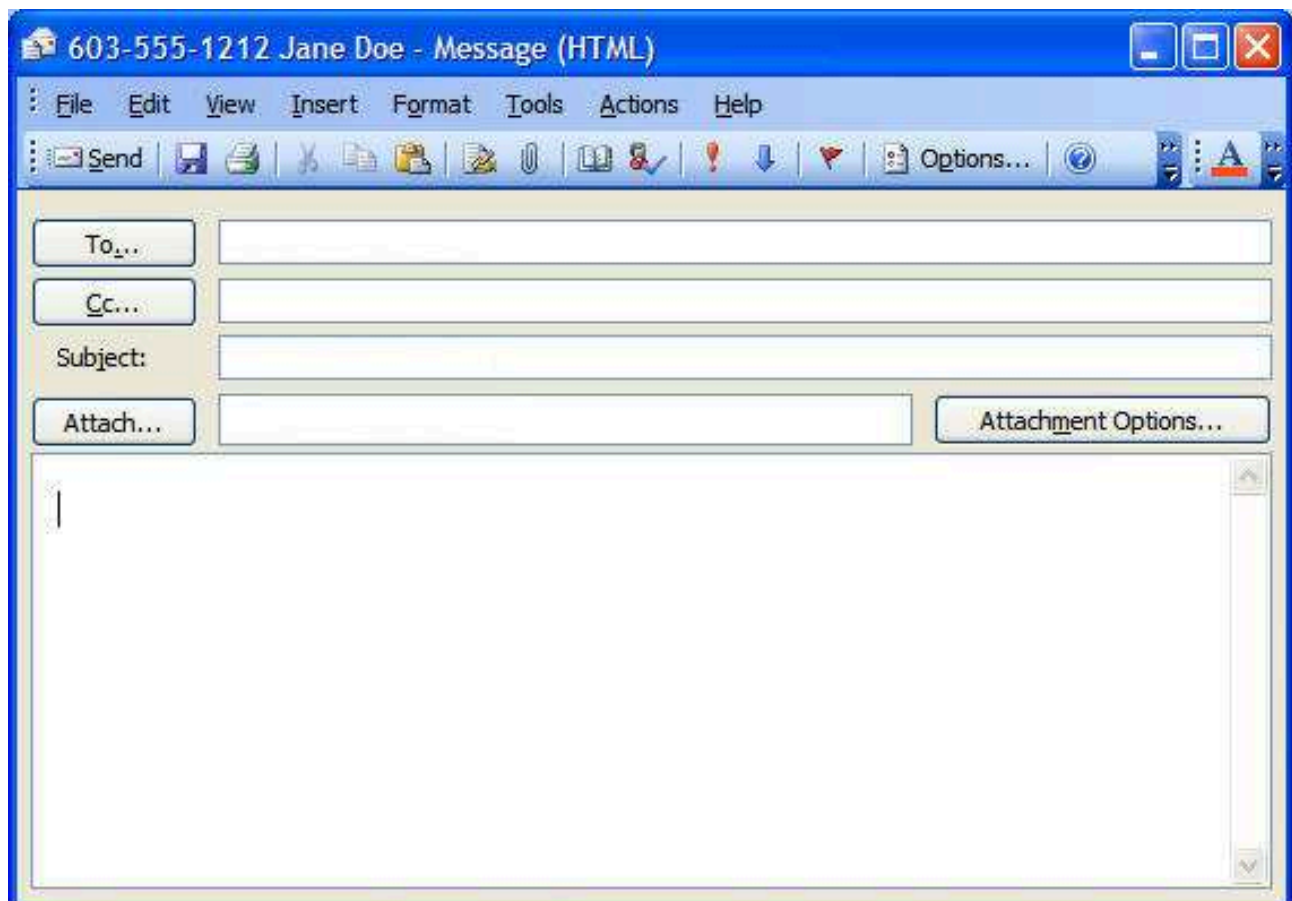
- While you should know this by now, here's a reminder: Don't use all \_\_\_\_\_ (7) unless you really mean to be shouting.
- Use proper \_\_\_\_\_ (8).
- Make sure the \_\_\_\_\_ (9) line is clear and spelled correctly so your email gets the attention and priority it deserves. ("Studies show that the average corporate employee receives 100 to 300 emails a day. The subject is an important way to get yours read," says Senning.)

In the early days of a correspondence, use the more formal "Hello" to set the tone for business. Sign off with: " \_\_\_\_\_ (10)" or "Best." It's okay if these niceties drop away as an exchange continues, but it's important to show proper respect from the start.

Make sure to state your business and ask directly for what you need, so the recipient of your missive isn't left wondering what he should do next.

"Each company has a \_\_\_\_\_ (11) set of needs and issues," says Roy Cohen, career coach and author of *The Wall Street Professional's Survival Guide*. "Make sure you're following \_\_\_\_\_ (12), so that your message doesn't look like the exception. The emphasis may be on \_\_\_\_\_ (13), for example, so \_\_\_\_\_ (14) may not reflect the [right] style."

Cohen also suggests paying attention to the "cc" option: "If you cc too many people, you may project nerves or political ambition and annoy people." You don't want to leave anyone out either. (<http://www.coca-colacompany.com/stories/online-communication-at-work-how-to-handle-email-texting-and-more/>)





**Task 3. At home, look at the last 50 e-mails you received and the last 25 you sent. Identify the strategies you use to communicate in e-mail – who are you exchanging e-mails with? Is the format the same? Look at the greetings and the subject lines – are they appropriate/ useful/informative? Why? Why not?**

Fill in the table with your notes. In class, share your findings in small groups. Name of the feature Is it present in the e-mails you analysed? How?

Name of the feature	Is it present in the e-mails you analysed? How?
Multiple recipients	
Subject line	
Attachment	
Greeting	
Punctuation	
Signature	
Quote from previous e-mail	

## MODULE 3 – CHAT AND INSTANT MESSAGES

Chats and instant messages are real-time, synchronous ways of online communication. The conversations here are typically less formal than in e-mails, and are characterised by special linguistic features, for example the use of abbreviations, the use of acronyms, and the extensive use of punctuation. This module looks at the language of chat and instant messages.

**Task 1. Look at this short paragraph from a student in the UK after the summer school holidays. It was published in a newspaper in the UK and caused a lot of discussion. Can you rewrite the paragraph in ‘everyday English’?**

My smmr hols wr CWOT. B4, we usd 2go2 NY 2C my bro, his GF & 3 :-0 kdsBt my Ps wr so (:-/ BC o 9/11 tht they dcdd 2 stay in SCO & spnd 2wks up N. Up N, WUCIWUG – 0. I wsvvbrd in MON. 0 bt baas & ^^^^, AAR8, my Ps wr J — they sd ICBW, & tht they wr ha-p 4 the pc&qt...IDTS! I wntd 2 go hm ASAP, 2C my M8s again. 2day, I cam bk 2 skool, I feel v O.-) BC I hvdn all my hnwrk. Now its BAU...

Can you identify some characteristic features of chat English?

Write some sentences in chat English to the others in the group and check the meaning of the sentences the others wrote.

**Task 2. Look at the statements about the negative effect of texting, that is, chat English, on the language. Mark if you agree with these or not, 1 meaning ‘completely disagree’, and 5 meaning ‘completely agree’. Compare your results to the others in class.**

	1	2	3	4	5
TEXTING IS DONE BY KIDS.					
KIDS FILL THEIR MESSAGES WITH ABBREVIATIONS.					
TEXTING ABBREVIATIONS HAVE BEEN INVENTED IN THE 21 <sup>ST</sup> CENTURY.					
KIDS DO NOT KNOW HOW TO SPELL.					
KIDS WILL USE ABBREVIATIONS IN THEIR ESSAYS AND WILL BE COMPLETELY ILLITERATE ADULTS.					

Now watch this video in which David Crystal, a linguist replies to the statements above.

[https://www.youtube.com/watch?v=h79V\\_qUp91M](https://www.youtube.com/watch?v=h79V_qUp91M)

What does he think? Do you agree?

## MODULE 4 – BLOGS

*Blogs are defined in Wikipedia as follows:*

“The term blog is a shortened form of weblog or web log. Authoring a blog, maintaining a blog or adding an article to an existing blog is called “blogging”. Individual articles on a blog are called “blog posts,” “posts” or “entries”. A person who posts these entries is called a “blogger”. (<http://en.wikipedia.org>)

**Task 1. Look at the characteristics of blogs below. Match the characteristics with the descriptions.**

Internal and External Links	You don't need technical expertise to write a blog. You add pages or articles through a Windows type of interface so there is no need for a web designer to update it for you; you can do it all yourself and in double quick time.
Multiple Authors	Your readers can respond to your posts so that you can start to see who is interested in the same areas as you or as a business you can open a conversation with potential clients, suppliers or partners. The perfect opener to developing a relationship and a network!
Readers can leave comments	Categories and archives are integral parts of a blog and each post will automatically be placed correctly according to the selection you make. This gives great organisation and structure to a blog which is perfect for visitors and Search Engines alike and allows you to concentrate on the content.
No technical knowledge required	With regular posts, categorised content and search engine friendly links and addresses, business blogs become ideal places for Search Engines to find the type of content they love, and you can rank very highly!
Automatically organised	Using RSS and pinging, blogs allow you to widely distribute your latest news and information, both instantly and automatically to Search Engines, directories and your readers (and potential customers!)
Permalinks	Not only can one person add content but you can allow access to any number of people so that you have several authors contributing to a topic or a series of topics. It also opens up the possibilities for blogs as tools ideally suited to internal communications within a company.



The length should be between 10 to 12 minutes (for the two people together). Make sure there is an introduction and conclusion, topics are linked and use visuals (e.g., pictures, key words and graphs or bars, not necessarily in a PPT format) to illustrate the essential points. You will be assessed by your peers as well as your teacher.

### Assessment criteria for peer and teacher evaluation

	Detailed description	Notes
<b>Content</b>	the blog is well chosen, the topic is focused, and the content is relevant, detailed and comprehensible	
<b>Organization</b>	there is an introduction, the blog is introduced in detail and there is a conclusion; work is divided evenly between the two presenters	
<b>Layout</b>	slides or visuals are easy to follow for the viewer, size, font etc.; data are handled well (e.g., bars and graphs)	
<b>Language: grammar, style &amp; vocabulary</b>	there is a range of grammatical and lexical structures, clear and interesting language use to sustain a layperson's attention (e.g., set phrases) and suitable style is used	
<b>Sources</b>	reliable sources are used and links are provided	



## MODULE 5 – TWITTER

Twitter is a 140-character microblog, where users can post short messages about events around them. Users can follow others of their interest and learn about issues and news instantly. Twitter's use in education has been underrated, and many students still resist using it for personal or professional reasons. The aim of this module is to show some examples of how Twitter can be used to follow the latest trends in the media.

