# universität wien

# DIPLOMARBEIT

Titel der Diplomarbeit

## „*Harry Potter* and the English Language Classroom
### Feature Films in Second Language Teaching"

Verfasserin

# Sabine Haslehner

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HINWEIS

Diese Diplomarbeit hat nachgewiesen, dass der betreffende Kandidat befähigt ist, wissenschaftliche Themen selbstständig sowie inhaltlich und methodisch vertretbar zu bearbeiten. Da die Korrekturen der Beurteilenden nicht eingetragen sind und das Gutachten nicht beiliegt, ist daher nicht erkenntlich, mit welcher Note diese Arbeit abgeschlossen wurde. Das Spektrum reicht von sehr gut bis genügend. Es wird gebeten, diesen Hinweis bei der Lektüre zu beachten.

He´ll be famous – a legend – (…)

there will be books written about Harry –

every child in our world will know his name!

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# Introduction

On average, a young adult who has just finished school has had 15.000 lessons. This same person, however, has spent 18.000 hours in front of the television and has seen 15.000 deaths on TV (Hildebrand, *Film*, 7). Such figures show that films play an enormously important role in our lives and therefore we need to be able to understand and analyse films. Eco (*Can Television Teach?*, 96) however points out that

> if you want to use television for teaching somebody something, you have first to teach somebody how to use television. In this sense, television is not so different from a book. You can use books to teach, but first you must teach people about books, at least about alphabet and words, and then about levels of credibility, suspension of disbelief, the difference between a novel and a book on history and so on and so forth.

This quote already conveys the main concerns of my thesis: I want to show how to use films to teach something – in this case English as a second language – but also and foremost I would like to show how to teach about films. Before I deal with the *how*, I would like to elaborate on the *why*. There is an abundance of reasons for using films in language teaching, ranging from motivation, language samples, cultural insights, to cineliteracy[1]. All these reasons will be the subject matter of chapter 1. In chapter 2, the Austrian Curriculum will be explored in regard to the significance of films in education. We will see that maybe not on first, but definitely on second glance, media play a central role in the curriculum. This second glance leads us to the Common European Framework of Reference for Languages as well as to the teaching principles proposed by the Ministry for Education. Thereafter I will finally come to the *how*, outlining specific teaching techniques for language-specific goals as well as for media education.

I will apply these techniques in the second part of my thesis, where I have compiled five teaching projects. This is also where the magic comes in: *Harry Potter* takes centre-stage in all five projects. Why I chose the *Harry Potter* films and what lead to the tremendous success of the novels as well as the films is the subject matter of chapter 4. Finally, I would like to briefly turn to my projects: They all have a different language proficiency level, starting with *elementary*

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[1] This term will be explained in detail in chapter 1.4

through to *advanced*. Every project aims at teaching different aspects of film but also has language related learning goals. Project number 1 gives the pupils first insights into film production and promotion. The second project deals with the sound layer of film, especially music, the different field sizes, as well as the film set. In the third project the pupils learn about scriptwriting and editing as well as expression of emotions against the background theme of identity. In the fourth they actually produce a short scene of a *Harry Potter* novel themselves. In the fifth project, which focuses on racism, the pupils learn about lighting.

PART I

# 1 The Use of Films in the Second Language Classroom

Apparently there are many areas in the Second Language Classroom to which films can be a precious contribution. The most obvious skills that can be trained by watching films are listening as well as visual and audiovisual reception. Speaking, reading, and writing skills can also be practiced through using films in language education. Furthermore, authentic film material presents language in its context. This is not only helpful for comprehension but also teaches a lot about the non-verbal and paralinguistic elements of language. Another important aspect of film in language teaching is that it provides a model in terms of pronunciation. The exposure to English native speakers is certainly enriching for the learning progress of language students. Also, different accents can be presented through films. Generally, films are a valuable source of various language samples, such as vocabulary, grammar items, idioms and many more. In addition, Surkamp (*Teaching Films* 2) points out that not only can films be used to improve the students' language skills but also to develop their visual and text analytical competences as well as their media competences – and this from the very beginning of learning the language. Another very enriching facet of film is that it gives us access to foreign cultures and views of the world. A further beneficial reason for using films in the language classroom is its motivational force for language production of various kinds. Apart from all these reasons, Sherman argues that "(t)he most obvious reason for using video drama is that language students want it. It is not an indulgence or a frill but central to language learning" (*Using Authentic Video* 12).

## 1.1 Motivation and Stimulation of Language Production

As mentioned in the introduction to this paper, pupils spend an enormous amount of time watching films and they are often very enthusiastic about them (see Willig, *Film als Text* 134). Most pupils are more attracted to films than to other sorts of texts and therefore this medium is motivational for encountering a

foreign language and culture (see Surkamp 3). Also, the fact that a good portion of films is produced in the English language redounds to motivation, because "there is a special thrill in being able to understand and enjoy the real thing" (Sherman 2), which is intended for native speakers of English, instead of watching a dubbed version of a film.

Also, I would like to point out that films can be used to stimulate language production of various kinds. May it be in form of a discussion about a film, a filmic device, or any other subject, which can be introduced through a video clip; or in writing, in form of a letter to a character, or a film review; or even in form of own video production – the possibilities are endless and allow for creativity. Surkamp (3) argues that films especially motivate conversation because watching the visualisations of a film evokes more emotional reactions than reading a print text, for instance. Also, film adaptations lend themselves to discuss the novel they are based on.

## 1.2 Language in Context, Visual Reception, and Cultural Insights

Alongside the very general argument that "films help us to learn languages because we absorb language as we watch films that we enjoy" (*Films in English Language Teaching* 23), Lowe specifies further narrower reasons for the use of films in language teaching. The first one he mentions is, that "films provide examples of language used in context" (23). As we see certain situations in which language is used, as well as the gestures of the speakers, their facial expressions, their body language, and the reactions of other people involved in the language exchange the "(l)anguage comes alive" (23). In addition to these visual non-verbal and paralinguistic aspects of communication also the aural ones – e.g. intonation, rate of speech, speech pauses – are shown to advantage in filmic material (see Surkamp 3). These aspects not only ease comprehension but also have important model character. This ease of comprehension can also be ascribed to the combination of pictures, speech, and noise, which activates different senses and cognitive skills at the same time (see Surkamp 3). This leads us to another good reason for using films in language education, namely the development of the skill of visual reception. This fifth language skill – alongside listening, speaking, reading and writing – is often neglected in language education; even though it is not only important for

being able to comprehend speech, but also central to the development of an individual speech production. (See Surkamp 3)

Furthermore, Sherman speaks of authentic video as "a window to culture" (12). Films can open up worlds that are hard or even impossible to access, above all in a school setting. They can give us insight into an English boarding school for instance, or American suburbia, rugby training, or army life, to just mention a few. The same applies for settings in the past. In addition, Sherman points out that even "more important are the minutiae of daily life – body language, styles of dress, table manners, gender roles, how people treat their children or talk to their bosses" (12). Surkamp (3) points out a further angle of culture that is mediated through films; namely foreign ways of living, values, norms and world views that films deliver through images of human experiences. Moreover, films themselves are authentic products of cultures and are worth being studied as such.

## 1.3 Language Samples

Lowe points out that "films provide input of vocabulary, idioms, collocations and grammar in use" (23). He states that especially feature films are a valuable source for general language input (24). Films afford examples of everyday language that language learners can integrate into their word pool. Also, they offer an abundance of possibilities to work on specific grammar items as well as word fields (see Sherman 46-54). Sherman argues that "(u)sing clips to model structures lends conviction and memorability" (47). She advises to reuse video material the pupils already know because it is helpful when they already have a firm understanding of the scene. Furthermore, she suggests using films to describe and report speech and interaction, which can be quite a challenging task (see Sherman 51). Moreover films present valuable samples in terms of pronunciation as they "can help students to improve their diction" (Lowe 24). Actors and actresses with clear diction might provide useful role models. According to Lowe (25), the mere exposure to such language examples will improve students' speaking skills. Of course, audio material can provide this purpose as well, "but imitation is improved by video, since students can see how mouth and movements fit with voice" (Sherman 53).

Lowe also states that watching films can "help students understand and distinguish between different accents" (24). In this respect, the most useful films are obviously those in which different accents occur. The *Harry Potter* movies are a good example of this, as we encounter a wide range of different accents. Besides "learning to discriminate between the different forms of English", pupils also "develop their general listening skills" when they listen to different accents (Lowe 24). Furthermore, Sherman argues that accents "should be heard in their social context" as they are "the signature of a culture" (53).

In addition, I would like to note that most feature films present authentic language samples in the sense that they were not produced as language teaching material – where in the majority of cases the language is adapted to the learners' needs – but as films in their own right.

## 1.4 Media Education and Cineliteracy

Just as a novel or a play is studied in the language class, a film can and should also be treated as a text in its own right (see Willig 131). So, films should not only be used as teaching devices but also as subject material itself. Similarly to printed media which are analysed in class with regard to their specific composition, meaning, and impact on the reader, films can be analysed alike, because a film is an art form that combines literary, dramaturgical, visual, acoustic, and technical elements (see Hildebrand, *Film* 8). The goal of media education in regard to film is to mediate *cineliteracy* which is defined as "(t)he ability to analyse moving images, to talk about how they work, and to imagine their creative potential, drawing upon a wide film and television viewing experience as well as on practical skills" (BFI, *Moving Images in the Classroom* 5). Exploring this term in depth, the Film Education Working Group (FEWG) of the British Film Institute has distributed a survey among people in education and the moving image industries on the question of what *cineliteracy* might be. Their findings have been published in the report *Making Movies Mean*:

> It seems that there would be a good deal of consensus around the idea of a cineliterate person being someone with a knowledge of the history, contemporary range and social context of moving images, the ability to analyse and explain how moving images make meaning and achieve effects, and some skill in the production of moving images. (FEWG *Making Movies Mean* 32)

Attempting to show what the outcomes of learning about film might be, the group has compiled a model of learning progression entitled *Becoming Cineliterate*. This model has three conceptual focuses: *Film Language, Producers and Audiences,* and *Messages and Values*.

More than half a century ago, the French critic Alexandre Astruc wrote in his essay, 'The birth of a new avant-garde: *le caméra-stylo*' on film language:

> The cinema is quite simply becoming a means of expression, just as all the arts have been before it, and in particular painting and the novel. After having been successfully a fairground attraction, an amusement analogous to boulevard theatre, or a means of preserving the images of an era, it is gradually becoming a language. By language, I mean a form in which and by which an artist can express his thoughts, however abstract they may be, or translate his obsessions exactly as he does in the contemporary essay or novel. (qtd. in Wharton *Teaching Analysis of Film Language* 8)

Wharton adds to this definition: "(f)ilm language refers to the means by which meaning is created in a film – to tell a story, create a character and so on" (8). This obviously does not only include the words that occur in a film but also various cinematic aspects. In his guide to film- and television analysis, Hickethier differentiates three areas for analysis: the visual, the auditory, and the narrative part of film.

| **Visual aspects:** | field size |
| | camera movement |
| | lighting |
| | staging |
| | framing |
| | costume |
| | setting |
| | performance |
| **Auditory aspects:** | voice |
| | music |
| | noise |
| | sound effects |
| **Narrative aspects:** | dramatic structure |
| | montage and editing |
| | visual effects |

An understanding of the structure and the aspects of film language is essential for analysing moving images and therefore an important step towards becoming cineliterate. Most children have a lot of experience with moving images, long before they learn to read a print text. Therefore, teaching film language might mean giving the "students the vocabulary to explain things

they already know, rather than providing them with new concepts" (Wharton 14).

The main concern of the category *Producers and Audiences* is the question of how films circulate. With the rising number of "different sources of communication it is an increasingly important element of basic citizenship for people to be able to identify where messages are coming from and what motivates them" (FEWG, *Making Movies Mean* 79). Therefore, becoming cinetiterate includes learning about marketing and promotion of films, different stages and elements of pre-production, production, post-production, and exhibition, as well as becoming aware of certain success factors, e.g. star, genre, or theme.

On the third level of cineliteracy, *Messages and Values*, it is dealt with the question of how films can affect our emotions, values, beliefs, and ideas (see 79). A cineliterate person should be aware of "different levels of realism" (74) and be able to discuss the representation of social groups, events, and ideas as well as ideological messages conveyed by a film. They should also be able to explain their personal responses to a film and talk about devices such as exaggeration, dream sequence, or flashback. Another important issue that the FEWG places into the third category is censorship and age classification.

Now that I have outlined the complexity and the different components of cineliteracy, I would like to return to the second language classroom for which Hildebrand (48-49) specifies the following learning objectives in regard to cineliteracy:

> Pupils should be able to comprehend, analyse, and interpret films. Thus the point is not only to comprehend the foreign language but foremost the content of the film. For this purpose, the pupils need to recognise the logical coherence of film sequences, how separate pictures combine into scenes, how scenes build sequences and how these sequences belong together.
>
> Pupils should be able to recognise stylistic devices, name them, and also explain the way they function in regard to the context of the film. Devices such as camera angle, perspective, camera movement, composition of the picture, montage, special effects, or acoustic elements determine the effects on the viewer.

The dramaturgy of films follows specific rules and influences its outcome. Pupils should be able to recognise filmic dramaturgy, describe it, and explain its function and effects.

In order to deepen their acquired knowledge about function and effects of filmic devices, the pupils should create films themselves. They can either produce a short film, using a video camera, or modify existing films through alternative music, voice-overs, or even new cutting.