**Task 1. Look at the most important words of Twitter and find out their meaning on this website:** <https://support.twitter.com/articles/166337>

@:  
 follower:  
 geolocation:  
 DM:  
 Hashtag:  
 Retweet:  
 Spam:  
 Timeline:  
 Pinned tweets:  
 Mention:

**Task 2. True or false? Look at this list of facts on Twitter and try to guess whether they are true or not. Compare your results with the class and explain why you think you are right.**

True / False

Twitter is more addictive than cigarettes or alcohol.  
 In 2014, there were about 350 000 tweets every minute.  
 A day's worth of Twitter posts would fill a 10-million-page book.  
 Every tweet Americans send is archived by the Library of Congress.  
 Justin Bieber has more followers than Spain has people.  
 Twitter's bird is called Larry.  
 90% of the world's internet users do NOT use Twitter.

Check your answers on this page: <http://www.factslices.com/s-Twitter#>  
 Did you find any more surprising facts on the above website?

**Task 3. Assess the impact of ICT on society with Twitter. Set up a Twitter account and report a real-time ICT event on Twitter once a day for a whole week. Use your course code as a hashtag so that you can follow your classmates' tweets as well.**





## MODULE 6 – SOCIAL MEDIA – FACEBOOK PAGES

While news on Twitter comes to the users by using hashtags, Facebook is used mostly to receive news from friends and family. In this module, we try to discover how companies can make use of Facebook pages for their professional development.



**Task 1. How to create a page for a business? Look at the steps of creating a page for a business. Put them in the correct order. You can check your solution by watching this video tutorial <https://www.facebook.com/business/learn/set-up-facebook-page>:**

- Click Create page.
- Add a description, your logo, and a website address to the description.
- Enter some basic information about your business.
- Click the arrow in the top right hand corner.
- Click Save info.
- Choose a business category for your page.

Task 2. Check out these excellent Facebook pages and collect their special features.

1. **L.L.Bean** - <http://www.facebook.com/lbean>
2. **Threadless** - <http://www.facebook.com/threadless>
3. **Zappos** - <http://www.facebook.com/zappos>
4. **Tough Mudder** - <https://www.facebook.com/toughmudder>
5. **St Jude's Children Research Hospital** - <https://www.facebook.com/stjude>
6. **Starbucks** - <http://www.facebook.com/Starbucks>
7. **Burt's Bees** - <http://www.facebook.com/burtsbees>
8. **Gold's Gym** - <https://www.facebook.com/goldsgym>

# TEACHER'S NOTES AND KEY

## Module 1 – Features of online communication

*Key to Task 1. The features listed here serve as examples the students might come up with, and they can be further supplemented by other features.*

	Blogs	Chat	Twitter	Facebook	E-mail
Augience	anyone	private	followers	anyone	private
Synchronos/ asynchronous	Asynchronous	Asynchronous	Asynchronous	Asynchronous	Asynchronous
Role	Personal opinion	Exchange information, entertainment	Sharing and searching for information	Sharing personal and professional informations	Sharing information
Typical features	Forum Sharing and Commenting	Fast, lack of grammatical correctness	140 characters, hashtags	Images, videos, conversations	Structured, more official

*Key to Task 2. Students can again add two or more ways of measuring the effectiveness of online communication. The activity serves as a discussion starter and awareness raising activity for the topic.*

Blogs	Chat	Twitter	Facebook	Website	E-mail
4, 7, 10	4	5, 8, 9	2, 6, 7, 9	1, 4, 7	3, 4, 9

## Module 2 – E-mails

*Notes for the teacher:*

Although most students are required to use e-mail, they have a surprisingly low level of knowledge of how to use it well. Depending on the group, it is worth discussing the different e-mail providers and the differences between them. Also, students could find it difficult to send more formal e-mails, as they generally use other forms of online communication to get in contact with their peers. When it comes, however, to e-mailing their professors or other official people, they need very different strategies.

*You can use this guide to talk to the students about e-mailing their professors:*

[http://sites.laverne.edu/academic-success-center/files/2011/04/EMAIL\\_ETIQUETTE.pdf](http://sites.laverne.edu/academic-success-center/files/2011/04/EMAIL_ETIQUETTE.pdf)

### Key to Task 1.

1. To: Enter the recipients' e-mail addresses here
2. From: Your e-mail address is inserted automatically here
3. Subject: Describe the contents of your message briefly here – never leave it empty
4. Cc: Send the same letter to several different people at the same time
5. Bcc: Send the same letter to several people at the same time but without them knowing who the other addressees are
6. Attachments: Add files, graphics, sound files here

### Key to Task 2.

Online Communication at Work: How to Handle Email, Texting and More

By: Nora Zelevansky | Jul 5, 2013

Everyone thinks they know how to use email. But the more comfortable we become with it, the likelier we are to approach it too casually — and that can be dangerous. Who among us hasn't sent an email to the wrong recipient — with embarrassing results?

To save face at the office, when in doubt, keep it **professional**. “A general **informality** can creep into email communication. It's particularly seductive when you're using the same device for texting,” notes Senning. “We advise treating each email like a little letter, writing in **full** sentences. Be aware that if you're using company email, it belongs to the **business**. That can both protect you and raise some **privacy** issues.”

Other basic email tips from Senning:

While you should know this by now, here's a reminder: Don't use all **caps** unless you really mean to be shouting.

Use proper **punctuation**.

Make sure the **subject** line is clear and spelled correctly so your email gets the attention and priority it deserves. (“Studies show that the average corporate employee receives 100 to 300 emails a day. The subject is an important way to get yours read,” says Senning.)

In the early days of a correspondence, use the more formal “Hello” to set the tone for business. Sign off with: “**Sincerely**” or “Best.” It's okay if these niceties drop away as an exchange continues, but it's important to show proper respect from the start.

Make sure to state your business and ask directly for what you need, so the recipient of your missive isn't left wondering what he should do next.

“Each company has a **unique** set of needs and issues,” says Roy Cohen, career coach and author of *The Wall Street Professional's Survival Guide*. “Make sure you're following **protocol**, so that your message doesn't look like the exception. The emphasis may be on **brevity**, for example, so **verbosity** may not reflect the [right] style.”

Cohen also suggests paying attention to the “cc” option: “If you cc too many people, you may project nerves or political ambition and annoy people.” You don't want to leave anyone out either. (<http://www.coca-colacompany.com/stories/online-communication-at-work-how-to-handle-email-texting-and-more/>)

*Task 3: Notes to the teacher.*

Students might find it surprising that they receive a large number of e-mail messages from official sources and advertisers. They might also receive e-mails from friends and families, but very often the styles of these are more similar to that of online chat. Looking at their own e-mails might teach them more about good and bad subject lines, the official style of e-mails and about their audience. It is advisable to ask students to discuss their results in small groups where more differences and similarities might be identified. Make sure you appreciate their own styles and try to be less prescriptive about e-mails, but offer guidance if needed.

**Module 3 – Chat***Task 1. Note to the teacher.*

The paragraph shown appeared in a British newspaper in 2003, and caused a huge debate about the negative effect of texting on the English language. Eventually the message turned out to be a hoax (a made-up message by a journalist), but the belief that language should be protected is still alive. David Crystal is a strong advocate of texting and its creative nature, and argues that we should not worry about the language. This issue can be used as a motion for debate in class as well.

*Key to Task 1.*

“My summer holidays were a complete waste of time. Before, we used to go to New York to see my brother, his girlfriend and their three screaming kids. But my parents were so upset because of 09/11 that they decided to stay in Scotland and spend two weeks up north. Up north, what you see is what you get – nothing. I was very, very, very bored in the middle of nowhere. Nothing but sheep and mountains. At any rate, my parents were happy – they said it could be worse, and that they were happy for the peace and quiet. Idiots! I wanted to go home as soon as possible to see my mates again. Today I came back to school. I feel very saintly because I have done all my homework. Now it’s business as usual...”

Some other common abbreviations that you can introduce to students are:

BRB – be right back  
ASAP – as soon as possible  
CUL8R – see you later  
BTW – by the way  
IMHO – in my humble opinion  
TTYL – talk to you later  
XOXO – hugs and kisses  
OMG – oh my god  
LOL – laughing out loud

*Task 2.*

All the statements in the chart are refuted by David Crystal in the video. Group discussion of the opinions might lead to a meaningful, professional debate on language use.

## Module 4 – Blogs

### Key to Task 1.

No technical knowledge required	You don't need technical expertise to write a blog. You add pages or articles through a Windows type of interface so there is no need for a web designer to update it for you; you can do it all yourself and in double quick time.
Readers can leave comments	Your readers can respond to your posts so that you can start to see who is interested in the same areas as you or as a business you can open a conversation with potential clients, suppliers or partners. The perfect opener to developing a relationship and a network!
Automatically organised	Categories and archives are integral parts of a blog and each post will automatically be placed correctly according to the selection you make. This gives great organisation and structure to a blog which is perfect for visitors and Search Engines alike and allows you to concentrate on the content.
Search Engine magnets	With regular posts, categorised content and search engine friendly links and addresses, business blogs become ideal places for Search Engines to find the type of content they love and you can rank very highly!
Instant distribution of information	Using RSS and pinging, blogs allow you to widely distribute your latest news and information, both instantly and automatically to Search Engines, directories and your readers (and potential customers!)
Multiple Authors	Not only can one person add content but you can allow access to any number of people so that you have several authors contributing to a topic or a series of topics. It also opens up the possibilities for blogs as tools ideally suited to internal communications within a company.
Internal and External Links	Blogs thrive by links and referring to other articles so that conversations and ideas can be taken up and developed. At its best, this allows a viral effect in terms of promotion and helps develop both relationships and networks.
Permalinks	Every post and every category has its own individual address, forever! This means that you can refer to them in articles, emails, newsletters etc. safe in the knowledge that they will always be found. Another great feature for the Search Engines.

## Module 5 – Twitter

### Key to Task 1.

@:	other Twitter users use your @username to mention you in Tweets
follower:	another Twitter user who has followed you to receive your tweets
geolocation:	adding a location to your tweet
DM:	Direct Messages are private messages sent from one Twitter user to another
Hashtag:	any word or phrase immediately preceded by the # symbol. When you click on a hashtag, you'll see other Tweets containing the same keyword or topic
Retweet:	sharing another user's Tweet to all of your followers
Spam:	a variety of prohibited behaviours that violate the Twitter rules
Timeline:	a real-time stream of tweets
Pinned tweets:	You can pin a tweet to the top of your profile page to keep something important to you above the flow of time-ordered tweets.
Mention:	Mentioning other users in your tweet by including the @ sign

### Key to Task 2.

#### True / False

Twitter is more addictive than cigarettes or alcohol.	True
In 2014, there were about 350 000 tweets every minute.	True
A day's worth of Twitter posts would fill a 10-million-page book.	True
Every tweet Americans send is archived by the Library of Congress.	True
Justin Bieber has more followers than Spain has people.	True
Twitter's bird is called Larry.	True
90% of the world's internet users do NOT use Twitter.	True

### Task 3.

#### Notes for the teacher:

Introduce the topic of the impact of ICT by showing a couple of pictures of recent inventions or ICT-related news from the previous days. Ask the learners to download the Twitter app to their mobile phones and open an account if they don't have one. Ask the students to search for media topics they are interested in: actors or films, media companies, celebrities, and so on, and see if they can find any new information. Give them Task 3 as homework for next class.

In the next class, ask students some of these questions:

- What did they learn about the latest ICT trends?
- How often did they check their Twitter accounts?
- How often did they tweet or retweet during the week?
- Do they think they can use Twitter as a search engine? Why? Why not?



## Module 6 – Social networks – Facebook pages

### Key to Task 1.

1. Click the arrow in the top right hand corner.
2. Click Create page.
3. Choose a business category for your page.
4. Enter some basic information about your business.
5. Add a description, your logo, and a website address to the description.
6. Click Save info.

### Key to Task 2.

1. **L.L.Bean** - <http://www.facebook.com/llbean>  
Focuses on the customers (photos, videos, tips, hashtags)
2. **Threadless** - <http://www.facebook.com/threadless>  
Adds great images
3. **Zappos** - <http://www.facebook.com/zappos>  
Call to action button used well
4. **Tough Mudder** - <https://www.facebook.com/toughmudder>  
uses the Events page very well and adds crazy pictures and videos
5. **St Jude's Children Research Hospital** - <https://www.facebook.com/stjude>  
engages their volunteers, uses calls to action and donations well
6. **Starbucks** - <http://www.facebook.com/Starbucks>  
connects to local Facebook page, adds contests and job openings
7. **Burt's Bees** - <http://www.facebook.com/burtsbees>  
uses a Polls tab to engage visitors
8. **Gold's Gym** - <https://www.facebook.com/goldsgym>  
posts lots of content and personal success stories to engage users

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**T-U  
T-4****WRITING ABOUT FILM****DISCUSSION QUESTIONS**

- How often do you watch a film?
- What sort of films do you like to watch?
- How do you decide which film to watch?
- Do you like to talk about films with your friends?
- What aspects of a film make it good or bad for you?
- Think of the last film you saw – if you had 90 seconds to evaluate the film for someone else, what would you say?

**INTRODUCTION**

In Europe we are all brought up in a world of visual media, and in particular, we have spent many hundreds of hours watching motion picture films by the time we are adults. In effect we learn the language of film by acquiring it unconsciously, simply by watching a lot of films, just as we acquire our mother tongue by being exposed to a lot of language. However, what this means is that we may not be able to analyse very explicitly or in a very sophisticated way why it is that we like or dislike a particular film. This can be compared with the difficulty we sometimes experience in understanding and explaining the explicit grammar rules of our own language, because we never consciously learned them.



The aim of this unit is first of all to give students the critical tools with which to analyse and evaluate the films they watch in a more effective way, and secondly to enable them to produce a well-organised and clearly argued evaluation of a film in writing, otherwise known as a serious film review. It is not meant to give a comprehensive account of film theory or terminology, but rather to show some techniques that can be used and adapted by teachers when using film with their students, particularly if they want them to do some critical writing.

The unit consists of three broad phases. The first phase consists of learning a little about national film cultures and learning how a general review on an arts topic is structured. In the second phase, students are introduced to some basic technical and aesthetic aspects of film production and story construction, as well as theories such as genre analysis and auteurism. They are also required to start watching films more actively by introducing them to the idea of taking screening notes. It is at this stage that they should start thinking about possible topics for a film review and a short presentation (if the latter is included in the course). In the final phase the students produce their own film review and improve it using peer evaluation and then proofread it before publishing it on the class blog. If they are doing a presentation, they also research, prepare and deliver that and give feedback to the other students about their presentation.

There are six modules in the unit, beginning with a consideration of national film cultures and moving on to the technical aspects of film making and the structure of film plots and storylines, through to how to watch a film in a critically aware way and some different types of writing about film.

Here is a list of the modules in the chapter:

**Module 1** – National Film Cultures

**Module 2** – The Structure of Reviews

**Module 3** – Learning How to Watch a Film

**Module 4** – Narrative Structure and Genre

**Module 5** – Writing the Review

**Module 6** – Giving a Presentation

The materials in this unit are designed to be used in a blended way, with activities in class based on research and tasks which have been completed outside or between classes, mostly using online resources but possibly also involving library research and ‘real-life’ experience. All four core language skills are practiced intensively in the different tasks of the unit, not just writing. The detailed teacher’s notes and key are found at the end of the unit.

## MODULE 1 – NATIONAL FILM CULTURES

In order to write well about film, it is important to have some perspective, some knowledge about film culture. Looking at national film cultures is a good way to introduce a film course. First of all, let's look at Hungary's film culture.

### Task 1.

Look at the quiz handout and working in pairs or small groups fill in the names of the directors and the film titles in the correct places. After 15-20 minutes, get back together with the rest of the class and see if you can get all the correct answers.

### Hungarian Film History – A Short Overview

FLIEGAUF BENEDEK SZABÓ ISTVÁN TARR BÉLA PÁLFI GYÖRGY KERTÉSZ MIHÁLY  
ANTAL NIMRÓD ENYEDI ILDIKÓ MUNDRUCZÓ KORNÉL LÁZÁR LAJOS  
TÍMÁR PÉTER SZÉKELY ISTVÁN JANCÓS MIKLÓS von RADVÁNYI GÉZA  
FÁBRI ZOLTÁN MAKK KÁROLY MÉSZÁROS MÁRTA ZITKOVSKY BÉLA  
NEMES JELES LÁSZLÓ HAJDU SZABOLCS FEKETE IBOLYA

Az utolsó bohém Fehér isten A kék bálvány Csak a szél Bizalom  
Taxidermia Hyppolit, a lakáj Kontroll Bolse vita Saul fia A táncz Csinibaba  
Körhinta Napló gyermekeimnek Szerelem Szegénylegények Fehér tenyér  
Az én XX. századom Valahol Európában A torinói ló

	Name of the director	Film Title	Year
1			30 April 1901
2			1912
3			25 Sept. 1931
4			1931
5			1947
6			1956
7			1965
8			1971
9			1980
10			1984
11			1988
12			1996
13			1997
14			2003
15			2006
16			2006
17			2011
18			2012
19			2014
20			2015

### Task 2.

Now look at 1 and 3. Why do you think the exact date of the screening of these films is given? Why are these two films particularly important in Hungarian film history? What do you know about any of the other films on the list? Share it with the whole class. Why is Kertész Mihály such a famous director outside Hungary and what is his most famous film?

### Task 3.

For homework you should research another national film culture on the internet and find the most important dates, directors and films for that film culture.

Learning about film culture is important to get a feel for the general history of the development of film. It is not necessary to know everything, but it is a good way to get some experience of doing research on the web. Wikipedia can be a good place to start with entries such as Cinema of the United Kingdom [https://en.wikipedia.org/wiki/Cinema\\_of\\_the\\_United\\_Kingdom](https://en.wikipedia.org/wiki/Cinema_of_the_United_Kingdom), and for British cinema, another very informative site is the web site of the British Film Institute <http://www.bfi.org.uk/>. For US cinema, these sites are worth a look: the American Film Institute <http://www.afi.com/> and the Academy of Motion Picture Arts and Sciences <http://www.oscars.org/>.

## MODULE 2 – THE STRUCTURE OF REVIEWS

As a first step to learning how to write a film review, it's a good idea to become familiar with the way reviews in general are structured. Most serious reviews, whether it be a restaurant review or a review of a new pop album, tend to be a mixture of background information and evaluation supported by a number of arguments about the object of the review.



### Task 1.

Find an example of three different kinds of critical review in either a high quality newspaper or magazine or their equivalent online versions. You should read them and analyse their structure (e.g., how do they start, what are the main ideas, how are they concluded, how does the writer give her or his evaluation?).