Finally, pupils should be able to control their own reception of films as these work primarily on an emotional level. First, it is necessary to be selective about what to watch, considering individual interests as well as personal experiences. But it is also important to deal with and react to scenes that are perceived as problematic.

The overall goal of media education is to communicate a critical and creative way to handle media. This is increasingly important in a time in which media are omnipresent. (See Willig 132)

So we have seen that there are numerous reasons for the use of film in the language classroom. The next chapter deals with the question of how the Austrian Curriculum stipulates the exposure to film.

# 2 Media in the Austrian Curriculum

Now, I would like to investigate the Austrian Curriculum in order to find out what role films play in school education and in specific in language teaching. In the following chapter I will refer to the curriculum for secondary schools (Allgemein bildende Höhere Schulen). In particular I will look at the common part, which defines common educational goals, common didactic principles and guidelines for school- and lesson planning, as well as the specific part for foreign language teaching which is divided into lower grade (first till fourth year of learning a foreign language) and upper grade (fifth till eighth year). Then I will proceed to the Common European Framework of Reference for Languages which the curriculum draws upon. Finally, I will examine the Ordinance for Media Education which comprises one of the fourteen principles of teaching proposed by the Ministry of Education.

## 2.1 Common Part of the Austrian Curriculum

According to the Austrian Curriculum it is the legal duty of secondary school to give the pupils a broad and immersed general education. The pupils should acquire knowledge, develop competences and be mediated values. The curriculum emphasises the importance of independent thinking and critical reflection. The process of education is to be carried out against the background of continuous change of society, particularly in the fields of culture, science, economy, engineering, environment, and law. (Curriculum Common Part 1)

It is pointed out in the curriculum (2) that the importance of mass media arises in various areas of life and therefore pupils should learn to critically analyse the mechanism of media in our society. They should learn to deal with, constructively use and also produce media (3). Teachers are invited to use the didactic potential of mass media (2). Furthermore, the curriculum suggests that teaching should relate to the world of the pupils (7) and as indicated above pupils generally have a wide range of experiences with media.

## 2.2 Language-Specific Part of the Curriculum

The curriculum defines the main goal of language education as the development of the communicative competences listening, reading, spoken interaction, spoken production, and writing (Curriculum Lower 1, Curriculum Upper 1). These competences are described in detail in the Common European Framework of Reference for Languages and will be dealt with later in this thesis. According to the curriculum, language education should contribute to the pupils' development of socially appropriate communicative behaviour (Curriculum Lower 1, Curriculum Upper 1). The acquisition of such behaviour is undoubtedly easiest in an English-speaking country but rather challenging in the foreign classroom environment. Authentic films, however, can bring the foreign country into the classroom and serve as illustrative material (see Sherman 3). There is also an explicit recommendation in the curriculum to use audiovisual media in order to ensure authenticity (Curriculum Lower 3, Curriculum Upper 3). Furthermore, the curriculum suggests that the language classroom is the appropriate place to deal with intercultural issues (Curriculum Lower 1, Curriculum Upper 1). Here again, films can make a valuable contribution. Language lessons should give the pupils the opportunity to develop their creative abilities (Curriculum Lower 2, Curriculum Upper 2). Watching films and even more so *making* films are highly creative activities and can enliven the pupils' imagination.

Especially for beginners the curriculum postulates to integrate listening exercises regularly (Curriculum Lower 2). Audiovisual material can serve as such and – if chosen well – it might be of great benefit to early language learners as the visuals (facial expressions, gesture, visual context…) can be an aid for understanding the speech. At a more advanced level, phonetic perception, pronunciation, and intonation should be trained (Curriculum Upper 3) which again requires authentic language material. The curriculum for the upper grade also points out that the pupils should gain general knowledge about non-verbal communication such as cultural conventions regarding gesture, facial expression, posture, eye and body contact, etc. (Curriculum Upper 3). In this regard films can have illustrative purpose. The same applies to the demand of the curriculum that advanced learners should be confronted with examples of national language varieties (Curriculum Upper 3).

Language education should also focus on independent learning strategies for future language acquisition (Curriculum Lower 2) and students should be encouraged to improve their language skills in their spare time (Curriculum Lower 1, Curriculum Upper 1,3). One of the easiest ways towards this goal is to advocate watching Anglophone films in their original version (see Lowe 25).

But now, let us go back to the main goal of language teaching, namely the development of the communicative competences. Before doing so, I would like to give a brief insight into the Common European Framework of Reference for Languages.

## 2.3 The Common European Framework of Reference for Languages

The Common European Framework serves as a common basis for the elaboration of language syllabuses, textbooks, and curriculum guidelines, as well as language examinations across Europe. "It describes in a comprehensive way what language learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively" (Common 1). Furthermore it offers an explicit description of goals, subject matters as well as methods for modern language acquisition in order to facilitate international cooperation (Common 5-6). The detailed descriptions of various competence levels, which are defined in the framework, can be used to measure the progress of foreign language learning. These levels range from a very elementary stage to a rather competent use of language, comparable to that of a native speaker. There is a primary division into basic (A), intermediate (B), and advanced (C) and all three levels have one more subdivision:

|  A<br>Basic User |  | B<br>Independent User |  | C<br>Proficient User |  |
|---|---|---|---|---|---|
| A1<br>(Breakthrough) | A2<br>(Waystage) | B1<br>(Threshold) | B2<br>(Vantage) | C1<br>(Effective<br>Operational<br>Proficiency) | C2<br>(Mastery) |
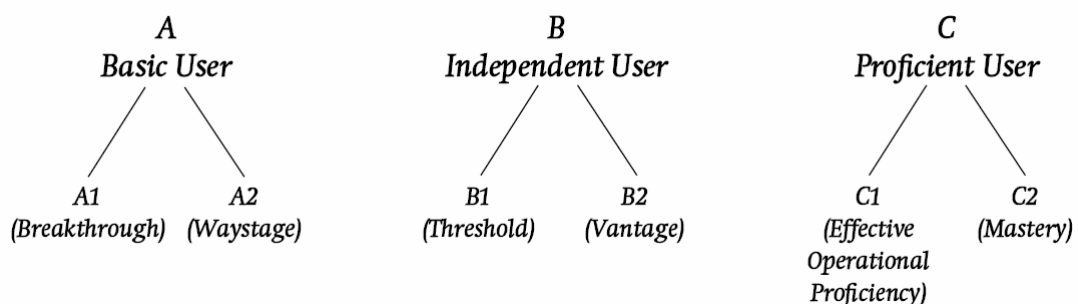
(*Common European Framework of Reference for Languages* 23)

For all these stages (A1 - C2) the framework offers detailed descriptions of what the language users should be able to do in various fields of competences. However, for a first orientation there is an overview grid which contains the major categories of language use, namely listening, reading, spoken interaction, spoken production, and writing. (See Appendix 1) This overview grid is also what the Austrian curriculum relates to when it comes to stating the communicative competences that pupils should develop. According to the curriculum, the pupils should be at level A1 in all five categories after their first year of learning the language. Competences in listening, reading and writing should rise to level A2 after their second year. After their third and fourth year, spoken interaction and spoken production should also be at level A2 and the remaining competences should partly encroach upon level B1 (Curriculum Lower 5). After their fifth and sixth year of learning the language, the pupils should be at level B1 in all five competences. Finally, after year seven and eight, the pupils should be at level B2 in all five categories (Curriculum Upper 6). Unfortunately, in this very general grid, media play a rather marginal role. The only references to film and TV are in the categories of listening and spoken production, starting at level B1 (obviously everything on a particular level also applies to the successive levels in the same category; in this case B2, C1 and C2).

> Listening B1: can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear (Common 26).

> Listening B2: can understand the majority of films in standard dialect (Common 27).

> Listening C1: can understand television programmes and films without too much effort (Common 27).

> Spoken production B1: can narrate a story or relate the plot of a book or film and describe (their) reactions (Common 26).

If we compare this with the guidelines of the curriculum we see that for lower grade films are not even mentioned and for upper grade only to a very limited degree. However, if we look at the framework more closely, especially at the chapter on communicative activities – which is exactly what the Austrian

curriculum refers to – we will find that alongside aural reception (listening) and visual reception (reading), audiovisual reception is assigned a whole category. The scale for watching TV and film reads as follows:

A1    No descriptor available

A2    Can follow changes of topic of factual TV news items, and form an idea of the main content.
Can identify the main point of TV news items reporting events, accidents etc. where the visual supports the commentary.

B1    Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language.
Can catch the main points in TV programmes on familiar topics when the delivery is relatively slow and clear.
Can understand a large part of many TV programmes on topics of personal interest such as interviews, short lectures, and news reports when the delivery is relatively slow and clear.

B2    Can understand most TV news and current affairs programmes.
Can understand documentaries, live interviews, talk shows, plays and the majority of films in standard dialect.

C1    Can follow films employing a considerable degree of slang and idiomatic usage.

C2    As C1

(Common 71)

To demonstrate the importance that audiovisual reception is attributed, I will include the illustrative scales for communicative activities in the appendix. (See Appendix 2)

Apart from this explicit role, media can be found in some other places in the framework as well:

B1 Spoken interaction – Overall:
    Can express thoughts on more abstract, cultural topics such as films, books, music etc. (Common 74).

B1 Written interaction – Correspondence:
    Can write personal letters giving news and expressing thoughts about abstract or cultural topics such as music, films (Common 83).

B1 Linguistic competences – General linguistic range:
    Has a sufficient range of language to describe unpredictable situations, explain the main points in an idea or problem with

reasonable precision and express thoughts on abstract or cultural topics such as music and films (Common 110).

B2 Written production – Creative Writing:
Can write a review of a film, book or play (Common 62).

B2 Processing text:
Can summarise the plot and sequence of events in a film or play (Common 96).

C1 Dialect and accent – Sociolinguistic appropriateness:
Can follow films employing a considerable degree of slang and idiomatic usage.(Common 122)

## 2.4 Ordinance for Media Education

In addition to the curriculum, the Ministry of Education proposes fourteen principles that should underlie all the subjects. One of these principles (alongside environmental, political, intercultural, or sexual education for instance) is media education.

The Ordinance for Media Education (Grundsatzerlass Medienerziehung) from 2001 demands a more prominent application of media in school on the justification that media become increasingly important in the world and reality of pupils. The potential of media not only provides new possibilities – for instance worldwide communication – but also bears dangers, such as manipulation. Therefore school education should be devoted increasingly to media to ensure the pupils' development of communicative and judicious abilities (Grundsatzerlass 1).

The ordinance distinguishes between media didactics and media education. *Media didactics* means that media should be used as an instrument for teaching (education *through* media). *Media education* on the other hand means that media are the subject of the education. The goal is to raise awareness of the power and function of media. There should be a high emphasis on critical reflection, dealing with issues such as independence, objectivity, credibility, diversity of opinion and manipulation (1). Media education should raise the awareness that social and gender-specific roles are often depicted from a one-sided viewpoint or stereotypically and therefore account for certain ideas and perceptions of reality. Also, the pupils should become aware that media can greatly contribute to their forming of political

views (2). The Ministry of Education defines the term 'media-competence' as a number of different abilities; thereupon the abilities to select, differentiate, and structure but also to handle the technical standards (1). Furthermore, pupils should be encouraged to produce media themselves. The production, however, needs to always go hand in hand with a critical reflection of the production process (2).

## 2.5 Conclusion

As media usually play a rather secondary role in the practice of language teaching, one might think that they are not deeply anchored in the curriculum either. However, as we have seen, this is not the case. In the curriculum, media are mentioned directly as well as indirectly astoundingly often. Mostly it is spoken of media in general; where feature films obviously belong to.

It is very progressive that the Common European Framework of Reference for Languages treats audio-visual reception as an independent communicative competence. Also, alone the fact that there exists an ordinance for media education proves that media should play a fundamental role in schools.

Essentially, there are three different fields for which feature films can be used. The first is media education where the film itself is the subject matter. Secondly, films can be used for the development and training of the communicative competences, primarily for audio-visual reception and listening, but also for speaking, reading and writing. And lastly, films can serve as teaching resources for almost any subject matter, may they be triggers for discussion or for explanatory purposes, the possibilities are infinite.

## 3. How to Use Films in the Language Classroom…

### 3.1 …to Improve Language Skills

There are many ways in which films can be used for language teaching. While Stempleski argues that there is no right nor wrong, she points out that experience has shown that it is beneficial to follow certain general guidelines (*Teaching Communication Skills With Authenic Video* 11-12). Firstly, she advises to only use short sequences, as "particularly authentic material intended for native speakers, is an extremely dense medium" (11). Sequences of the length of only a few minutes are often enough material for a whole lesson and such "bite-sized chunks" (11) are a lot easier for learners to handle. Secondly, she encourages repeated viewings of these short sequences, so that the pupils get a chance for close observation. Thirdly, Stempleski goes on to the importance of active viewing: pupils need to know what to watch out for before the actual viewing. Through certain tasks and activities they will pay more attention while watching the sequence. Moreover, it is essential that the teacher knows the filmic material and the equipment in detail and is prepared for the case that the viewing has to be postponed (i.e. due to technical problems). Furthermore, Stempleski outlines different options of how to present filmic material in class. These are:

- showing only the pictures
- playing only the soundtrack
- showing the pictures to some of the students and letting others hear the soundtrack
- playing the pictures and sound together
- playing only the beginning of a video sequence
- playing only the end of a sequence
- leaving out the middle of a sequence
- playing parts of the sequence out of order

(Stempleski, *Teaching* 13)

- pause/still/freeze-frame

(Stempleski, *Film* 3)

The presentation of a film sequence without sound highlights the visual content and stimulates language production among the students. They can be asked to describe what they see and to guess what the scene is about. For the application of this technique, the chosen scene should contain visual clues such as facial expressions, body language, clear settings or meaningful props.

The counter-technique, presenting sound only, draws close attention to what the pupils can hear, i.e. speech, music, and/or sound effects. This is not a mere listening activity as the pupils will most probably try to visualize the situation and can be asked to predict what they expect to see. The combination of these two techniques – showing the visual part to some and letting the others listen to the soundtrack – might be a challenging procedure but it is very encouraging for communication as both parts of the class have information that the other half is lacking. All of these three techniques should make the pupils aware of how powerful the separate layers of film are, the visual as well as the sound layer. The conventional way of viewing (sound and vision on) can be accompanied by various kinds of activities, i.e. comprehension questions, discussion of cultural aspects presented in the film, or summaries. Leaving out the beginning, the end, or the middle of a scene, requires the pupils to guess the content of what is missing. They need to find out how a story could continue, what lead to a certain situation, or how two incidents are connected to each other. These tasks stimulate creative thinking and encourage language production. The same applies for the task to bring a jumbled sequence into its right order. Another technique that Stempleski (*Film* 3) proposes is to pause the film at strategic points to let pupils predict what will happen or summarize what they just saw.

Depending on teaching objectives and the learners' needs, the teacher might choose one or more of the described variations and think of activities that go along with the presentation of the film clip. Especially when the goal of the activity is to stimulate language production, "using video (…) usually involves (…) manipulation of the television technology to create an information gap that the learners must fill" (12). This manipulation (omitting sound, or part of the sequence for instance) might make the reception for the pupils interesting as it is different from their usual watching experiences.

For specific activities see *Using Authentic Video in the Language Classroom* by Sherman, *Film* by Stempleski and Tomalin, as well as the teaching projects in this paper.

3.2 …to Teach Cineliteracy

In their teachers' guide "Moving Images in the Classroom", The British Film Institute introduces eight basic teaching techniques for media education. These techniques are not restricted to specific age-groups but can be used at any level. The first three techniques, **Freeze Frame**, **Sound and Image**, and **Spot the Shots**, deal with the language of moving image texts, specifically with the visual language, the sound, as well as the editing process. They can be used to make pupils aware of "how *everything* in a moving image text is saying something" (7). Technique number four, **Top and Tail**, and number five, **Attracting Audiences**, concentrate on production and intended audience. The last three techniques, **Generic Translation**, **Cross-Media Comparisons**, and **Simulation**, can be used to make changes to filmic material and relate it to other media. To get an impression of how they work and what aims they intend to reach, I will outline the individual techniques below. A detailed description can be found in "Moving Images in the Classroom" by The British Film Institute (7-11).

Freeze Frame

This technique is meant to be applied to a very short extract of a film (e.g. 60 seconds). The idea is to look at and analyse each shot of the chosen sequence separately; using the pause function of the DVD/VCR player. The pupils should draw their attention to the positioning of the elements in the frame, the effect of lighting and colour, the distance between camera and filmed subjects, as well as camera angle and movement. They should think about how the number and ordering of the shots build up on each other to form the whole sequence. As a follow-up the pupils could try to change the order of the shots or find out if the sequence still works if some shots are eliminated (using either a storyboard or moving image software). Through this activity the pupils become familiar with the basics of film language and filmic devices (shot, camera movement, camera angle, etc.). Moreover, they should learn that every element in the composition of a moving image text can carry meaning and can be relevant for interpretation.

Sound and Image

Here the pupils should at first listen only to the sound track of a scene (screen covered or switched off, if possible) and identify and describe what they hear. They should then try to imagine the visual part of the scene. Afterwards they watch it and discuss the effect that sound and image have on each other. To illustrate this better, the pupils could try to make their own sound track for the scene, using music, sound effects, different voices and even different texts being read. Basically, there are four different elements that a soundtrack can consist of: music, voice, sound effects and silence. The pupils should become aware that music arouses different emotions and images. They should think of what certain sound effects represent and consider what we learn about the speakers, observing their voices, intonation, tone, etc. Finally, they should deliberate on the function of silence. Relevant questions that can be discussed are: How crucial are the individual sound elements for the meaning of the scene? Do they all have a function or can some be omitted?

Spot the Shots

The pupils watch a short sequence of a film and then guess how many shots it consists of. When they watch it again, they should pay attention to the changes of shots, sounds and scene location. Do shots and sounds change at the same point? During the third viewing the pupils should time the shots and note down which shot transitions are used (e.g. cuts, mixes, fades, wipes etc.). To get a clear overview, the pupils could write a script or draw a storyboard explaining their analysis. Questions the pupils should think about include the length of the sequence in relation to the 'story time' it represents, and the transmission of new information or impression by each shot and sound change. Furthermore, they should think about why certain shot transitions are used and whether another transition would make a difference. Through this activity the pupils should become aware that number, length and ordering of shots in a filmic sequence have a function and are created to carry meaning. Shot and sound transitions do often not match in order to trigger a certain mood: in drama, for instance, sound transitions frequently anticipate shot transitions which can generate suspense.

## Top and Tail

The pupils watch the title sequence of a film and try to guess the genre as well as the intended audience by using any of the above three techniques. They then watch the production credits which are at the beginning or the end of the film and pay attention to what they tell us about the source, ownership, production and distribution of the film. The pupils should learn that the title sequence of a film does in fact have a function: it reveals what kind of film it is and it should attract the audience. Knowing who produced, financed and owns a film might give us an idea about the interests that are behind the moving image text.

## Attracting Audiences

The pupils should find out how the discussed film has been marketed: e.g. trailers, teasers, film posters, reviews, TV listings, shop displays, websites, TV ratings, press releases, news items, etc. Was the marketing effective or did it fail to reach the audience? The intention of this activity is to make the pupils aware that most film industries have commercial interests and that attracting audiences is vital for the success of a film. A moving image text can be advertised in a variety of different ways and media. Different types of promotion work for different intended audiences.

## Generic Translation

The pupils 'translate' a scene of a film into a print text. This could be a part of a narrative, a short story, a newspaper article, or a poem. This technique can also be applied the other way round: The pupils 'translate' a print text into a moving image text, starting with a script or even a storyboard to finally produce an actual video, if possible. Through these activities the pupils should become aware of the strengths and weaknesses of different media and that the meaning of a text can change or depreciate when it is presented in another form.

Cross-Media Comparisons

The pupils should use the above introduced techniques to compare different treatments of the same issue in different media, in different adaptations, in factual and fictional forms, or for different audiences. The pupils should learn that intended audience, form, and genre play an important role for the representation of ideas and furthermore that it might be hard to tell fiction from fact.

Simulation

In pairs or groups the pupils should play the role of film producers and make plans for a modification or reconstruction of a film for a different age-group or for the marketing of the existing film for a different audience. Key questions that need to be considered are: What in the existing film needs to be changed in order to be understood by or be attractive to the new audience? Which elements of the existing film are attractive to the new audience? Which marketing strategy appeals best to the new audience? In the role of producers the pupils should think of restricting factors such as budget, time, purpose, etc. Moreover they should become aware that addressing a different audience might raise ethical or even legal questions.

## PART II

The second part of my thesis contains five teaching projects which all aim at teaching media literacy and also meet goals of the second language curriculum. They are all built on and around the *Harry Potter* movies. Before we go on to the projects however, let us briefly turn to the wizard himself.

## 4 Harry Potter

### 4.1 About *Harry Potter*

The *Harry Potter* series by Joanne Kathleen Rowling consists of seven volumes:

> *Harry Potter and the Philosopher's Stone* (1997)
> *Harry Potter and the Chamber of Secrets* (1998)
> *Harry Potter and the Prisoner of Azkaban* (1999)
> *Harry Potter and the Goblet of Fire* (2000)
> *Harry Potter and the Order of the Phoenix* (2003)
> *Harry Potter and the Half-Blood Prince* (2005)
> *Harry Potter and the Deathly Hallows* (2007)

The first six novels have already been adapted for the screen and are available on DVD. Book number seven is currently filmed and will come out in two parts in 2010 and 2011.

Basically, each novel covers one school year at Hogwarts, School of Witchcraft and Wizardry. The series begins with the main characters being eleven years old and entering Hogwarts. The following years are stamped with self-discovery, friendships, first encounters with love, experiences of justice and injustice, and a constant battle between good and evil.

## 4.2 The Success of *Harry Potter*

He'll be famous – a legend – (…)
there will be books written about Harry –
every child in our world will know his name!

Prof McGonagall
In *Harry Potter and the Philosopher's Stone* (15)
By J. K. Rowling

*Professor McGonagall's* prophecy turned out to be true – but not just in J. K. Rowling's world of witches and wizards, but also in our society. One could fill numerous bookshelves with the immense number of works that have been published on *Harry Potter*. The subject matter of these publications ranges from success stories, comparisons of the novels and the film adaptations, to philosophical or religious contexts. Within the last decade, the Austrian daily newspapers *Der Standard* and *Die Presse* both published around 700 articles in which the name "Harry Potter" occurred. *Harry* not only made it to the cultural section of these papers but also to the sports pages, as well as the scientific, and financial columns. The search engine Google finds 78.400.000 results for the words "Harry Potter". "(E)very child in our world will know his name" (Rowling, *Philosopher* 15) might be a bit hyperbolic; however, just a bit: already in 2003, a study in Germany showed that 93 per cent of the ten to fourteen year olds knew *Harry Potter*, which makes him more popular than Nutella (see Garbe, *Erfolg eines Serientäters* 21). This study was conducted before the publication of the last two novels in the series and also only the first two films had been released by that time. Accordingly, we can assume that today the percentage of children who know *Harry Potter* is yet higher.

The novels have been translated into 65 different languages. Over 325 million copies have been sold in more than 200 countries. Within the first 24 hours, 8.3 million copies of *Harry Potter and the Deathly Hallows* have been sold alone in the U.S. The worldwide box office gross for the first five *Harry Potter* movies is $4.1 billion (See Entertainment Weekly, *Harry Potter's success*). The *Harry Potter* books occupied the top spots in bestseller lists for months, which even resulted in the creation of a new category in the *New York Times* – the Children's Bestsellers List (see Whited, *Harry Potter: From Craze to Classic?* 3). Not only did Rowling reach a huge readership but also already before the publication of the fourth novel "there was a wealth of serious scholarly interest in Harry Potter"

(Whited 1). Rowling's literary achievement was awarded repeatedly: among others, she received five Nibbies (*Lifetime Achievement* 2008, *Book of the Year* 2006, *Author of the Year* 2000, *Children's Book of the Year* 2000 and 1998), the *Booksellers Association Author of the Year* award (1998 and 1999), and in 2006 the *WH Smith's Fiction Award* (See Galaxy British Book Award and Scholastic).

All these facts and figures lead us to the question *What made Harry Potter so successful*?

## 4.3 The Magic of *Harry Potter*

Many scholars have tried to investigate the hype surrounding *Harry Potter* and have come up with various theories to explain its success. Garbe ascribes the tremendous success to three main factors: firstly the content, secondly the propaganda among children, which was also supported by various internet sites (e.g. Warner Bros. and publishers), and thirdly the press work (7). While the latter two factors might have contributed significantly to the success, I would like to focus on those aspects that relate directly to the novels.

One main reason for the *Potter*-vogue is certainly the theme of identity, which plays a very central role throughout the septology. According to Tomberg (*Zauberwelten*, 125), the question "Who am I?"[2] is the leitmotif in the novels. Younger readers in particular deal with this very question intensively and thus may participate in Harry's quest for identity (see Garbe 20). Spinner (see *Minderwertigkeitsgefühl und Grandiositätsfantasie*, 113-115) finds the main reason for the novels' success in depth psychology: He argues that Rowling applies basic patterns of the creation of fantasy that are effective on a level of depth psychology. As the most prominent example he elaborates on the interplay between the *sense of inferiority* and the *fantasy of grandiosity* (113). Readers might project their inner wishes of superiority onto the character of *Harry*: The miserably treated orphan has no idea that actually he is a celebrity in a completely different world. But also general themes like magic or flying lend themselves to a projection in this context (114). Further major themes that are undoubtedly attractive to many readers and therefore contributing to the

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[2] Prof Dumbledore by the way answers this question with the words "It is our choices (…) that show what we truly are" (Rowling, *Chamber of Secrets* 245).

novels' success are friendships and enmities among peers, absence of parents, as well as the battle between good and evil (see Garbe, 21).

Another success-factor is the double-directedness: the novels not only address children but also adult readers. As Garbe argues, the text can be received on different levels of complexity (22). While children are rather captured by the suspenseful plot, more advanced readers often appreciate Rowling's language as well as the structure of the novels, minute details of the fantasy world, and skilfully embedded irony (see Stubenvoll, *Was fasziniert LeserInnen* 213-233).