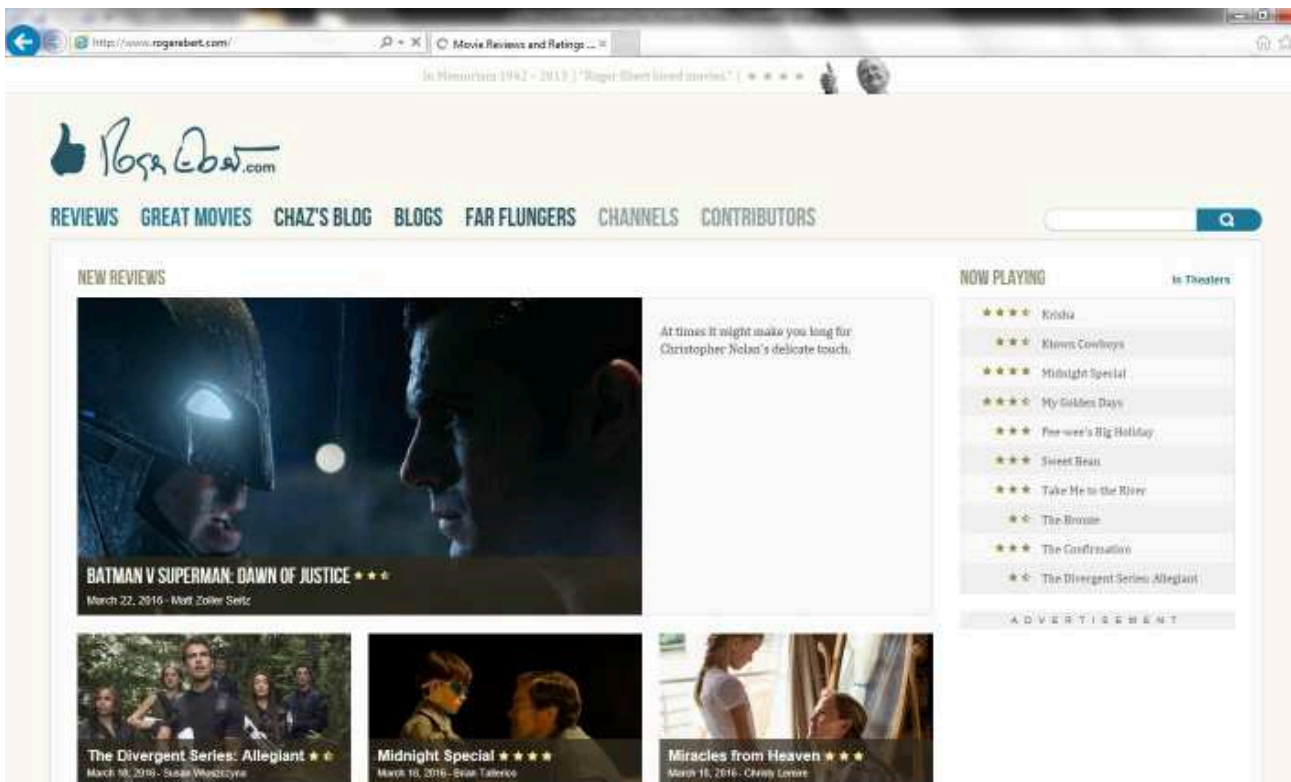
Possible articles that you could use are critical reviews of exhibitions in museums or art galleries, theatre reviews, book reviews, reviews of live music



concerts, reviews of new pop songs or albums, restaurant reviews, and of course, film reviews. You will likely find both differences and similarities between the reviews you choose. Broadly speaking, all reviews will present some arguments to support their opinion of the subject and back up those arguments with some sort of evidence in the shape of examples, facts and reasons. However, the language they use and the tone of voice may well be different. Certainly the technical terminology, the professional jargon, will differ. You can make a note of words and expressions which seem to be technical terms in each review.

### Task 2.

Following your discussion of review structure, you can now colour code a particular film review to show how it is structured. You should choose a review from a high quality publication, such as a serious national newspaper or the website of a professional film critic, such as the late Roger Ebert's site (<http://www.rogerebert.com/>). After reading it, you should colour the whole review according to the following functions of each paragraph or sentence: background information, plot synopsis, short arguments about the film, evaluative statements. Either print out the review and colour it by hand using highlighters, or use the "text highlight colour" tool on your computer if you can copy and paste the review into a word document. Agree with your teacher which colour to use for which function so that all the different reviews can be compared in class. Make sure you use colours which are easy to distinguish.



The screenshot shows the Roger Ebert website interface. At the top, there is a navigation menu with links for REVIEWS, GREAT MOVIES, CHAZ'S BLOG, BLOGS, FAR FLUNGERS, CHANNELS, and CONTRIBUTORS. Below the navigation, there are two main sections: "NEW REVIEWS" and "NOW PLAYING".

**NEW REVIEWS:**

- BATMAN V SUPERMAN: DAWN OF JUSTICE** ★★★ (March 22, 2016 - Matt Zoller Seitz)
  - Image: Batman and Superman in a close-up shot.
  - Text: "At times it might make you long for Christopher Nolan's delicate touch."
- The Divergent Series: Allegiant** ★★ (March 18, 2016 - Susan Wloszcyne)
- Midnight Special** ★★★ (March 18, 2016 - Brian Tallerico)
- Miracles from Heaven** ★★★ (March 16, 2016 - Cheryl Linnar)

**NOW PLAYING:** (In Theaters)

- ★★★★ Krishna
- ★★★ Kluge's Cowboys
- ★★★★ Midnight Special
- ★★★★ My Golden Days
- ★★★ Pee-wee's Big Holiday
- ★★★ Sweet Bean
- ★★★ Take Me to the River
- ★★ The Bronze
- ★★★ The Confession
- ★★ The Divergent Series: Allegiant

Below the "NOW PLAYING" list is an "ADVERTISEMENT" section.

### Task 3.

As an optional extra task, following the colour-coding task of a serious review, you could find three different professional reviews of the same film and colour code them using the same colours. You can choose any film you like but you



should only look at reviews from newspapers or film magazines. In class, you can present what you found out about the three reviews of the same film and discuss the reason for any differences you found. For instance, it might be expected that short articles in the popular press consist mostly of subjective evaluation and plot synopsis, while longer articles from more highbrow publications are more likely to contain more background information and more developed argumentation about the film.

#### **Task 4.**

Another optional task which can be used to focus your attention on the structure and style of a serious film review would be to write a short “review of a review”. This task also provides some initial practice in critical writing. To do this task, you need to find a serious film review and write a critical analysis of it – in effect a short critical essay. The guidelines below can be used to help you write your analysis. Make sure that you include all the context points in your introductory paragraph, and you can give an overall evaluation of the review in your concluding paragraph. The body paragraphs of your analysis should discuss the main points of the review, how it is organised and the language it is written in.

### **REVIEWING A REVIEW**

Read the review carefully at least twice and then consider the following points in your analysis. You should talk about the context in your introductory paragraph.

#### **CONTEXT**

What is the subject of the review?

Who wrote the review and what is their professional status?

When and where was the review written?

Who was the intended audience?

#### **KEY QUESTIONS TO BE ANSWERED**

1. What is the author’s main idea or thesis?
2. What are the main topics included in the review?
3. What are the key arguments or reasons presented in the review? List them.
4. What specific evidence, examples or illustrations has the author used to support or prove his arguments?
5. Are any of the arguments unsupported or irrelevant to the main idea?

#### **VOCABULARY & STYLE**

Is the article written in a formal or informal style?

Is the language used appropriate to a reasoned analysis?

Are there any special features of the style or language?

How is the reader addressed?

What is the writer’s tone of voice?

#### **ORGANISATION**

Is the review clearly organised into paragraphs?

Do the paragraphs logically present the main ideas?

Is the overall organisation of the review clear? (Briefly say how the review is organised or if it is not clearly organised, explain what the problem is.)

## EVALUATION

*Taking into account all of the above points:*

Is the review well developed?

Is it well supported?

Does it contain anything which is irrelevant or illogical?

Is the tone of the article appropriate for a reasoned analysis?

What is your overall opinion of this piece of writing and why?

Now write an analysis of the review in 450-500 words.

## MODULE 3 – LEARNING HOW TO WATCH A FILM

In order to be able to write well about film, you need to learn how to watch a film with a critical eye. Timothy Corrigan's book "A Short Guide to Writing about Film" (2012) contains a lot of useful ideas for how to start thinking about and watching films actively. Following Corrigan's approach, writing a screening report is a good way of starting to think analytically about what you are watching. Corrigan describes a screening report as follows:

a short piece of writing that acts as a preparation for class discussions and examinations. Primarily a descriptive assignment that organizes notes on a film, the report should contain about three or four paragraphs (about one to two pages) focused on two to four points related to the topics of the course or to specific questions provided by the instructor. Unlike a review ... a screening report avoids strong opinions or a particular argument. Instead, it aims to be as objective and concrete as possible, including audio and visual detail wherever possible. (Corrigan, 2012, p. 8)



But before writing even a screening report, it's a good idea to begin by thinking about the many different layers involved in making a film. This can be done by looking at the technical choices and technological features involved in the production of any particular film as well as the more obvious elements such as the acting, the sets, the script and the storyline.

### Task 1.

As an awareness raising activity, look at a short sequence from an early silent movie and then discuss with your class how the technology limited the way the film was shot. Apart from the obvious lack of sound and the consequent need to use title cards to show the audience what the characters were saying or to give important information, the most interesting points to focus on are the movement of the camera, the editing of the shots, and the style of the acting.

A lot of the modern “language” of cinema was formed early on in film history by the technical limitations placed on film makers at the beginning of the twentieth century and the solutions that they found for dealing with these limitations. Features such as the use of an establishing shot at the beginning of a film or a new sequence have become part of standard film grammar. Other features, such as the use of close ups and the cutting between shots have continued to develop over the decades as improving technology allowed film makers to experiment and become more sophisticated.



It is an interesting activity to watch a scene from an early film and to ask yourself what is familiar and what is unfamiliar to a modern viewer – what parts of film language have not changed significantly and what now seems strange and archaic. The exaggerated acting style is one very obvious difference, and the reason for it is obvious as well. Other differences are not always so obvious and nor are the reasons. The relative immobility of the large and not always very reliable cameras was one of the greatest limitations placed on the film maker.

There are a number of freely available and copyright free early films which can be used for this activity. My own personal favourites are the very early short films by the Lumi re brothers (<https://www.youtube.com/watch?v=4nj0vEO4Q6s>) and *A Trip to the Moon* (1902) by George M li s ([https://www.youtube.com/watch?v=\\_FrdVdKlxUk](https://www.youtube.com/watch?v=_FrdVdKlxUk)). These films involve a static camera with the action just going on in front of it. M li s does use some interesting special effects but his films while delightful are very simple and do not involve any real characterisation.

The screenshot shows a YouTube video player interface. The browser address bar contains the URL <https://www.youtube.com/watch?v=4nj0vEO4Q6s>. The video player displays a black screen with white and light blue text that reads: "the LUMIÈRE BROTHERS' FIRST FILMS". Below the video player, the video title is shown as "The Lumiere Brothers' - First films (1895)".

The screenshot shows a YouTube video player interface. The browser address bar contains the URL [https://www.youtube.com/watch?v=\\_FrdVdKkxUk](https://www.youtube.com/watch?v=_FrdVdKkxUk). The video player displays a black screen with white text that reads: "EC VOYAGE DANS LA LUNE - A Trip to the Moon - 1902 Star Film 399 - 411". Below the video player, the video title is shown as "A Trip to the Moon (HQ 720p Full) - Viaje a la Luna - Le Voyage dans la lune - Georges Méliès 1902".



A much more sophisticated film and one of the early classics of the cinema is *Nosferatu* (1922) by F. W. Murnau (<https://www.youtube.com/watch?v=rcyzubFvBsA>). This is the first filmed version of Bram Stoker's famous novel *Dracula*, and in my experience students usually find it very interesting. I usually watch just the opening scene of the film, which lasts just over three and a half minutes. Already many features of modern motion picture films are immediately recognisable, while other elements look very strange (the iris in iris out cut between shots was a feature of early cameras and is no longer used). See what you think of it.



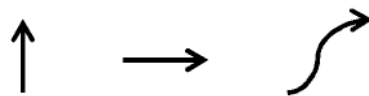
## Task 2.

This task asks you to start actively watching a film and taking notes on specific points. Begin watching a film in class and try to answer the questions or points your teacher gives you by writing brief notes on what you see. To start off, break the film into individual scenes or short sequences and concentrate on different points to look for in each sequence. A sequence is “an interwoven and unified group of shots or scenes” (Corrigan, 2012, p. 65) that forms a unit of meaning in the film. A scene is just a series of individual shots cut together, usually in the same time and place.

While watching a film, there is a natural opportunity to learn some technical terms by looking at actual examples of different techniques. Here is a list of such terms and abbreviations to use while taking notes taken from Corrigan (2012, p. 28).

## List of technical terms

- cu close-up (showing only the character's head, for example)
- xcu extreme close-up (perhaps showing a detail of that head, such as the eyes)
- ms medium shot (somewhere between a close-up and a full shot, showing most but not all of a figure)
- fs /ls full or long shot (revealing the character's entire body in the frame)
- 3/4s three-quarter shot (showing only about three-quarters of the characters' bodies)
- pov point of view shot (shot taken from one character's point of view)
- ps pan shot (the point of view pivots from left to right or vice versa but without changing its vertical axis)
- s/rs shot/reverse shot pattern (this point of view shows, for example, a person looking at someone and then shows the individual being looked at)
- ct cut (when the film changes from one image to another)
- lt long take (the film does not cut to another image for an unusually long time)
- crs crane shot (the point of view films an outdoor scene from high above)
- trs tracking shot (the entire point of view moves, on tracks or on a dolly<sup>1</sup>, following, for instance, a walking figure). You can indicate the direction that the camera tracks by using arrows:



- la low angle (the point of view is low, tilted upward)
- ha high angle (the point of view is above, tilted downward); the exact angle can be made clearer by using arrows)

(based on Corrigan, 2012, p. 28)

It is also a good idea to keep your eyes open while you are walking around the city – Budapest is a very popular place for shooting films and television shows, and you can learn a lot from watching a shoot in progress. The pictures below were taken by me in the streets near to ELTE.

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<sup>1</sup> A camera dolly is a kind of shooting platform which can be placed on any surface but which is typically used for tracking shots when placed on rails in order to produce a smooth movement on a horizontal axis. Such a shot can also be called a dolly shot. You can see a camera dolly in the second picture below.





A crane being used during the filming of the television series *Dracula* in Budapest 2013 (copyright Frank Prescott).



Getting ready to take a tracking shot during the filming of the television series *Dracula* in Budapest 2013 (copyright Frank Prescott).

### Task 3.

Once you have been watching a film and taking notes on techniques and other elements, you are ready to write a screening report. You should write your report on one scene or one short sequence of a film of your choice. You could also use a scene from a television series that you are watching. If possible you should watch the scene or sequence several times. In your report you should focus on just one or two features which are particularly noticeable in that scene.

## MODULE 4 – NARRATIVE STRUCTURE AND GENRE



While watching a full length film in the class, it is a good idea to do some work on the narrative structure of the film and consider to what extent it is a genre film. When considering narrative structure there are many interesting approaches. The following tasks are based on the ideas of three different narrative theorists and the handout below can be used to do the tasks. The handout is based on and adapted from the section on Structure in Downes and Miller's book on media studies (1998, pp. 49-50).

### NARRATIVE STRUCTURE

A narrative consists of a series of events related to one another in terms of cause and effect. Narrative development is dependent on the way in which the cause-effect logic is worked out in relation to the film's characters, who motivate that cause-effect logic. But narrative consists of more than a series of events linked together in a causal chain motivated by characters. There have been several attempts to define underlying narrative structure.

**Tzvetan Todorov** (a Bulgarian-French historian, philosopher, literary critic, and sociologist) – was interested in how narratives are structured in terms of action. He looked at how stories develop and what motivates this development.



BEGINNING	state of balance or equilibrium
MIDDLE	equilibrium is disrupted by an event characters recognise this
END	characters attempt to restore equilibrium a new, slightly different, equilibrium is established

According to Todorov, narrative is not linear, but circular. However, because the equilibrium achieved at the end is not the same as the initial equilibrium, narrative also involves transformation.

**Vladimir Propp** (a Soviet folklorist) – was interested in the roles and functions of the characters in fairy tales. He identified 31 types of action ('functions') which such characters can carry out. He also defined a set of actors whom he thought were universal to all narratives. Each one performs some of the functions. His work highlights the way character plays a pivotal role in the development of narratives and it can easily be applied to the analysis of film narratives.





*Character types and their functions:*

- *Hero* – the seeker.
- *Villain* – opposes the hero.
- *Donor* – provides an object to help the hero.
- *Dispatcher* – provides information which causes the hero to start the journey.
- *False Hero* – may be mistaken for the hero as the person to solve the problems.
- *Helper* – helps the hero.
- *Princess* – target for the villain and reward for the prince.
- *Father* – rewards the hero.

*Actions or events and their functions:*

- The initial situation in a community/family/kingdom.
- A warning is given.
- The warning is ignored.
- A villain appears.
- Things start to go wrong.
- Somebody in the community/family/kingdom is harmed by the villain.
- Somebody in the community/family/kingdom wants or needs something.
- The hero sets out to provide it.
- The hero leaves.
- He is tested, does well and receives an object or person to help him.
- The action moves to a new place.
- There is a struggle between hero and villain.
- The hero is marked.
- The villain is beaten.
- The problem is resolved.
- The hero returns to the community/family/kingdom.
- The hero is pursued.
- He escapes or is rescued.
- A false hero arrives.
- A test is set for the hero and he passes.
- The true hero is recognised.
- The false hero is discredited and punished.
- The hero is rewarded.

**ACTIVITY** Consider the list of characters and functions above and apply them to a feature film or drama series of your choice.

**Claude Levi-Strauss** (a French anthropologist and ethnologist) – said that narratives are provided with the motivation to progress by the repeated establishing of actual or potential conflict. Film narratives contain elements which can be paired according to how they oppose each other. These opposing pairs provide



motivation for the story to develop as the elements act upon each other and conflict is the result. The way in which characters try to resolve these conflicts creates the narrative. Levi-Strauss called these 'pairs' binary oppositions. Here are some examples:

movement/ stillness      light /dark      human beings/machines      calm/panic  
warmth/cold

**ACTIVITY** Watch the beginning of any feature film and note down any pairs of oppositions which occur. Consider the soundtrack as well.

### Task 1.

Look at the narrative of a film you have recently watched. Divide it into beginning, middle and end. How well does the narrative conform to Todorov's model? What is the equilibrium at the beginning of the story? How is it disrupted and how do the characters try to deal with the disruption? What is the new equilibrium at the end of the film? Discuss these questions with a classmate.

### Task 2.

Identify the main characters of a film and discuss their roles and functions in the narrative using the concepts identified by Propp. Are there any characters or events that don't fit into Propp's lists?

### Task 3.

Watch the opening few minutes of any film and look for as many pairs of binary opposites as you can. Discuss them with your classmates and try to work out what conflicts in the film these opposites will set up and how the narrative might be shaped by them.

## Studying Genre

Genre is a term used in film to refer to recognisable types of film with very similar characteristics, which are made by studios because they satisfy audience expectations and popular genres are safe options. It can be contrasted to *auteur theory*, which is the idea that certain directors have a recognisable style and deal with the same themes in their films. Buckland makes the following distinction between these two concepts:

- genre study privileges what is general, standard, ordinary, typical, familiar, conventional, average and accepted in a group of films
  - auteurism privileges what is specific, unique, unusual, inventive, exceptional and challenging in a group of films.
- (Buckland, 1998, p. 77)

He also points out that any film can be analysed from either point of view, auteurism or genre, simply by concentrating on different aspects of the film. The following sequence of tasks explore some interesting aspects of genre theory. The best time to do them is when you have watched a film in class together, or at least a good part of it.



**Task 4.**

Make a quick list of some popular genres which are present in today's cinema. Say what the key characteristics are which identify them as belonging to a particular genre.

**Task 5.**

Identify three genres which have been popular over a large part of the history of cinema, either continuously, or returning to popularity again and again. What is it about these genres which gives them such a lasting appeal to audiences?

**Task 6.**

Think of a genre of film which you particularly enjoy watching. (List the most obvious characteristics and features of this type of film if you haven't done so already.) Consider and discuss with a partner or group what the function of this genre may be - what significance does this genre have within contemporary culture; what problems and social values does the genre address?

**Task 7.**

Can you think of a genre of film (or a hybrid or subgenre) which has appeared only recently? Why do you think this genre has emerged now? What does it offer to a contemporary audience that the older genres do not?