While success alone is not a good enough reason to employ *Harry Potter* at school, the factors outlined above that lead to such a success are reasonable arguments to do so, for instance in the literature classroom (Nichel-Bacon, *Harry Potter in der Schule* 276). Knobloch (*Harry Potter geht zur Schule* 8) however points out that *Harry Potter* can also be used for other subjects than literature: for example religious education, ethics, philosophy, arts and crafts, physics, Latin, and – most important for our intentions – media education. Knobloch also touches the problem that pupils might lose their delight in *Harry Potter* when they are forced into it (7). To avoid this problem, Spinner promotes playful and imaginative handling of the texts, which should even have the contrary effects (118). Furthermore, as also pointed out in the curriculum "teaching should relate to the world of the pupils" (see chap 2.1). Dealing with *Harry Potter* complies with this request, as we can assume that most of the pupils already know this wizard and his world.

But *Harry Potter's* place at school is not without controversy: there have been accusations of Satanism and black magic, which primarily come from conservative Christians (see Whited 3 and Tomberg 121). Because of such claims, "the books' appropriateness for the classroom was contested before school boards" (Whited 3) in various states. In some schools measures have been determined such as "any teacher reading from a *Harry Potter* book in class must have the written permission of all students' parents" (4). Having set out the stumbling blocks in Harry's path to school, I would like to note that the approbation far outweighs any reservations.

# 5 Teaching Projects

As I believe that the primary concerns of language are communication and expression of meaning, the teaching projects I designed follow communicative approaches of language teaching. My projects have two main objectives: First, I tried to create meaningful tasks in which language skills are developed and practiced. Secondly, I aspire to teach cineliteracy/media studies. But as this happens in the target language as well, English is learned incidentally. Thus also the tasks that aim to teach about media can be attributed a communicative language teaching approach, namely Content-Based Instruction.

The lessons are student-centred and request active student participation. I chose various types of student interaction, ranging form individual work to class discussion, however the emphasis lies on pair and group work as these allow for most communication amongst the pupils. The teacher will often adopt the role of a "group process manager" which is described by Richards and Rodgers (*Approaches and Methods in Language Teaching* 168) as having the "responsibility to organize the classroom as a setting for communication and communicative activities. (…) (T)he teacher monitors, encourages, and suppresses the inclination to supply gaps in lexis, grammar, and strategy but notes such gaps for later commentary and communicative practice." Another important role of the teacher is that of the "counselor (…) (who) is expected to exemplify an effective communicator seeking to maximize the meshing of speaker intention and hearer interpretation, through the use of paraphrase, confirmation, and feedback." (Richards and Rodgers 168).

The following projects all have language-specific as well as cineliteracy-specific teaching goals, but the emphasis is clearly on the latter. I do not lay claim to cover all aspects of media education. On the one hand this would clearly go beyond the scope of this work, on the other hand there are aspects of film studies for which other films than the *Harry Potter* movies are surely more appropriate, as for example the history of film. Furthermore I would like to mention that at some points of my projects it might be convenient to go into the matter of certain language related aspects – as for example writing letters in the first project. However, as in this work my main interest is teaching media studies, I did not elaborate on such issues. For the same reason, the projects might appear to be quite dense. However, I would like to point out that my

main concern is to present manifold ideas on how to use films – and in particular the *Harry Potter* movies – in second language teaching. Finally, I would like to mention that the projects do not correlate with each other, which means that coming to enjoy the first project is not a precondition for the second, and so forth.

## 5.1 Project I

The following lessons are designed for an elementary proficiency level (lower secondary school). Language-related teaching aims range from vocabulary, and prepositions to question forms. There is a high emphasis on practising the competences listening, speaking, and audiovisual reception. On the level of media education the pupils should get a first glimpse into the world of film production. They will learn about film promotion, using the example of film posters. They should get an impression of how complex a film production is in terms of people involved. Furthermore, they will learn about different camera perspectives and what a shot is.

The film I chose for this project is the first *Harry Potter* movie, *Harry Potter and the Philosopher's Stone.* But before the pupils actually get to watch a scene of it, they will first talk about its content.

Synopsis of the film

On his eleventh birthday the orphan Harry Potter, who lives at his aunt's and uncle's place, not only finds out that he is a wizard but also that he is a celebrity in the wizarding world. Having been treated like Cinderella, he now starts a completely new life. Hagrid, the gamekeeper at Hogwarts – School of Witchcraft and Wizardry – introduces Harry to the wizarding world and prepares him to become a Hogwarts student. He eventually discovers the truth about the death of his parents and learns about his greatest enemy, Lord Voldemort. Already on the way to school, Harry makes friends with Ron Weasley. When they arrive at Hogwarts, the first year students are sorted into their houses: Gryffindor, Ravenclaw, Hufflepuff, and Slytherin. Harry and Ron are allocated into the house of Gryffindor, as is Hermione

Granger who soon becomes friends with the two boys. Harry turns out to be extremely talented in flying on the broomstick and thus becomes a member of the Gryffindor Quidditch (very popular wizarding sport) team. Harry, Ron and Hermione find out that there is something very valuable – namely the Philosopher's stone – hidden in the school. Trying to impede a suspected theft, they get themselves into very dangerous situations…

**First Lesson**

**Procedure**

As a start, the topic is *Harry Potter* per se. Questions such as "Who has read which HP novels and seen which HP movies?" or "What do you like/dislike about HP?" should trigger a class discussion. In this informational and motivational phase the teacher is in control of the discussion and s/he creates a setting for further less-controlled activities (See Crookes and Chaudron, *Guidelines for Language Classroom Instruction* 33).

During this discussion it should be easy to track down the experts on *Harry Potter*, who will then be separated from each other to work in groups with those who do not know that much about the films and novels. Ideally, there should be three or four pupils per group. Within the groups the pupils should talk about the plot of *Harry Potter and the Philosopher's Stone*. The experts should give information, whereas the others should ask questions. The teacher should act as group process manager and be ready to help, if needed. At the end of this activity everybody should have a rough idea about the plot. If there are no or not enough experts, this activity is done in plenum.

The pupils should then think about how a film can be promoted. The two major ways are trailers and posters. The latter will be the topic of the next activity (See Stempleski and Tomalin, *Film* 21f.): The pupils should think of what kind of information is usually given on a film poster and briefly discuss it in their groups (as above). In plenum, the teacher gathers the results of the groups and writes down the main components of a film poster on the blackboard for the pupils to copy down: title of the film, leading actors/actresses and stars, director, strap line, and picture.

For illustration, each group gets a copy of a film poster. If possible, the teacher can also bring an actual film poster. The pupils should find the above components and describe the picture. They should discuss the attractiveness of

the poster. If there is time left, the pupils should design their own film poster for their favourite film. (Cf. BFI technique "Attracting Audiences")

For homework, the pupils may choose to write on the following topics:
- What I like/don't like about Harry Potter.
- I would like to be a witch/wizard because…

**Aims**

The class discussion on *Harry Potter* has not only the aim to get the pupils to speak but for further activities it is necessary for the teacher to get an impression of how well the pupils know *Harry Potter*. During the discussion with only two to three peers, everybody gets the chance to practise speaking and by the end of this task everybody should know what the film is about. Learning about film promotion should make the pupils aware that films are products of an industry and are made in order to be sold and are therefore advertised. Talking about the film poster again develops the pupils' speaking skills and backs up the information they just have learned. Making a film poster stimulates creativity.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 10' | Introductory Phase: Who knows Harry Potter? Read which novels? Seen which movies? Who is a fan/expert? Likes/dislikes | Introduce the topic Get an impression of interests and knowledge about HP Practise speaking | Talk Teacher <-> Pupils | |
| 15' | Pupils discuss plot of HP PhilStone Experts give input – others ask questions | Pupils get to know/recall the plot of the film Practise speaking | Groups of 3-4 with at least one HP expert per group (if there are not that many experts -> bigger groups; worst case: class discussion) Pupils talk | |
| 15' | How can a film be promoted? Instructions for group work: What information is given on film posters? | Learn about film promotion | Plenum | |
| | Information given on | | Groups | |

| | film posters | Practise speaking | Pupils talk | |
|---|---|---|---|---|
| | Results of group work | | Plenum | Blackboard Exercise books |
| 10' | Discuss film poster | Learn about film promotion Practise speaking | Groups Pupils talk | Handout I.1 (plus actual film poster if available) |
| + | Make film poster | Activate creativity | Groups or individually | Paper Coloured pencils… |
| HW | - What I like/don't like about Harry Potter.      or - I would like to be a witch/wizard because… | Practise writing | Individually | Homework books |

## Second Lesson

In this lesson the pupils will watch a sequence of the film *Harry Potter and the Philosopher's Stone*. I chose the scene when the pupils arrive at *Hogwarts*. I think it is suitable because firstly it has a reasonable amount of speech in it, secondly it has spectacular shots (e.g. of the castle) and offers good examples for different camera perspectives (which will be dealt with in lesson 3) and furthermore it is self-contained.

Synopsis of the sequence

Scene 11 *Welcome to Hogwarts* plus beginning of scene 12 *Sorting Hat* (35:10 – 39:50)

The train Hogwarts Express arrives in Hogsmeade bringing all the students to school at the beginning of the school year. They all wear their school uniforms which include black robes. The giant gamekeeper Hagrid awaits their arrival and gathers the first-year students who get into boats. They float towards the castle and are astonished by its great appearance. Excited, all the first-years walk up a big staircase where on top they are received by Professor McGonagall who welcomes them to Hogwarts and tells them that they soon will be sorted into their houses. Neville finds his toad which he had lost on the train. Professor McGonagall looks down at him very strictly and leaves after a few more words. Draco Malfoy introduces his friends and

himself to Harry Potter and offers his "friendship". But as Draco makes a very arrogant first impression and also insults Ron Weasley, Harry refuses. McGonagall returns to guide the pupils into the Great Hall where all the other students and teachers already await them. Hermione Granger explains to another girl that the ceiling which looks like the night sky is bewitched. The headmaster Professor Dumbledore has a few announcements to make, which all sound rather scary.

**Procedure**

Before the pupils watch the sequence, the teacher should make clear that for a start it is not so important for the pupils to understand each and every word but instead they have certain tasks to fulfil. The first is a game, namely Bingo (Handout I.2): every pupil has to write down five different colours and as soon as s/he has seen something of each colour in the film that s/he can name, s/he has to shout out "Bingo". When the first pupil calls out, the teacher pauses the film and the pupil tells his/her results. Then everybody tries to complete their bingo grid while watching the rest of the sequence. Afterwards some more pupils can give their results. The sequence could as well be shown without sound. As an alternative (or extra activity if time left) I suggest the activity *I spy* (see Sherman 177f.) in which prepositions of place and question forms are practised (Handout I.3). Now that the pupils have seen the sequence, they receive the script (with a few gaps, Handout I.4) and read through it in plenum. Whilst watching the sequence another time they try to find the missing words. The comparison is done in plenum.

Thereafter, everybody should have a first impression of the characters (many might be familiar with them anyway). The pupils get together in pairs or in groups of three and talk about the characters. They should find at least three characteristics for each character on the handout (Handout I.5). If it is necessary, they can watch the sequence once again.

For homework[3] the pupils choose one of the characters (it might also be one that is not on the handout) and write a letter to her/him. The teacher should remind the pupils that it is the character and not the actor/actress they are writing to. Alternatively, the students might write from the perspective of another character. (Cf. Stempleski and Tomalin 121f.)

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[3] For two alternatives for homework see Appendix 3

**Aims**

The game Bingo should introduce the pupils playfully to the sequence and also communicate that they do not have to understand every single word. Language wise, vocabulary is practised (colours plus any items they see in the film). The second activity, filling the gaps in the script, aims at practising listening for detail as well as reading. Through the extra activity prepositions and question forms can be practiced. This first part of the lesson also serves the purpose of getting to know the sequence and getting an impression of the characters in it. This is necessary for the next activity: the pupils should talk about characteristics they could make out while watching. This implies reflection of what they have seen and furthermore they practice speaking. The homework is a writing exercise and also enlivens creativity.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 15' | Introduction<br><br>Colour Bingo | Explanation of further activities<br><br>Voc: colours | Teacher explains<br><br>Pupils fill in | Handout I.2 |
| | Colour Bingo: watch sequence and find items of chosen colours | Watching scene without having to understand it | Pupils watch | Handout I.2<br>DVD HP Phil |
| 15'<br><br>+ | I spy: Read through the questions and watch the sequence again | Watching for specific information | Individually | Handout I.3<br>DVD HP Phil |
| | I spy: answer the questions | Grammar: | Pairs | Handout I.3 |
| | Comparison of results | Prepositions | Plenum | Handout I.3 |
| 20' | Read through script | Understand content | Plenum | Handout I.4 |
| | Watch and fill in the gaps | Listening comprehension | Watch<br>Fill in | DVD HP Phil<br>Handout I.4 |
| | Compare | | Plenum | Handout I.4 |
| 15' | Characters: describe the characters<br>If necessary: watch again | Speaking, character description | Groups 2-3 | Handout I.5<br><br>(DVD HP Phil) |
| HW | Dear film friend | Writing a letter | Individually | Homework books |

Answers Handout I.3: 1 by train   2 on boats   3 on top of Prof McGonagall's hat 4 in the hall   5 in the air   6 on benches   7 to the pupils

Answers Handout I.4: 1 doors   2 houses   3 family   4 points   5 year   6 Sorry   7 train   8 do you   9 friends 10 sky

**Third Lesson**

**Procedure**

First of all, the teacher explains that the basic unit of a film is a shot. For demonstration we come back to last lesson's sequence. Once the pupils understand what a shot is, they should guess how many shots this sequence – which lasts less than five minutes – consists of. Afterwards the teacher shows the sequence and the pupils try to count the shots, making a noise whenever they notice a cut, of which there are 66. (Cf. BFI technique "Spot the Shots")

Then the teacher draws the pupils' attention to the different perspectives a camera can capture. The pupils get the handouts on camera perspective (I.6) and cut out the screenshots. In pairs, they allocate the pictures to the right perspective and should think about the effects that can be created through these different perspectives, relating to the examples of the specific screenshots (e.g. filmed from a low angle, the castle looks huge and more impressive; *Prof McGonagall* seems strict and superior). (Cf. BFI technique "Freeze Frame")

The second half of this lesson deals with the question: Who is involved in the production of a movie such as *Harry Potter and the Philosopher's Stone*? In groups of three or four, the pupils should think about this question and then watch the production credits. In plenum, they should briefly discuss the abundance of professional groups and pick out a few to talk about their functions. Maybe the pupils remember some of the names of the people who worked on *Harry Potter and the Philosopher's Stone*. (Cf. BFI technique "Top and Tail")

> Director: Chris Columbus
> Scriptwriter: Steve Kloves
> Production: David Heyman
> Author: J. K. Rowling
> Music by John Williams
> Actors/actresses: Daniel Radcliffe (Harry), Rupert Grint (Ron), Emma Watson (Hermione), Robbie Coltrane (Hagrid), Richard Harris (Dumbledore), Alan Rickman (Snape), Maggie Smith (McGonagall)

Further professions: Director of Photography, Visual Effects Supervisor, Costumes Designer, Animal Coordinator, Camera Operator, Storyboard Artist, Stunt Coordinator …

For homework the pupils pick one profession that is related to film production and find out what function a person in that profession has. Their findings should be presented in a following lesson.