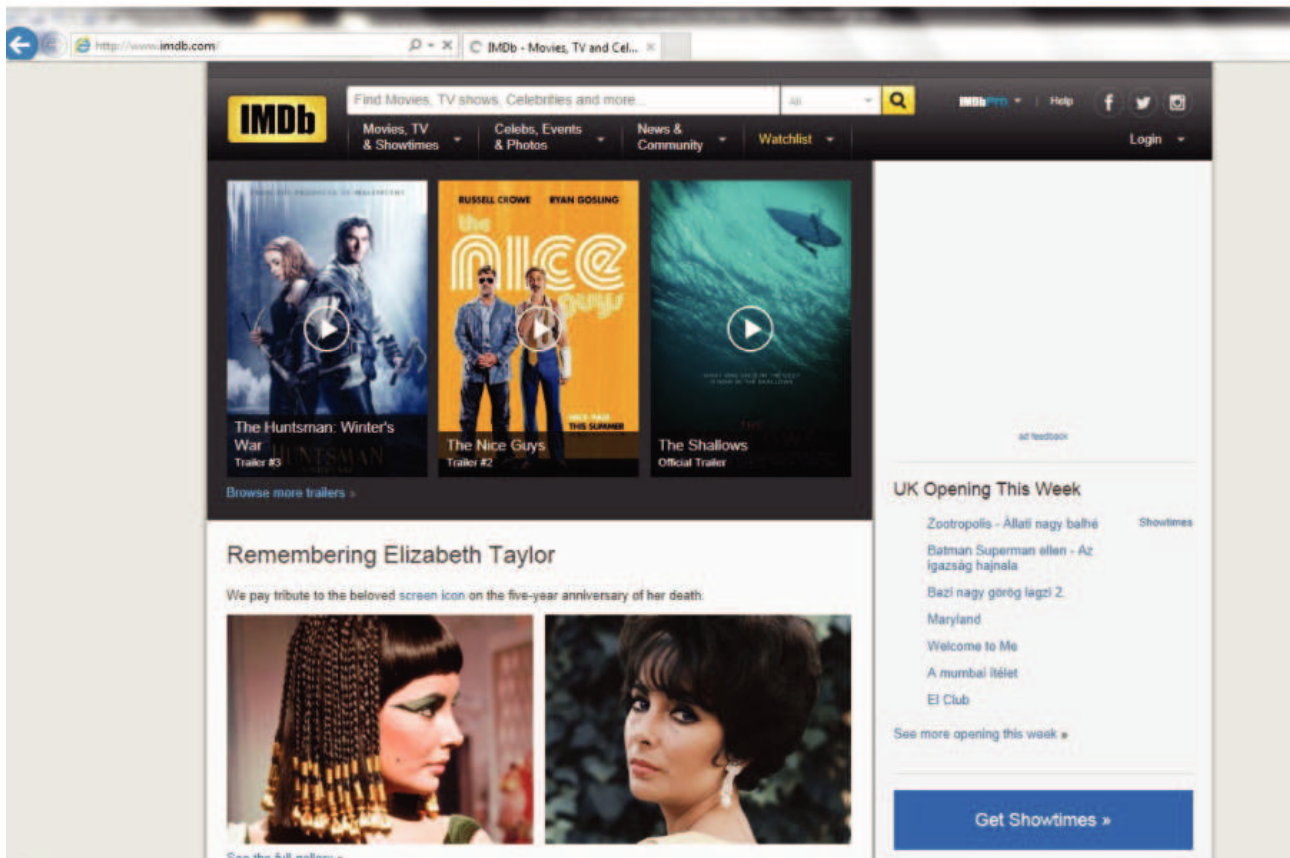
**Task 8.**

Consider the role of genre in the film you have been watching in class. Does it belong to a recognizable genre or does it have features of multiple genres? What is the relevance of the genre or genres that this film references for the time and social context of the film?

## MODULE 5 – WRITING THE REVIEW

Now that you are familiar with the structure of a review and you have done quite a lot of analytical work on one or more films, you are ready to write your own review. This can be done either on the film you have been watching in class or on a film that you choose after consulting with your teacher.

Before writing your review you should do some preliminary research. You can use the sites already mentioned in Module 1, and you can also use some more material about film aesthetics if you have a suitable source (perhaps your teacher can help you here). The Internet Movie Database (<http://www.imdb.com/>) is a good place to get some basic information, but there are also many sites dedicated to various aspects of cinema and to particular directors and films that can be found.



### Task 1.

Find out as much about the background and making of the film as possible. For this you can use any reference books you can find in the library as well as websites and databases available on the internet. You should check your sources for validity and quality with your teacher before you start writing the review.

### Task 2.

Write the first draft of your review for homework and then you can do some peer evaluation in the next class. Work with a partner. You can use the peer evaluation sheet below to help you give feedback to your partner on the content and structure of their review. You will, of course, receive feedback from your partner on your review.

Allow at least 30 minutes for this activity and when you have finished, you will need at least another 10 minutes to discuss the feedback you have given each other and make sure everything is clear.

## Peer Evaluation Questions

**Writer:** .....

**Peer reviewer:** .....

### First impressions of the review:

- say what they are in one or two sentences

### Opening paragraph:

- does it engage the reader?
- is there anything missing or not clear?
- what needs to be improved?

### Content:

- are the main points clear?
- are concrete examples given?
- what needs to be improved?

### Organisation:

- are the paragraphs clearly set out?
- is there enough linking between paragraphs and between main ideas?
- is there anything that is confusing?

### Style:

- is it written in formal style? Indicate where there are style problems.

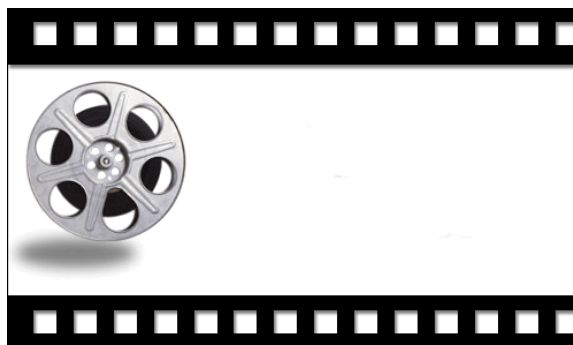
### Conclusion:

- does the review finish well? If not, say what the problem is.

Overall, what would you advise the writer to work on to make this a better piece of writing?

### Task 3.

Rewrite your review using the peer feedback you have been given. You should then proofread it carefully, looking for punctuation, spelling and grammar mistakes, before publishing the review on the class blog. Your teacher will then read it and give it a mark using whatever marking scheme you usually use for essay writing.



## MODULE 6 – GIVING A PRESENTATION

As an optional extra assignment, you can do a short presentation on either an interesting aspect of the film you have watched together in class or on a topic of your choice.

### Task 1.

For homework, think of a specific topic that you want to give a short 10-minute presentation on and the core idea for the topic. You should write down the core idea for the presentation in one or two sentences. It should clearly communicate what the aim and relevance of the presentation is. Bring it to the class with you and be prepared to explain your idea to your classmates.

### Task 2.

Prepare your presentation and agree with your teacher in which class you will be giving the presentation. Sign up on the presentation schedule for a particular class and position in that class, that is, first, second, third, or fourth. Agree on the number of slides you can use (15 is plenty for a 10 minute presentation) if you want to use a slideshow, and if you want to show a video clip it should only be very short (a maximum of 30 seconds, for instance). You should also check with your teacher on whether you should prepare a handout or not.

### Task 3.

When you are watching the other students' presentations, you should give constructive feedback. For this purpose you can use the custom-made feedback sheet below. Of course, you will also get feedback from your classmates and your teacher on your own presentation. Bear in mind that you should only give constructive feedback and do not say anything that might be unintentionally taken as a personal criticism. And it is a good idea to always begin by saying what you liked about the presentation

Your name: \_\_\_\_\_ Name of presenter: \_\_\_\_\_



What did you like?



What could be improved next time? (Clear focus and adequate support, clear organisation of points, effective use of visual aids, appropriacy of language used, delivery of presentation)

## TEACHER'S NOTES AND KEY

### Introduction

One further point is worth adding – while the unit can be used as it is, without the need for any other materials, it is still a good idea to use one or two good reference sources to help you become more familiar with the key concepts and terminology used when discussing and analysing film. These can be in any language of course and general reference sources on film criticism and film history are probably the most useful. The sources I have used while teaching the course are listed at the end of the unit.

### Module 1 – National Film Cultures

I prefer to begin by looking at the students' own film culture since they are likely to have some knowledge about it but also some gaps about the early part of their film culture. In a class, there are usually a few students who have more knowledge, so for the first task when conducting group feedback there is some chance that the whole group can work out the answers all together.

**Task 1.** This task is designed to be used in the first introductory class of a course. It can be done in pairs or small groups and then after about 15 minutes the whole class can come back together again and discuss the answers. The teacher can provide any answers they cannot get and then ask questions about what they think is significant or important about some of the films. It is also possible that some students will know more information about some of the films, which they can share with the group.

	<b>Name of Director</b>	<b>Film Title</b>	<b>Year</b>
1.	ZITKOVSZKY BÉLA	A táncz	30 April 1901
2.	KERTÉSZ MIHÁLY	Az utolsó bohém	1912
3.	LÁZÁR LAJOS	A kék bálvány	25 Sept. 1931
4.	SZÉKELY ISTVÁN	Hyppolit, a lakáj	1931
5.	von RADVÁNYI GÉZA	Valahol Európában	1947
6.	FÁBRI ZOLTÁN	Körhinta	1956
7.	JANCSÓ MIKLÓS	Szegénylegények	1965
8.	MAKK KÁROLY	Szerelem	1971
9.	SZABÓ ISTVÁN	Bizalom	1980
10.	MÉSZÁROS MÁRTA	Napló gyermekeimnek	1984
11.	ENYEDI ILDIKÓ	Az én XX. századom	1988
12.	FEKETE IBOLYA	Bolse vita	1996
13.	TÍMÁR PÉTER	Csinibaba	1997
14.	ANTAL NIMRÓD	Kontroll	2003
15.	PÁLFI GYÖRGY	Taxidermia	2006
16.	HAJDU SZABOLCS	Fehér tenyér	2006
17.	TARR BÉLA	A torinói ló	2011
18.	FLIEGAUF BENEDEK	Csak a szél	2012
19.	MUNDRUCZÓ KORNÉL	Fehér isten	2014
20.	NEMES JELES LÁSZLÓ	Saul fia	2015



**Task 2.** Students can be given further questions to consider either in the class or as homework to find the answer to. An easy question to discuss in class is to ask them what they know about the films and directors on the list. You can also ask them what they think is the importance of the films *A táncz* and *A kék bálvány* (the first full length Hungarian film to be shown and the first sound film to be shown), and ask them to find out why Kertész Mihály is such a famous director outside Hungary (as Michael Curtiz he directed *Casablanca* in 1942 for which he won the Academy Award for Best Director. He directed several other very famous Hollywood hits as well). With a little help, it may be possible to elicit answers to these questions.

**Task 3.** This task could be done in several different ways: you could ask your students to find the “landmark” films, studios and directors in a given film culture, maybe even giving them specific landmarks to look for, such as the first full-length movie to be shown, the first talkie, or the most famous directors in the twentieth century. Alternatively you could ask students to research the film culture in several stages, beginning with the early years of film, up to the 1930s perhaps, then looking at the middle years, and finally the late twentieth century up to the present. Students would present their findings in class. Another option would be to split the students so that some are researching the beginning, some the middle, and some the last period up to the present.

Being English, I always choose British film culture for this task and choose British films and directors for my students to watch and research, but any national film culture will do. Of course, for a TEFL class, it makes sense to choose an English-speaking culture, but that still leaves a range of possibilities (e.g., USA, Australia, New Zealand, South Africa).

You can give your students some suggestions for where to start their research or you could let them do the task without any guidance on where to look and then ask them in class to say where they found their information and discuss what sort of sites they used.

## Module 2 – The Structure of Reviews

According to Warren Buckland (1998, p. 125), professional film reviews can be divided into two main types: the journalism of opinion and the journalism of taste. Reviews which conform to the journalism of taste are simple evaluations of a film and are characteristic of the popular tabloid press. The journalism of opinion “presents a carefully thought-out position on a film, backed up with a set of arguments and background information” (Buckland, 1998, p. 125). In-depth film reviews combine both types of journalism.

**Task 1.** This task can be given as homework after the first class. It is important to stress that students should look for professionally written reviews in newspapers and magazines, and not amateur reviews on blogs and websites. If any student does bring an amateur review to the class (which is quite likely to happen despite being given instructions, because students do not always understand what the difference is between a professional and amateur writer),

you could give an extra task to compare the amateur review with a professionally written review on a similar subject.

The special technical words and expressions in each review can also be discussed with students and could be used to start learning some key terms.

**Task 2.** This task should be done at home by the student. However, the teacher can demonstrate the principle of colour coding a review in class using a projector and a review that the students have read, either in the class or before it for homework. When the task has been completed, the students can compare their version of the review selected by the teacher with other students' and discuss any differences. The teacher can also show the students how she coloured the review. A supplementary task could be to look at the vocabulary used in the review. For instance, students could be given the task of selecting vocabulary items that were used in the review to strengthen positive or negative evaluations.

Buckland (1998) provides an excellent example of how serious film reviews are organised, using the review of *The English Patient* by Philip French written for *The Observer* in 1997. This is a very well-written and very interesting review, so it's good to use with students. It has a clear structure and shows all four components of a typical review: background information, plot synopsis, short arguments about the film, and evaluative comments. Buckland (1998, pp. 129-131) analyses French's review in detail, and based on this analysis, the teacher can show a clear example of how to colour code the review. This review is now unavailable online, so you would need to have the 1998 edition of Buckland's book. However, the same task can be done with any serious film review and there are many sites where such reviews can be found, including of course the latest reviews on online newspaper sites.

**Task 3.** This task could be given instead of Task 2. In this case the teacher should again stress that only professional reviews be used, or, as an alternative, she could ask the students to select one professional review of a film and one amateur review of the same film and colour code them. The student would then present what she had found in the class.

**Task 4.** Here is an example of an unedited review of a review written by one of my students:

### **Intouchables review**

A French film, *Intouchables*, with the English title 'Untouchable' was released in November 2011, and became the second most successful French film. Before the film came out, Jay Weissberg wrote a review for *Variety* online, in a tone which could've taken the enthusiasm of all of the readers would have wanted to actually watch the film. The review was intended for online readers of the magazine covering mostly Hollywood issues.

About ninety-nine percent of the existing reviews of this dramatic comedy praise the film, Jay Weissberg regards it from an entirely different angle. As for the structure, Weissberg's review is logical, easy to follow; the description

of the plot is more or less accurate although with a strong negative attitude. Paragraphs have a normal length and the breaking is also good.

The content, however, communicates an extremely one-sided and biased approach. Already in the first sentence the author characterizes the film with a very strong and stigmatizing adjective. He argues that *Intouchables* is offensive, in a way that the whole movie is ridiculously stereotypical and racist. This approach affects the tone of the whole review. Every paragraph has an implication on racism and how is it portrayed according to Weissberg.

The author actually compares the portrayal of the Afro-American protagonist to the Uncle Tom kind of racism forgetting that the French cultural context from the American. He also implies that Driss, a black man from the ghettos of Paris has in a kind of slave-like position but the point of the film is the friendship of two people with challenging background.

Driss comes from a very hopeless social background with criminal record while Phillippe is a rich white man who is quadriplegic: he cannot move his body parts down from the neck. They complete each other and help to improve each other personalities. Jay Weissberg's review does not say anything about this main motif of the film. Moreover, the author didn't reflect on the script, although many other critiques emphasized the genius dialogues and the bittersweet humor.

All in all, it seems like that *Variety's* review had the wrong interpretation of the film. The author cannot get over his approach of conceiving *Intouchables* as an offensively racist French film, and it causes him to skip the in-depth analysis of the real message.

*Intouchables* is a film with deeper meaning; however, the reviewer did not seem to recognize the point of the film, and his critique was only based on the surface features.

### Module 3 – Learning How to Watch a Film

**Task 1.** Any early silent film can be used for this task and you only need to watch one scene or sequence.

**Task 2.** It is a good idea to use a film you have seen several times and know something about for this task. It will make it easier for you to come up with meaningful questions about the techniques used in the film and other interesting features. It's also a good idea to use a film which is entertaining and likely to appeal to your students but about which they don't know anything. That way they can watch it with fresh eyes.

A film I have used several times with great success is *A Matter of Life and Death* (1946). Although this film is now 70 years old, the love story at its heart remains fresh and it is extremely well made and entertaining. It's also a vibrant and beautifully shot film which uses an early colour process. It features some very clever special effects as well. The opening sequence of the film may well

have been the inspiration for the opening of George Lucas' original *Star Wars* (1977). Martin Scorsese is one of the many famous fans of this film and its directors, and the film often appears in the top ten of lists of the greatest British films ever made.

It tells the story of a young British bomber pilot during the Second World War, who jumps out of his burning plane without a parachute after talking on the radio to a female US radio operator at an airfield in the south of England. In the short time that they talk, they fall in love, and when the airman later miraculously turns up on the beach as the girl cycles past it seems that fate has destined them to be together. However, the plot soon becomes more complicated as a messenger from the afterlife turns up to tell Peter, the pilot, that he should be dead and that he has to come with him. No one else can see or hear the messenger. Peter refuses to go and is told that there will be a trial to decide his fate and he must choose someone to defend him, someone who is already dead. The girl, June, is worried that Peter is losing his mind and a brilliant neurosurgeon thinks that Peter needs a brain operation or he will soon die. The clever way the film is plotted leaves the viewer to decide on what is real and what is just a figment of Peter's disturbed mind.

Another interesting point about the film is that it was produced and directed by an Englishman and a Hungarian who formed a very successful film-making partnership in the 1940s and 50s. Michael Powell was already an experienced director when he met Emeric Pressburger in 1939. Pressburger, born in Miskolc, had arrived in England in 1935 and started working for Alexander Korda. Together he and Powell formed a production company called The Archers and made 24 films between 1939 and 1957, with Pressburger coming up with most of the original storylines and doing most of the production while Powell was the principal director. Many of their films are still highly regarded.

One more reason for using this film is that it is now in the public domain and can easily be accessed. It can be watched on You Tube or legally downloaded from here: <https://archive.org/details/Lbines-RetroVisionTheaterPresentsAMatterOfLifeAndDeath502>. Subtitles in English can also be downloaded from several sites. Alternatively, to see the film in much better quality the DVD can be purchased with optional subtitles. It is very important to watch films with English subtitles to help the students and the teacher notice new language.

Whichever film you choose, you should guide your students through the first part of the film, drawing their attention to salient points related to film techniques, film technology, the story and characters, and the main themes. Below, you can see the handout of questions I gave to my students while watching the first half hour of *A Matter of Life and Death* (AMOLAD) in seven parts (including the prologue). This took a whole 90-minute class. I included a key part of the dialogue so that we could look at some of the war-time jargon, for instance, F.O. – Flying Officer; AWOL – absent without leave; Holy Smoke! – an old-fashioned exclamation expressing surprise or excitement; proper flap – state of agitation or panic; gen – information. The full script of the film can be found

here: [http://www.springfieldspringfield.co.uk/movie\\_script.php?movie=a-matter-of-life-and-death](http://www.springfieldspringfield.co.uk/movie_script.php?movie=a-matter-of-life-and-death).

If you use a different film, it's worth looking for the script online. And if you want to do some vocabulary work, there are several good online dictionaries which can be used, such as this one: <http://www.merriam-webster.com/>.

## A Matter of Life and Death

### Prologue (1:55-4:51)

The rising text in outer space at the beginning – does it remind you of another film?

Who is speaking to us at the beginning?

Why start the film this way?

### Sequence 1 (On Peter's plane / in the radio tower) (4:50-10:36)

What have we learnt about the central characters?

What themes emerge in the first sequence?

What features in the dialogue point forwards to the rest of the film?

There are two locations in this sequence – how were they filmed? (Sound?)

How do the film makers use editing and the camera in this sequence?

How do the two characters fall in love in such a short time? And how do we know?

How does the sequence end?

### Sequence 2 (In the Other Place – Aircrew Section) (10:40-15:55)

Where does this sequence start? Why?

Where do we move to? How do we know?

What's going on in this place? Who are the people?

Where are they coming from?

Sound effects: diegetic or non-diegetic?

What sort of place is this? Look at the language...

Who is missing from this scene? Why are they missing?

Why doesn't the Section Officer like Trubshaw saying "Holy Smoke!"?

Section Officer: Mistakes don't happen here.

F.O. Trubshaw: But this is the Aircrew Section isn't it?

Section Officer: You should know.

F.O. Trubshaw: Peter couldn't have gotten away with it. Besides, you checked his invoice for me, didn't you.

Section Officer: Yes. It was against the regulations.

F.O. Trubshaw: Regulations are made to be broken. He was due here half an hour after me. This is his section and he hasn't reported, so he's either AWOL or there's been a mistake.

Section Officer: There hasn't been a mistake here for 1,000 years.

F.O. Trubshaw: Oh, so there have been mistakes?

Section Officer: The girl that was here before me, she was here 640 years.

F.O. Trubshaw: Holy smoke!

Section Officer: She said when the records don't balance all the alarm bells start ringing in the Records Office.