**Aims**

In the final lesson of this teaching project, the pupils learn some basics of film terminology. Guessing and trying to count the shots of the sequence should help them understand the concept of a shot and a cut. Making noises when they notice a cut certainly makes the activity more attractive to the pupils. The next part of the lesson is aimed at learning about the different camera perspectives. The active student participation – cutting out and allocating the screenshots – should have a reinforcing effect. Assuming that the pupils will have some idea about some professions in the filmmaking industry, the next activity relates to the pupils' world, as stipulated in the common part of the curriculum (see chap 2.1). Also watching the production credits is something everybody in the class most certainly will have done before, but probably not paid much attention to. Through these activities, as well as the following discussion, the pupils should become aware of how many people are involved in a film production. The homework invites the pupils to do some research in the field of a profession in the film industry. This task leaves much space for personal interest and contributes to general media education.

During this lesson there is not a single activity that is designed to teach specifically language but, according to the theory behind the language teaching approach Content-Based Instruction, the pupils' language skills will profit through the exposure to and also the use of English.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 10′ | Introduction: film language What is a shot? | Pupils get to know what a shot is | Teacher explains | |
| | Watch sequence and count shots | | Pupils watch and count | DVD HP Phil |
| 15′ | Camera perspectives: cut out screenshots and match them with the right perspective | Pupils learn about different camera perspectives and their effects | Pairs discuss | Handout I.6 |
| | Effects of perspective | | | |
| | Compare | Practise speaking | Plenum | |
| 25′ | Film production: who is involved? | Pupils learn about film production | Discuss in groups 3-4 | |
| | Watch production credits | | Watch | DVD HP Phil |
| | Note down some of the professional guilds | | Plenum | Blackboard Exercise books |
| HW | Find out function of one profession within film production | Pupils learn about film production Practise writing | Individually | Homework books |

**Handouts**

Handout I.1

Film poster



(IPM Awards)

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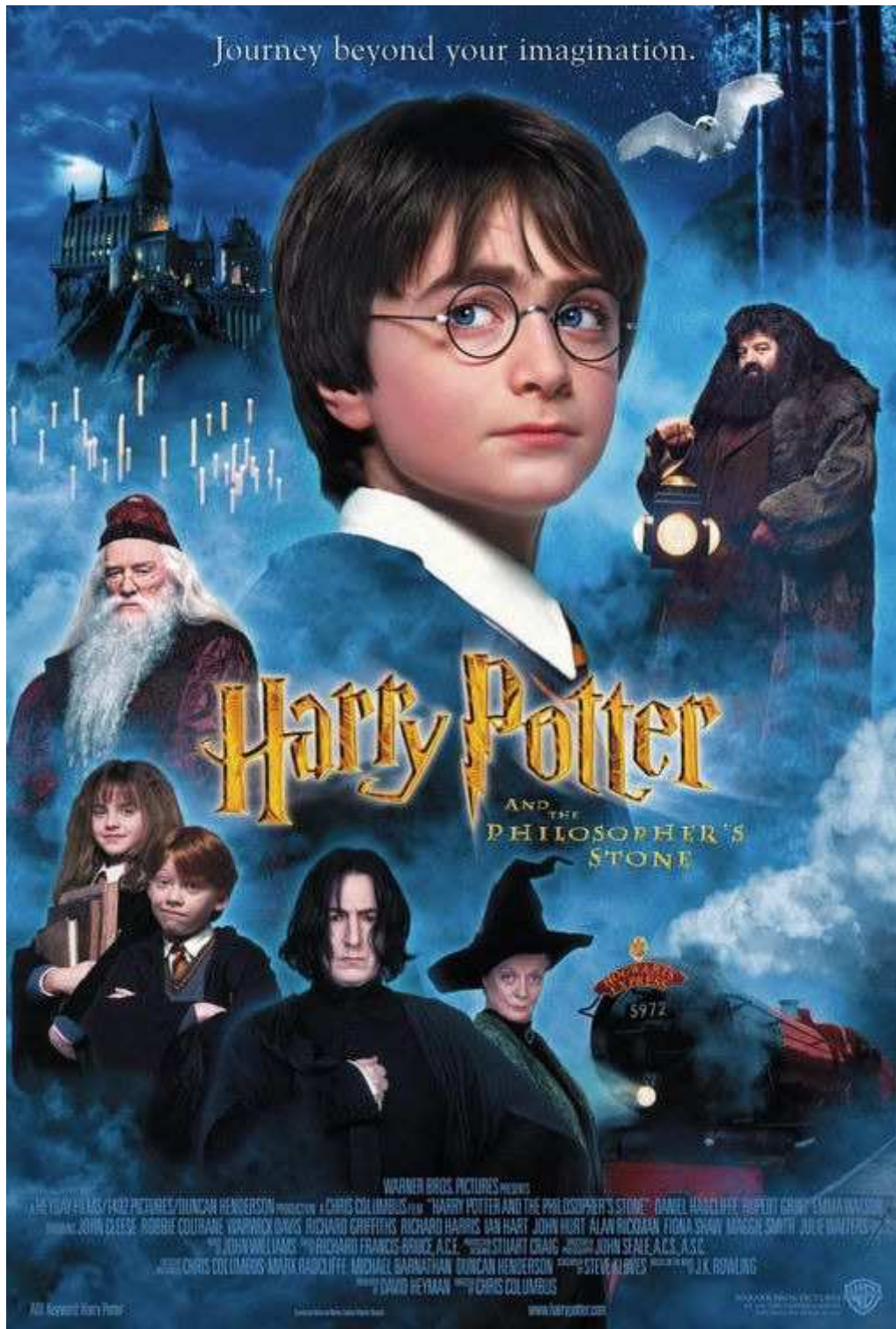
Handout I.2

BINGO

Before watching, write down five different colours.

| | Colour | Something of that colour |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |

As soon as you see one thing in each of your five colours in the film, shout out BINGO. It must be things you can name. Write them down.

---

Handout I.3

*Answer the following questions in whole sentences.*

1   How do the pupils come to school?

2   Where are they when they first see the school?

3   Can you find a feather? Where is it?

4   Where do all the older pupils and professors wait?

5   Where are the candles?

6   Where are all the older pupils sitting?

7   Who is Prof Dumbledore talking to?

Handout I.4

*Watch the sequence again and fill in the missing words!*

**Hagrid**
Right then. First-years this way, please! Come on now! First-years, don't be shy.
Come on now, hurry up!
Hello Harry!

**Harry**
Hi Hagrid!

**Ron**
Woah!

**Hagrid**
Right, then. This way to the boats. Come on now, follow me.

**Ron**
Wicked!

--- --- --- --- --- --- --- ---

**McGonagall**
Welcome to Hogwarts. Now, in a few moments you will pass through these
_____1 and join your classmates. But before you can take your seats, you
must be sorted into your _____2. They are Gryffindor, Hufflepuff, Ravenclaw,
and Slytherin. Now while you're here your house will be like your _____3. Your
triumphs will earn you points. Any rule-breaking and you will lose _____4. At
the end of the _____5, the house with the most points is awarded the House
Cup.

**Neville**
Trevor! _____6.

**McGonagall**
The Sorting Ceremony will begin momentarily.

**Draco**
It's true then, what they're saying on the _____7. Harry Potter has come to
Hogwarts.

**Neville & Others**
Harry Potter?

**Draco**
This is Crabbe and Goyle. And I'm Malfoy. Draco Malfoy. Think my name's funny
_____8? No need to ask yours. Red hair and a hand-me-down robe? You
must be a Weasley. You'll soon find out that some wizarding families are better
than others, Potter. You don't wanna go making _____9 with the wrong sort. I
can help you there.

**Harry**
I think I can tell the wrong sort for myself, thanks.

**McGonagall**
We're ready for you now. Follow me.

**Hermione**
It's not real the ceiling. It's just bewitched to look like the night _____10. I read about it in *Hogwarts, A History*.

**McGonagall**
Will you wait along here, please. Now before we begin, Professor Dumbledore would like to say a few words.

**Dumbledore**
I have a few start-of-term notices I wish to announce. The first-years please note that the Dark Forest is strictly forbidden to all students. Also, our caretaker, Mr. Filch, has asked me to remind you that the third floor corridor on the right hand side is out of bounds to everyone who does not wish to die a most painful death. Thank you.

Handout I.5

## Characters

Note down at least three characteristics for each character (e.g. hair colour, clothes, character trait…).



**Rubeus Hagrid**



**Harry James Potter**



**Ronald Bilius Weasley**



**Hermione Jean Granger**

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**Neville Longbottom**



**Draco Malfoy**



**Minerva McGonagall**



**Albus Percival Wulfric Brian Dumbledore**

(*Harry Potter und der Stein der Weisen*, min 35:10 – 39:50)

e.g. calm, cute, demanding, determined, friendly, gigantic, grumpy, handsome, hysterical, intelligent, likeable, long-haired, mean, old, pretty, rude, self-confident, short-haired, shy, small, smart, strict, tall, ugly, unfriendly, …

Handout I.6



**High angle/overhead**
(Obersicht/Vogelperspektive)

People or objects are filmed from above.

They appear smaller.

Example 1

Example 2

**Low angle / below shot**
(Untersicht/Froschperspektive)

People or objects are filmed from below.

They appear bigger.

Example 1

Example 2
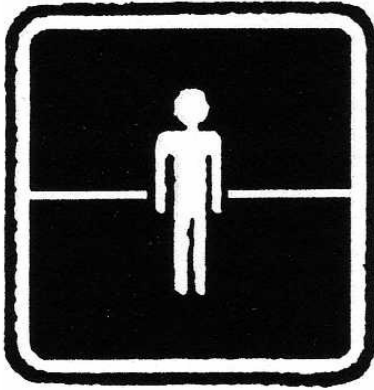
**Eye-level/straight-on angle**
(Normalsicht/Augenhöhe)

Camera and people/objects are at the same height.

People and objects appear in their normal height.

Example 1

Example 2

What's the perspective?

Cut out the pictures and stick them onto the right worksheet.
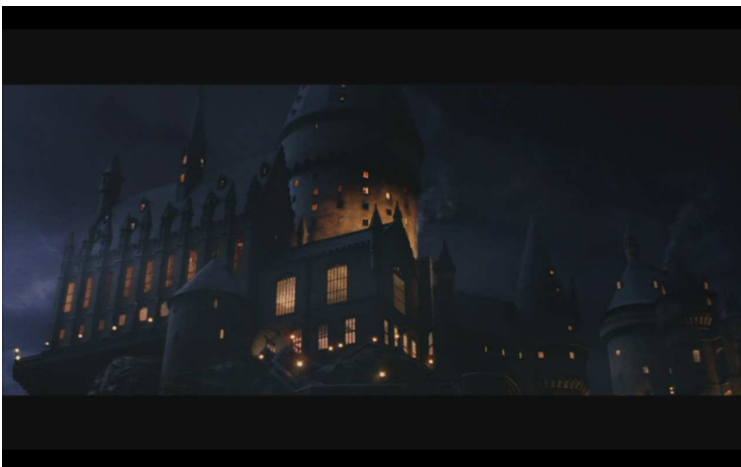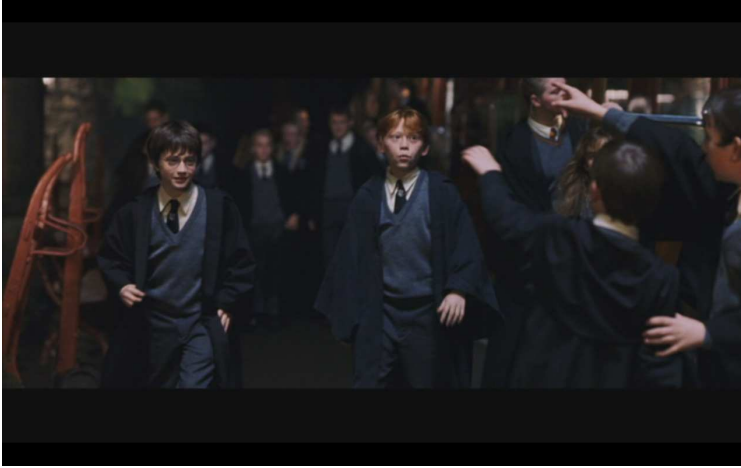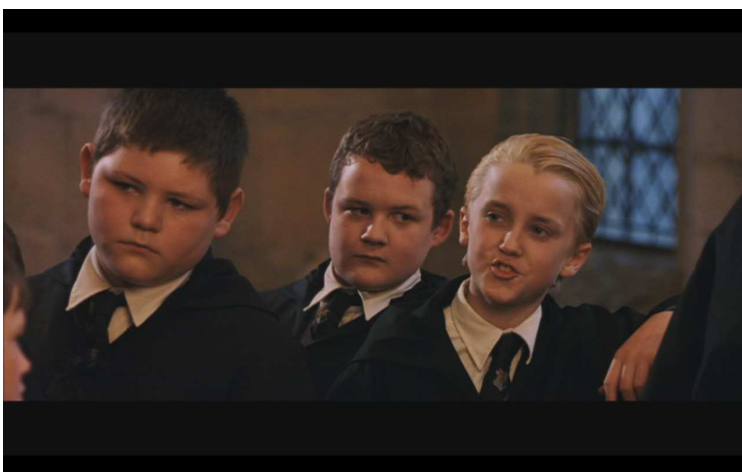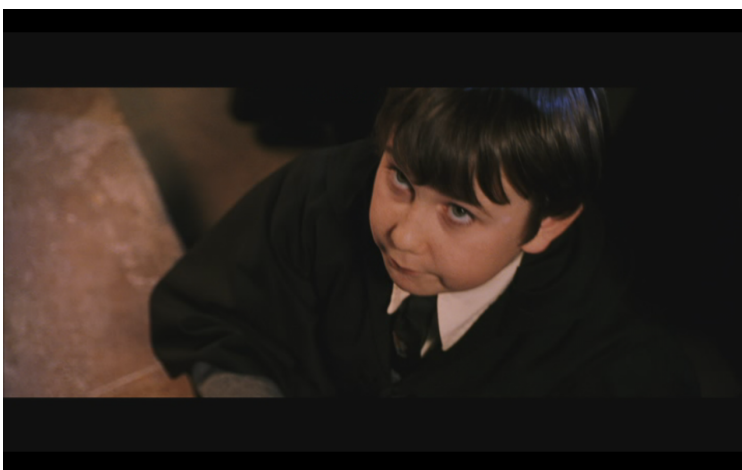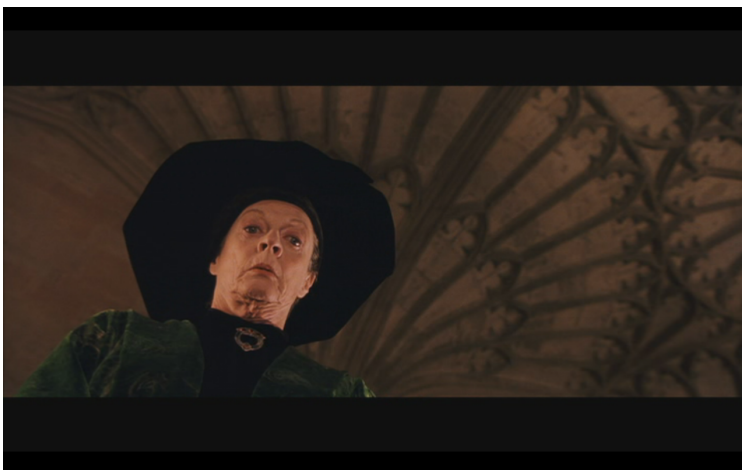
(*Harry Potter und der Stein der Weisen*, min 35:10 – 39:50)

## 5.2 Project II

This project aims at pupils at a lower-intermediate level. It contains activities that train all five language competences. On a grammatical level, there are activities that focus on *if-sentences* and the modal verbs *may and might*. The topics related to media education are field sizes, the power of music and the sound layer, and set versus setting.

For this project, I chose a film clip of the third *Harry Potter* movie, *Harry Potter and the Prisoner of Azkaban*. The sequence contains if-sentences and lends itself really well to the question: What might happen next? For this purpose the viewing will be interrupted. Furthermore, all the different field sizes, which the pupils will learn in this project, also appear in the sequence. In addition, the scene is accompanied with a very impressive piece of music, which will be of interest in one of the lessons in this project.

Synopsis of the sequence

Middle of scene 10 *Buckbeak* (32:00 – 36:15 – break – 37.55)
Hagrid, the new Professor of Care of Magical Creatures, has his first lesson and takes his pupils to the forest where he introduces them to a hippogriff, named Buckbeak. Harry happens to be the one who should try to approach this rather frightening animal. This is bound to a bow that has to be responded by the hippogriff. Hagrid indicates that if Buckbeak does not bow back, one has to be really cautious. Harry, however, succeeds and therefore is allowed to approach the creature and pat its beak. Devoid of much warning, Hagrid puts Harry onto the hippogriff and sends them off in the air. Harry experiences a breathtaking flight over the castle and the lake before they return again. (BREAK)
While Hagrid helps Harry to get down from Buckbeak's back, Draco Malfoy wants to show the others that the hippogriff is not dangerous at all and walks straight towards it. Buckbeak gets furious and wants to attack the boy. Hagrid gets it under control and Draco gets away with a scratch but pretends to be badly injured. Hagrid dismisses the class and takes Draco to the hospital.

Later in the project, I will make use of another short clip, namely the Night Bus scene (9:20 – 11:20) which serves as an example of the correlation of set and setting.

An adventurous ride on a magic night bus through London.

**First Lesson**

**Procedure**

For the first task, the pupils only listen to the soundtrack of the first part of the sequence (min 32:00 – 36:15). It is important to stop the film on time, as the rest of the sequence reveals the solution for a further activity. The teacher tells the pupils to pay close attention to what they hear, although it is not particularly necessary to understand each and every word. They should rather get an impression of the scene, not only taking into account the dialogue but also the music and the sound effects. They should try to imagine the visual part and think of questions such as

*Where may the scene take place?*

*How many people may there be?* Maybe also: *Who?*

*What might be happening?*

*What might* Buckbeak *look like?*

After listening to the sequence the pupils should discuss the above questions in pairs and write down their suggestions in full sentences, using the modal verbs *may* and *might.* Some pupils may then give their opinions to the whole class. In plenum, the pupils should try to recall, what they actually heard. Was there only dialogue or where there other layers of sound as well? What gave hints of how many people are in the scene and where it takes place? What conjured up the images? The pupils might listen to the scene once again and then briefly discuss the function of the different sound layers: voices, noises and music. Thereafter, they watch the sequence – now with the picture. This is followed by a short discussion of the answers the pupils gave before, compared to the actual clip. Was there anything unexpected that is only communicated through the visual layer?[4] Then the teacher draws the pupils' attention to the flight scene: What impression did it create? Was it dangerous, liberating, funny, sad…? The pupils

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[4] Except for *Ron*'s question "What exactly is this?", for instance, we get no audible hint of the pupils' frightened reactions when they first see *Buckbeak*. Listening to the soundtrack only, one might even think that *Harry* volunteers to approach the creature.

should try to describe it and if necessary watch it again. Then they watch it without the soundtrack but with different music, e.g. the track *Witches, Wands and Wizards* (from the soundtrack of the same film), or any other piece of music that creates suspense. Now the pupils should talk in groups of three to four about their impressions of the scene, compared to the first viewing.[5] This is followed by a roundup about the affective power and the different layers of sound. (Cf. BFI technique "Sound and Image")For homework the pupils should write a short summary of the whole sequence.

**Aims**

The aims of this lesson rather rest on the side of media literacy but also meet language competency. At a lower-intermediate level the curriculum demands that students should understand the main points of standard speech. This is practised through the listening activity. A further language goal is to practise the competence of speaking, which is realized by the various discussions. On the grammatical level, the aim of this lesson is to practice the modal verbs *may* and *might*. For this purpose the pupils get some examples and have to produce sentences that contain these modal verbs themselves. On the level of media education the pupils get an impression of how powerful the soundtrack is, conjuring up images through music, noises, and voices. But, comparing the soundtrack to the full clip, they should also become aware of the decisive role of the visual layer. The awareness of the power of sound and image is certainly a major step towards the ability to "critically analyse the mechanism of media" (chapter 2.1) as demanded by the curriculum. Through the homework, the pupils not only practise their writing skills but also the ability to summarise. This is a very difficult task, drawing upon receptive as well as productive language skills: first, the pupils need to understand the main points of the sequence (stage B1, audiovisual reception in the CEFRL) and then put these together in a text (stage B1, writing).

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[5] Whereas with the original soundtrack the scene makes a very liberating impression, it seems as if something terrifying will happen any second, when accompanied with fiery and thrilling music.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 6' | Explain task and give guiding questions | Grammar: may and might | Teacher explains | Blackboard: Questions |
| | Listen to the soundtrack and try to imagine visual part | Close listening | Pupils listen to soundtrack | DVD HP Azk |
| 6' | Discuss: What might be happening? | Grammar: *may* and *might* | Discussion in pairs<br>Write down answers<br>Present some solutions in plenum | Exercise books |
| 14' | Discuss: What gave hints?<br><br>Listen to sequence again<br><br>Discuss different sound layers | Pupils become aware of the function of the sound layer | Discussion in plenum | DVD HP Azk |
| 10' | Watch sequence | Solution | Watch | DVD HP Azk |
| | Discuss sequence | Understanding content of sequence, Visual layer vs. sound layer | Discussion in plenum | |
| 14' | Role of music:<br>Watch flight scene (1') with original and alternative music<br><br>Discussion of impressions | Pupils become aware of the affective power of music | Short capture of impressions of scene<br><br>Watch<br><br>Discussion in groups (3-4) + roundup in plenum | DVD HP Azk<br><br>CD/mp3 soundtrack HP or alternative suspenseful music |
| HW | Write a short summary of the sequence we watched today. | Practise writing and summarizing | Individually | Homework books |

**Second Lesson**

**Procedure**

This lesson starts by referring to the sequence watched in the previous lesson. One or more pupils should give an oral review of the content to the whole class. Before they get to watch it again, the teacher tells them to spot any if-sentences they may hear. It is part of *Hagrid's* talk to the class: "See if he (the hippogriff *Buckbeak*) bows back. If he does, you can go and touch him. If not – well, we'll come to that later." The pupils have already seen what happens if the hippogriff bows back. Now they should think of what might happen if it

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does not and discuss the possibilities in groups of three to four. They should agree on three alternatives. Afterwards they can watch the rest of the sequence to see what actually happens to *Draco Malfoy* in that particular case. For homework the pupils should write on the question "*What do you think might happen next to Hagrid, Draco, and Buckbeak?*".[6] The second part of this lesson deals with the different field sizes and requires active student participation. The role of the teacher is to assist whenever the pupils need help. At first, the pupils get the handouts with the examples of the different camera distances (Handout II.1)[7]. In pairs, they should try to match the terms with the screenshots. As an aid for self-correction they then get a description of the different field sizes. Everybody should read the text individually and then check with their partner to see if their matching of terms was right. To consolidate their newly acquired knowledge, the pupils get the chance to apply it in a game: always, two pupils are playing against each other (in the beginning it is easiest to take desk neighbours). The rest of the class is not allowed to help but might rather need to assist the teacher as judges to declare a winner in each run. The teacher plays the movie (any scene before the one that the pupils already know) and pauses after a short while. The pair whose turn it is needs to recognise the field size of the screenshot and the one who is fastest comes forth into the next round. When everybody has tried once, the winners of the first round play against each other and so on until there is just one winner left, or until the lesson is over. (Cf. BFI technique "Freeze Frame") As a second part of homework the pupils should use a digital camera and make examples of the various field sizes. The teacher should point out that the pupils have to be aware of the format, which is landscape and not portrait. They can either work individually or in pairs (especially if someone cannot get hold of a digital camera) and hand in their pictures in digital form (usb-stick). Some of the results will be presented in the fourth lesson of this project.