- F.O. Trubshaw: I bet they do. Proper flap, eh?  
 Section Officer: Yes. (They look down through the viewing hole) That's only the living records. Everyone on Earth has a file; Russian, Chinese, black or white, rich or poor, Republican or Democrat.
- F.O. Trubshaw: Holy smoke! If anyone had told me that clerks were working away up here just like on Earth...  
 Section Officer: Everyone here is allowed to start how they like.  
 Young Airman: It's Heaven, isn't it?  
 Section Officer: You see. There are millions of people on Earth who would think it heaven to be a clerk. And don't say "Holy smoke."  
 F.O. Trubshaw: Why not?  
 Section Officer: There's no smoke without fire. And we don't call smoke... holy.  
 F.O. Trubshaw: Thanks for the gen, Section Officer.

### Sequence 3 (On the beach) (15:55-21:10)

- Look at the shot sequence at the beginning – how does it work?  
 "I wonder where I report." Where does Peter think he is?  
 What's different about the location of this scene?  
 What part does coincidence play in this scene?  
 "Oh Peter, it was a cruel joke." What does June think?

### Sequence 4 (In the Other Pace)(21:10-23:43)

- "91,716 invoiced, 91,715 checked in." How did the mistake happen?  
 Who are the main characters in this scene?  
 "I lost my head." How?  
 "The case is not so simple." Why?  
 What's Flying Officer Trubshaw's message to Peter? What does it mean?

### Sequence 5 (In the garden of Lee Wood House)(23:43-32:13)

- "One is starved for technicolour up there!" – What is the joke here?  
 Can you think of any films that use colour and b&w in a similar way to this?  
 What is the key plot development in this section?  
 What are the rules of being in space, not time?  
 What special effects are used here? How are they achieved?  
 Where is this happening?  
 "Good, but what is law?" "Law is law." "Yes, but law is based on reason."  
 What is Peter's legal argument?  
 What does June think is happening to Peter?  
 What is really happening to Peter?

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<sup>2</sup>*Diegetic sound is the actual sound whose source can be seen on the screen or which is implied to be present by the action of the film (e.g., the actor's voices, the sound from a car radio, and so on). Non-diegetic sound is imposed from outside the world of the film, usually for dramatic effect or to create a particular mood. These are particularly useful technical terms to introduce to your students.*

A similar question sheet can be created for the beginning of any film. After watching the first half hour, students can be asked to take general notes on the rest of the film, which can be watched in longer sections with short discussions of the interesting features in between (in AMOLAD, for instance, it is good to discuss how the special effects were achieved).

When watching a film in class, it is a good idea to give students material to read on the technology of film and film theory for homework. A book like James Monaco's "How to Read a Film" (2009) is a very good source for this, or Warren Buckland's "Teach Yourself Film Studies" (1998). Students can also be given vocabulary building tasks using a quizlet (<https://quizlet.com/latest>) that they can be asked to add new terms to.

Task 3. It is a good idea to allow students free choice of a film or television series for this task. Tell them to choose a short sequence or scene and begin by writing notes on it on whatever aspects seem important. After watching it at least twice they can select one or two points to discuss in their screening report.

The screening reports can be used in class, for students to share their ideas, or it can be developed into a more developed writing assignment. Students could give each other some feedback (you could help them by preparing some peer evaluation questions for them to focus on), and then they would have to publish their redrafted reports on the class blog. It's very easy to set up a blog for a class to publish its work on using blogger <https://www.blogger.com/home>

## Module 4 – Narrative Structure & Genre

**Tasks 1-3.** All these tasks are best done as communicative classroom tasks, but alternatively they could be given as short written tasks to be done between classes following a class discussion. In that case, students should be asked to choose a different film to the film discussed in class.

**Task 4.** This is a warm up task to focus students on the characteristics which identify common genres. It could be set as homework in advance of a class on genre. Students could be asked to make a list of characteristics which define three popular genres which are current in today's cinema.

**Tasks 6-8.** These tasks ask the student to go beyond merely describing genre to thinking about their role within the times and society when the films were made. A genre film can be seen as addressing the anxieties and problems of the audience it is made for, and by doing that, the film satisfies and soothes the audience. It holds up a mirror in which they can see the current concerns and values of society portrayed. These three tasks encourage the students to think about the role of genre more deeply.

## Module 5 – Writing the Review

For this assignment, it is best not to let your students use the most popular current films because they will be too influenced by all the publicity and possibly tempted to borrow ideas from reviews they have already read. So if you allow them to choose their own films, you should provide some clear guidelines, such as the type and date of the film. You could tell them they have to choose a low budget or independent art film in English from the 1990s, for instance. Alternatively, you could give them a choice of directors to choose from, such as Danny Boyle or Lynne Ramsay, if you wanted them to just focus on British cinema.

The best option, in my opinion, it is to ask them to write their own review of the film that the whole class has been watching together. This way you can build up an interesting collection of viewpoints. It's very interesting to see how differently students can talk about the same film and what they take away from it.

For the research part of the task, Corrigan (2012) has a whole chapter on doing research and he has a very useful section on doing internet research (pp. 141-144).

**Task 1.** A variety of resources and reviews can be found online about AMOLAD if you have watched it with your students. In particular, “The Powell and Pressburger Pages” (<http://www.powell-pressburger.org/>) is a fan site which has a lot of links to valuable resources about this film and other films of the duo. If you have students interested in art direction (the art director is the person responsible for how the film actually looks, the set design and costumes), then tell them to research Alfred Junge, who was responsible for the realisation of the Other World in this film.

**Task3.** You can get your students to do an extra draft if you want by taking in the redrafted reviews following the peer evaluation stage. You can then make more suggestions for improvements and put in correction symbols for accuracy mistakes before they write the final version.

When it comes to marking the reviews, you can use whatever scheme you normally use. I usually give marks for both content and language and then give a final 1-5 grade. It is a good idea, though, to inform the students exactly how their reviews will be marked **before** they write them.

## Module 6 – Giving a Presentation

If you decide to get your students to do a presentation, bear in mind that you will need several classes to actually hear the presentations if you have a group of 12 or more students, and remember to allow some time for discussion. (Generally, I find that if your students are doing 10-minute presentations. then you should allow at least 20 minutes for each one.)

**Task 1.** It is crucial that students have a clearly focused idea for their presentation. They should not waste valuable class time giving a high-school type presentation about some general information they found on the internet or describing in detail the plot of a film. Their presentation must have a clearly focused communicative aim. Give them some examples of sufficiently focused ideas (e.g., I will discuss how the filming of the “stairway to heaven” scenes in AMOLAD was done). In class you can get them to share and give feedback on each other’s ideas.

**Task 2.** It is a good idea to arrange the time and date for the presentations well in advance, so that students have plenty of time to prepare. Get them to sign up on a printed presentation schedule. It is possible to have four 10-minute presentations in a 90 minute class. You also need to impress on them that once they sign up for a date, they are under a strict obligation to give their presentation at that time. Below is an example of the presentation task guidelines that I use. You can use these guidelines or adapt them to suit your own preferences.

*What should a good presentation be like?*

**TIME: 8-10 minutes** for an individual presentation. No presenter will be allowed longer than 12 minutes, so **you will need to rehearse before giving the presentation to check the timing.**

**STRUCTURE:** a presentation should have a **clearly stated purpose and be organised logically with a beginning, middle, end type of structure.** The intro should include an overview of the whole talk as well as an explicit statement of the aim, and the conclusion should include a brief summary of the key points.

**N.B. A presentation without a clearly stated aim is NOT a good presentation.** For an academic presentation, that aim must be something that would be suitable for an academic paper, not the “everything I know about my favourite X” kind of approach.

**HANDOUTS/SLIDESHOW:** If you have a slideshow, then a handout is not compulsory (although it is still a good idea to have one). **If you do not want to use a slideshow, then a handout is compulsory.** Handouts should be clearly set out and easy to understand. They should not be too “texty”, otherwise they will be a distraction rather than an aid to your talk. Slideshows should also not contain too much text.

**SOURCES:** either your handout or your slideshow (or both) should include the sources you have used. In an academic presentation you should use academic sources (as far as is possible – please **do not use unnamed sources** and **NO WIKIPEDIA**). References for your sources should be given using either the **MLA or APA style** (see here: <http://owl.english.purdue.edu/owl/resource/560/01/>) **Simply giving a list of internet addresses is not appropriate at an academic level and will be marked down.**



**MARKING:** your presentation will be marked on the following points: **content (including use of sources), organisation, use of visual aids, language accuracy, appropriacy of language and style, and delivery** (including the ability to keep to the time limit).

**FEEDBACK:** everyone in the audience will be required to listen attentively and give some feedback on each presentation.

**Task 3.** You can design your own custom-made feedback sheet giving your students a number of points to focus on or you can design several different feedback forms each with a different focus. In this case, each student can be given a different form for every presentation they see, so that they are always paying attention to different aspects of the presentation. It is a good idea to allow them to make general observations as well.

Below you can see the evaluation sheet that I use to give feedback and a mark for my students' presentations. Again this can be adapted or you can give marks or feedback in any way you please. However, you should let your students know well in advance exactly how their presentations will be marked. I always share my evaluation sheet with them at the beginning of the process either in class or online.

**EVALUATION SHEET - Formal presentation**

Name: .....

CONTENT (1-5): .....  
(Clear focus and adequate support)

ORGANIZATION (1-5): .....  
(Clear structure, adequate linking and signalling of new points)

VISUALS (1-5): .....  
(Handout/Slideshow should include acknowledgement of sources using MLA or APA style)

USE OF LANGUAGE (1-5): .....  
(Accuracy and Vocabulary/Style)

DELIVERY (1-5): .....  
(Use of voice, body language, gesture, timing and pace)

GRADE: .....

Conversion table

Scores:	0-9	10-12	13-17	18-22	23-25
Grade:	1	2	3	4	5



## SOURCES

Buckland, W. (1998). *Teach yourself film studies*. Reading, U.K.: Hodder & Stoughton.

Corrigan, T. (2012). *A short guide to writing about film*. (8<sup>th</sup> ed.) Boston, MA: Pearson Education.

Downes, B., & Miller, S. (1998). *Teach yourself media studies*. Reading, U.K.: Hodder & Stoughton.

Monaco, J. (2009). *How to read a film: Movies, media and beyond*. (4<sup>th</sup> ed.) Oxford, U.K.: Oxford University Press.