**Aims**

The oral summary of the sequence should primarily refresh the pupils' memory and furthermore it gives some pupils the chance to speak and the others to

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[6] I would recommend not discussing this question in class, as the answer is an absolute spoiler for those who do not know *Harry Potter and the Prisoner of Azkaban* yet.
[7] For additional material on field sizes, including further visual examples as well as German and English terms and German descriptions, see Appendix 4.

listen. As the homework was a written summary, everybody should be able to perform this task. The next activity aims at practising the pupils' listening skills: they have to spot the if-sentence in the sequence. The following discussion is done in small groups so that everybody gets the chance to speak. This task not only encourages the pupils to be creative but also has a grammatical focus, namely if-sentences. Watching the resolution has a rewarding function. In the second half of the lesson the pupils should get to know the different field sizes. The handouts enable the pupils to do this independently. Also, reading skills are practised. During the game, the pupils internalise the different camera distances and the teacher gets the chance to check if the pupils have reached the goal to identify them. The first part of the homework stimulates creativity and practices writing with a grammar focus on the modal verb *might*. The second part is a practical approach to media education and also encourages creativity. Taking pictures to produce examples of the different field sizes aims at applying and deepening the pupils' newly acquired knowledge.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 7' | Summary of sequence | Refresh memory Speaking, listening | One or more pupils speak | |
| 5' | Watch again and spot the if-sentence | Listening for detail Grammar: if-sentences | Watch | DVD HP Azk |
| 10' | If *Buckbeak* does not bow back, … | If-sentences | Discuss in groups of 3-4 | |
| 3' | Watch rest of sequence | Solution | Watch | DVD HP Azk |
| 15' | Field sizes | Pupils get to know the different field sizes | Pairs | Handout II.1 |
| | | | Read individually and correct in pairs | Handout II.2 |
| 10' | Game: field size master | Practise recognising different field sizes | Game in plenum | DVD HP Azk |
| HW | What do you think might happen next? | Practise writing, Grammar: might | Individually | Homework books |
| | Make examples of the various field sizes | Applying and deepening knowledge about field sizes | Individually or in pairs | Digital camera, usb-stick |

**Third Lesson**

For the third lesson I would like to make use of the schoolbook *Friends 3 Plus*, which devotes a whole unit to movies with the main example of *Harry Potter* (Unit 6: *Making Movies*, 40-47). Furthermore, I will use the bonus DVD of *Harry Potter and the Prisoner of Azkaban,* which offers really insightful material about the making of the film. As in this lesson, the pupils are going to read about some animals that are part of the movie (in the text *Behind the magic*) I chose the clip *Care of Magical Creatures* (bonus DVD Azk – *Hogwarts Grounds – Hagrid's hut*). In this very short documentary (4'33) we not only learn about animal training, but get a good glimpse behind the scenes, and meet crewmembers. It is probably recommendable to use the German subtitles, for otherwise the pupils will have difficulties to understand what it is all about.

**Procedure**

The topic of the third lesson is *set and setting*. As a lead-in, the pupils should think about where the story of *Harry Potter* is set (Handout II.3). In pairs, they should answer the questions on the handout and then read the short text on *set*. The questions and the set-description are discussed in plenum. Thereafter, several pupils take turn reading the text *Behind the magic* (*Friends 3: Course Book Plus,* 40-41, or Appendix 5) in plenum. This text offers background information on the making of the first *Harry Potter* movie as well as on some actors and actresses in it. Then the pupils should answer questions on the text in pairs (*Friends 3: Course Book Plus,* 42, or Appendix 5). Thereafter, everybody should take a close look at the picture dictionary *On a film set* (*Friends 3: Course Book Plus,* 42, or Appendix 5) before they get to see an actual film set (bonus DVD – *Care of Magical Creatures*). After watching the clip, the students should discuss what they have noticed on the set. Handout II.4 shows some pictures of *Harry Potter* sets which should help the pupils to talk about and refer to things on a film set. The teacher might have to lead the discussion or give keywords if the pupils need help. Such keywords and possible topics for discussion might be filming, crew/-members, blue box, camera, costumes, make-up…

**Aims**

The tasks on Handout II.3 aim at an understanding of the concept of setting in contrast to that of a set. Using the text *Behind the magic* the pupils practise reading and also get some information about filmmaking. Answering the questions on the text is a comprehension check for the pupils. The picture dictionary serves the purpose of preparing the pupils for the upcoming documentary with some main vocabulary of the word field around filmmaking. Watching the clip *Care of Magical Creatures* aims at giving the pupils a good glance of what is happening behind the scenes. This, however, needs to be discussed and explained to ensure understanding of how things work behind the scenes. Handout II.4 is an aid for referring to items from the clip and for taking notes.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 13' | Set – setting | Learn about setting | Pairs | Handout II.3 |
|     | Compare and discuss |  | Plenum |  |
| 10' | Text: *Behind the magic* | Reading, Getting information | Pupils read in plenum | *Friends 3: Course Book Plus, p 40-41* or Appendix 5 |
| 7' | Questions on *Behind the magic* | Comprehension check | Answer questions in pairs | *Friends 3: Course Book Plus, p 42* or Appendix 5 |
| 5' | Words and phrases: *On a film set* | Vocabulary | Individually | *Friends 3: Course Book Plus, p 42* or Appendix 5 |
| 5' | Film set – *Care of Magical Creatures* | Get a glimpse behind the scenes | Watch (with German subtitles) | DVD2 HP Azk, bonus material |
| 10' | Discuss film set, take notes | Learn about film production | Discussion in plenum | Handout II.4 |

Answer to question 1 and 2 on Handout II.3:

Most of the action of the *Harry Potter* novels (and films) takes place in *Hogwarts*, school of witchcraft and wizardry. In the novels, this school is located somewhere in Scotland. Some parts of the story are located in other places, eg. London, *Hogsmeade, Azkaban, Diagon Alley*. Some of these places are real,

others are fictional – *Diagon Alley* for instance is purely invented, however it is located in London, which of course does exist.

**Forth Lesson**

**Procedure**

This lesson continues with the matter of set and setting. The pupils watch the Buckbeak scene again, now with the question in mind, where it might have been shot. Was the whole scene shot in an actual forest, or in a studio…? After watching, the question is discussed in plenum. The teacher can show the pupils pictures of the filming (transparency II.5.A) that show, how the shooting of the flight is done, and how the castle looks in reality. The same procedure is applied to the night bus scene (min 9:20 – 11:20), which is a good example of directed correlation of set and setting, in this case London. However, this scene is also partly done in the studio. The pupils should find aural and visual hints[8] that reveal where the story takes place and also where it was shot.

Thereafter, the lesson becomes very lively. The pupils will engage in a speed date where they can move around freely in the classroom. They should try to get as much information from three classmates on their likings regarding films. This obviously includes giving answers as well. As a guideline they get a question-grid (Handout II.6, the questions are taken from *Friends 3: Course Book Plus,* 43) which also offers space for taking notes. For temporal orientation I would recommend giving a signal after five minutes so the pupils know it is time to move on to the next interviewee. The pupils' findings will not be discussed in class but be part of their homework: they should write about the film-likings of a classmate, using their notes.

In the remaining time some volunteers may present their pictures of the homework of the second lesson. Depending on the classroom equipment, the best way would be to use a computer and project the pictures onto a wall; alternatively, the pupils could also bring in printed versions. The classmates have to recognise the field size of the examples and also account for their opinion (e.g. this is a close-up shot, because it shows the face of a person and not more). (Cf. BFI technique "Freeze Frame")

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[8] *Harry* explicitly says he wants to go to London. Visual hints are the London scenery and the typical London busses.

**Aims**

The first part of the lesson aims at gaining awareness of set versus setting and real location versus studio set. Furthermore, the activity asks for very close observation, which practices the pupils' audio-visual reception. During the discussions, the pupils should train speaking and expressing their findings. The speed date is an enjoyable way of practising spoken interaction: the pupils have to ask their classmates about personal interests and also give information themselves. This meets the requirements of the curriculum, where it states that at a lower intermediate proficiency level the students should be able to communicate and exchange "information on familiar topics and activities" (see chapter 2.3). The handout has a supporting role, giving the pupils some structure and a guideline for the interviews. A further goal of this activity is to train taking notes and also use these notes to produce a text (homework). Presenting the pictures of the previous homework and having others to recognise the field size aims at practising to distinguish different field sizes. Furthermore, this activity includes the pupils' own work which should have a motivating force on the pupils.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 10' | Watch Buckbeak scene | Gain awareness about set vs. setting, real location vs. studio | Plenum | DVD HP Azk |
|  | Discussion |  | Discussion in plenum | Transparency II.5.A |
| 7' | Watch Night Bus scene |  | Plenum | DVD HP Azk |
|  | Discussion |  | Discussion in plenum | Transparency II.5.B |
| 20' | Speed Date | Spoken interaction, taking notes | Interviews, moving around freely | Handout II.6 |
| 13' | Present pictures form homework of 2nd lesson | Field sizes | Plenum | HW on USB-sticks, Computer, projector |
| HW | Using your notes from the speed date, write about the film-likings of one of your classmates. | Practise writing, processing notes | Individually | Handout II.3 Homework books |

**Handouts**

Handout II.1

**Field size – camera distance**

The standard measure for camera distance or field size is the human body.
Try to match the examples below with the right field size.

- Extreme close-up (also: detail)
- Close-up
- Medium close-up
- Medium shot (also: American shot)
- Medium long shot (also: full shot)
- Long shot
- Extreme long shot

(*Harry Potter und der Gefangene von Askaban*)

Handout II.2

**Field size – camera distance II**

Now read the following text and see if your answers are right. Correct them if necessary.

In **extreme long shot**, the human figure is barely visible. This is the framing for landscapes, bird's-eve views of cities, and other vistas. In the **long shot**, figures are more prominent, but the background still dominates. Shots in which the human figure is framed from about the knees up are called **medium long shots**. These are common, since they permit a nice balance of figure and surroundings. The **medium shot** frames the human body from the waist up. Gesture and expression now become more visible. The **medium close-up** frames the body from the chest up. The **close-up** is traditionally the shot showing just the head, hands, feet, or a small object. It emphasizes facial expression, the details of a gesture, or a significant object. The **extreme close-up** singles out a portion of the face (often eyes or lips) or isolates and magnifies an object.

(Bordwell, David and Kristin Thompson. *Film Art: An Introduction*, 191)

Handout II.3

**Setting**

The place, time, context, environment, and circumstances in which a story takes place are called **setting**.
(Attention! Verb: to set sth. E.g.*: The author sets her story in Austria. The story is set in Austria*)

1 Where does the story of *Harry Potter* take place?

2 Are these real places?

3 Think of a film you like that is set in a place that actually exists.

4 Think of a film you like that has a completely fictional setting.

**Set**

A set is the scenery or a construction representing the location in which the action of a film takes place.
The person responsible for the overall look of a film and for each and every set is the art director. He works in close collaboration with the set designer.

(See Film Encyclopedia)

The exterior *Hogwarts* scenes of *Harry Potter and the Prisoner of Azkaban* were all shot in Scotland. For the shootings of most of the interior scenes that take place at *Hogwarts*, the filmmakers used an abbey, a church, two cathedrals as well as a library, all located in Great Britain. Some scenes were shot in a studio in front of a blue screen. This allows for adding the background later.

Handout II.4

**On the film set**

Where were these scenes filmed? What can you see on these pictures what you would not see in the film?



(*Harry Potter und der Gefangene von Askaban*,
Bonus DVD: Divination Class – Creating the Vision)

(*Harry Potter und der Gefangene von Askaban,*
Bonus DVD: Hogwarts Grounds – Conjuring a Scene)

Transparency II.5.A

Set – Setting



Flight on Buckbeak over…



…the castle            (*Harry Potter und der Gefangene von Askaban,*
                       Bonus DVD: Hogwarts Grounds – Conjuring a Scene)

Transparency II.5.B

Set – Setting



London busses (Kings Cross)

(*Harry Potter und der Gefangene von Askaban,* min 10:50)

Handout II.6

## Speed date – Films

Ask three of you classmates as much about films and their likings as you can. You have only five minutes per person (including giving answers yourself). Use the questions in the grid as a guideline and take notes!

|  | Name: | Name: | Name: |
|---|---|---|---|
| Which is your favourite film? |  |  |  |
| Where and when is the story set? |  |  |  |
| Who are the main characters in the film? |  |  |  |
| What is the story of the film? (max 3 sentences) |  |  |  |
| How many times did you see it? |  |  |  |
| Which kind of film do you like best? (e.g. comedy, thriller, cartoon, science fiction, romantic film,…) |  |  |  |
| Who is your favourite actor or actress? Why? |  |  |  |

## 5.3 Project III

This project is intended for an intermediate language proficiency level, relating to the content, preferably for pupils aged around fifteen. The main themes are identity, being a teenager and the problems that are common in this age. The pupils will learn about various ways of expressing emotions, which is closely linked to body language. They will slip into the role of a scriptwriter and furthermore learn about the tasks of an editor. Language wise, there is a high emphasis on practising the skill of spoken interaction, which is done primarily in a communicative learning environment, mainly in small discussion groups. Specific grammar items that are practised in this project are reported speech and constructions with *used to*.

I chose four different scenes from the fifth *Harry Potter* movie, *Harry Potter and the Order of the Phoenix*. All of these four scenes show teenagers having intra- and interpersonal conflicts and very (un)common troubles.

Scene 1 – *Arriving at Hogwarts* (26:39 – 29:30)

Harry is about to board the train, when he suddenly has a vision of Lord Voldemort on the platform. On the train he seems to be uncomfortable and is not talking to his friends. On arrival in Hogsmeade, Draco Malfoy provokes Harry, so Ron has to hold him back to prevent a fight. After briefly seeing Cho Chang, Harry is surprised to see a creature called a Thestral pulling the carriage that his friends cannot see. Luna Lovegood, however, tells him that he should not worry as she can see it too. Hermione introduces Luna to the others.

Scene 2 – *Thestrals and Sympathy* (40:23 – 43.23)

Harry feels alone and goes to the forest where he finds Luna feeding thestrals. *See script, Handout III.3*

Scene 3 – *Room of Requirement* (55:25 – 56:50)

Neville Longbottom wanders through the corridors of Hogwarts, being bullied by Slytherins. Out of nowhere a door appears and opens upon the room of requirement which is the perfect place for *Dumbledore's Army* – a

prohibited student league – to practice spells. Neville, however, seems to be a lame duck.

Scene 4 – *Black Family Tree* (01:09:50 – 01:13:24)

Harry is struggling with his own identity. Is he really a good person or is he becoming an evil one? He has a conversation about this with his godfather Sirius Black.

**First Lesson**

**Procedure**

This project starts off directly with watching a short scene, *Arriving at Hogwarts*. Thereafter, volunteers should briefly summarise the content in plenum. If with this summary, it does not become clear that there are many different emotions displayed, the teacher needs to draw the pupils' attention to that. This is followed by a brainstorming session on how emotions can be expressed (e.g. lip quivering, mouth wide open, eyes staring, yelling …). Without talking, the pupils should write their ideas on the blackboard and copy it down into their exercise books. If ideas are lacking, the teacher can help by acting out different emotions. The teacher needs to monitor the pupils' contributions closely and correct them if necessary. Then the scene is screened once again and the pupils are asked to watch out for how *Harry* expresses which emotions. Thereafter, they get Handout III.1 which they should fill in with a partner. The results should be compared and discussed in plenum.[9]

Now, the pupils watch the second scene, *Thestrals and Sympathy*, without sound. (Cf. BFI technique "Sound and Image") They should imagine what the two characters, *Harry* and *Luna*, are talking about and, in pairs, write a script after watching (Handout III.2). While the pupils are writing, the scene could repeatedly be played in the background for reference. At the end of the lesson the pupils get the original script of the scene (Handout III.3) and can watch it with sound on. The homework is to transform either the own or the original script into reported speech (past form).

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[9] The whole procedure is based on two activities by Stempleski and Tomalin (*Film, Hidden meanings*, 39-41 and *Show your emotions*, 52-53).

**Aims**

Watching and summarising the first scene aims at the training of conventional audio-visual reception. The curriculum demands that pupils at an intermediate language proficiency level "can follow many films in which visuals and action carry much of the storyline" (see chap 2.3). This is clearly the case in the chosen scene: there is only little dialogue, and body language along with establishing shots tells the whole story. Through the brainstorming activity the pupils should create a word field on expression of emotions. This should widen and tighten their word pool but also prepare them for the next task. Watching for specific information and answering the questions requires close observation and reading the subtext of the scene. The pupils need to understand and describe factors such as facial expressions, intonation, gestures, postures, or tone of voice – a skill that needs to be acquired and practised in the language classroom (see chap 2.2).

Watching the second scene without sound, again, requires the pupils to pay attention to visual clues. Writing a script draws on creative abilities which, according to the curriculum, should be practised in the language classroom (see chap 2.2). Furthermore it gives insights into scriptwriting, which is an indispensable part of film-making, and therefore relevant for media education. Transferring the script into reported speech aims at practising grammar.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 7′ | Watch scene 1, *Arriving at Hogwarts* | Audio-visual reception | Pupils watch | DVD HP Phoe |
| | Short summary | Understanding the content of the scene | Volunteers speak | |
| 7′ | Brainstorming: expression of emotion | Learning and recycling vocabulary | Pupils write on blackboard and copy down | Blackboard, exercise books |
| 20′ | Scene 1 | Close observation | Watch for detail | DVD HP Phoe |
| | *Harry's* emotions | Analysis of scene, speaking | Fill in handout in pairs | Handout III.1 |
| | Comparison and discussion | Compare results, understand subtext | Plenum | |
| 3′ | Watch scene 2, *Thestrals and Sympathy*, without sound | Animate creativity | Watching | DVD HP Phoe |
| 10′ | Write script | Practise creative writing, conventions of film script | Writing in pairs | Handout III.1 |

| 3′ | Watch scene 2 with sound on | Resolution | Watching | DVD HP Phoe |
|---|---|---|---|---|
| HW | Read the original script. Transfer your own or the original script into reported speech (past form) | Practising reported speech and tenses | Writing individually | Homework books |

**Second Lesson**

**Procedure**

The second lesson starts with a short oral review of the scenes watched in the previous lesson by some pupils. Then they watch the next two scenes and in groups of three to four they should discuss what all these scenes have in common, in terms of content. The teacher gathers the group findings and makes sure that everybody understands that all four scenes present the characters having personal problems. The next group task is to identify the problems with which *Harry*, *Neville*, and *Luna* are confronted[10]. Also, the pupils should discuss whether such problems only occur in movies and fantasy worlds or also in reality? Again, this is briefly rounded up in plenum. The next topic is *being fifteen*. In groups, the pupils should agree on the three best and the three worst things about their age and note down their findings (See Davis, *Make Your Way 5*, 167). Then each group writes down their lists onto the blackboard to see if other groups have similar opinions and if there is a favourite and a least favourite thing, the class can agree on (using a point system if required). Furthermore, the pupils should debate whether and which of these things could apply to the teenagers in *Harry Potter*. Homework is to write about changes of the own or *Harry Potter's* life, using the phrases on the handout (III.4).

**Aims**

Through the review of the scenes watched in the previous lesson, the pupils should refresh their memory and be tuned into the topic they are going to deal with in this lesson: identity and being fifteen. Watching the remaining scenes trains audio-visual reception. When the pupils are asked to find out what the

---

[10] *Harry* is feeling alone and not understood. *Neville* gets mobbed by other students and feels like a complete loser. *Luna* is an outsider and looked at as if she were completely mad (*Hermione* introducing *Luna*: "Everyone, this is Loony… Luna Lovegood.")

several scenes have in common, they need to understand the underlying theme. For this purpose it is not necessary to comprehend each and every detail that is mentioned in the scenes, for instance what exactly thestrals are, what *Dumbledore's Army* or the *Order of the Pheonix* is. What the pupils should recognize is that in all these scenes they are confronted with personal problems of the main characters that are quite common among teenagers, also in the real world. I chose to do this discussion in small groups so that everybody gets the chance to figure that out and also to speak. The round-ups in plenum serve the aim of checking whether the pupils got the main point or whether they need explanation. Discussing being fifteen – in the small groups as well as in plenum – means that the pupils need to reflect and make a statement about their own situation. But also they have to agree on advantages and disadvantages about their age, which requires reasoning and communicating personal thoughts – a skill that is located at the intermediate level in the Common European Framework. The whole lesson has a clear emphasis on practising spoken interaction through communicative group activities. The main function of the teacher during these discussions is to monitor the groups and encourage the pupils to talk.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 7' | Review of scene 1 & 2 | Refresh memory, summarise, tune in | Some pupil in plenum | |
| 5' | Watch scene 3 & 4 | Audio-visual reception | Watching | DVD HP Phoe |
| 7' | Work out connection between the 4 scenes | Understanding underlying theme, speaking | Discussion in groups of 3-4 | |
| 3' | Round-up | Check understanding, giving instructions | Plenum | |
| 6' | *Harry's, Luna's* and *Neville's* problems | Speaking about problems | Discussion in groups of 3-4 | |
| 2' | Round-up | Checking | Plenum | |
| 9' | Being fifteen | Discussion with agreement | Discussion in groups of 3-4 | |
| 6' | Group results -> class results? | Discussion with agreement | Plenum | Blackboard |
| 5' | Real world <-> *Harry Potter* world? | Practise spoken interaction | Groups 3-4 | |
| HW | Has your life changed much…? Or: Has *Harry's* life changed much…? | Practise writing, *used to…* | Individually | Homework books Handout III.4 |

**Third Lesson**

For this lesson I chose parts of a documentary on the development of *Harry Potter* which can be found on the bonus DVD of *Harry Potter and the Order of the Phoenix*. Scenes the pupils already know from the previous lessons are picked up and made part of a bigger picture around the characters.

> *The Hidden Secrets of Harry Potter* (6:40 – 8:50 and 20:50 – 35:32)
>
> These excerpts present a great synopsis of *Harry's* quest for identity, his uncertainty about where he belongs and his fear of being what he does not want to be. Also, we learn about other characters – how they developed and how they are mis-/judged by others.

In the second half of the lesson the pupils will watch a short film about editing, also available on the bonus DVD.

> *Harry Potter: The Magic of Editing* (5'20)
>
> Director David Yates and Editor Mark Day give some interesting insights into the complexity of the composition of a scene. The key issues are attracting attention through certain camera angles and distances, the role of music and sound effects, as well as visual effects. All the explanations come along with various demonstrating examples.

**Procedure**

The pupils watch the documentary with the task to identify the key issues that are dealt with. It is probably necessary to use subtitles, as otherwise it might be too difficult to follow the speakers. Thereafter, the pupils make a word-cloud[11] on the blackboard with the relevant issues they noticed in the documentary, if necessary supplemented by the teacher. These issues are discussed in plenum, with the intention of relating them to the pupils' world.

The second part of the lesson deals with film editing. First, the teacher elicits what the pupils already know about editing. Then they watch the bonus material *Harry Potter: The Magic of Editing* and receive a handout (III.5) with a definition. Some pupils take turns reading it in plenum. Thereafter, the pupils should try to link the text to the documentary and also find out which

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[11] Key issues: identity, personal development, good vs. evil, choices, friendship, prejudice, in/tolerance

component that was presented in the clip does not occur in the definition on the handout, namely sound editing.

**Aims**

Watching (parts of) the documentary aims at practising audio-visual reception. The pupils should get the main points, as suggested in the CEFR at an intermediate proficiency level (see chap 2.3). Gathering and discussing the key issues, not only advances understanding of the subject but also relates it to the pupils' world, which is demanded in the common part of the Austrian curriculum (see chap 2.1). The teaching goal of the second half of the lesson is primarily in the area of media education: The pupils learn about film editing. This might be nothing new; therefore the teacher elicits what the pupils already know before they watch the short documentary. Through this clip the pupils get a good overview of the work of an editor and also see demonstrating examples that explain what the director and the editor are talking about. The handout provides a written description of the process of editing. Through creating a link between the clip and the text the pupils should fill gaps and see the complexity of the work of an editor.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 15' | Watch *The Hidden Secrets of Harry Potter* | Audio-visual reception | Pupils watch | Bonus DVD HP Phoe |
| 10' | Gathering and discussing key issues | Understanding and relating to pupils' world | Plenum | Blackboard |
| 6' | Editing: What the pupils already know | Elicit knowledge | Plenum | |
| 6' | Watch *Harry Potter: The Magic of Editing* | Learning about editing | Pupils watch | Bonus DVD HP Phoe |
| 13' | What is editing? | | Some pupils read in plenum | Handout III.5 |
| | Link to clip | | Plenum | |

**Handouts**

Handout III.1

How do you think *Harry* is feeling in the following situations?

| Scene 1 | Which emotions does *Harry* display? | How does he display these emotions? |
|---|---|---|
| At the platform | | |
| On the train | | |
| When he meets *Draco Malfoy* | | |
| When he sees *Cho Chang* | | |
| When he sees a creature that his friends can't see | | |
| On the carriage | | |

Handout III.2

## Harry Potter and the Order of the Phoenix
### *Thestrals and Sympathy*
Screenplay written by _____

LUNA

_____

HARRY

_____

LUNA

_____

_____

_____

HARRY

_____

LUNA

_____

_____

_____

HARRY

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LUNA

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HARRY

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LUNA

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HARRY

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LUNA

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HARRY

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LUNA

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HARRY

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LUNA

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_____

_____

Handout III.3

Harry Potter and the Order of the Phoenix
*Thestrals and Sympathy*
Screenplay written by Michael Goldenberg


HARRY (Voiceover)
Dear Padfoot, I hope you're all right.
It's starting to get colder here.
Winter is definitely on the way.
In spite of being back at Hogwarts,
I feel more alone than ever.
I know you, of all people,
will understand.

LUNA
Hello, Harry Potter.

HARRY
Your feet. Aren't they cold?

LUNA
A bit.
Unfortunately, all my shoes
have mysteriously disappeared.
I suspect Nargles are behind it.

HARRY
What are they?

LUNA
They're called Thestrals.
They're quite gentle, really, but
people avoid them because they're
a bit...

HARRY
Different.
But why can't the others see them?

LUNA
They can only be seen by people
who've seen death.

HARRY
So you've known someone
who's died, then?

LUNA
My mum.
She was quite an extraordinary
witch, but she did like to
experiment...
...and one day, one of her spells
went badly wrong.
I was 9.

HARRY
I'm sorry.

LUNA
Yes, it was rather horrible.
I do feel very sad about it
sometimes, but I've got Dad.
We both believe you, by the way.
That He-Who-Must-Not-Be-Named
is back, and you fought him...
...and the Ministry and the Prophet
are conspiring against you.

HARRY
Thanks. It seems you're about
the only ones that do.

LUNA
I don't think that's true.
But I suppose that's how he wants
you to feel.

HARRY
What do you mean?

LUNA
Well, if I were You-Know-Who...
...I'd want you to feel cut off
from everyone else...
...because if it's just you alone...
...you're not as much of a threat.

Handout III.4

Has your life changed much since you were nine or ten years old?

     *a*       What things did you use to do that you do not do now?
     *b*       What things do you do now that you did not do then?

Write down the answers to *a* and *b* using sentences like the ones below.

|  |  |  |  |
|---|---|---|---|
| | watch animal films on TV. | | |
| I used to | collect stamps. | | |
| | … | | |

|  |  |  |  |
|---|---|---|---|
| I don't | play with dolls | any | longer. |
| | … | | more. |

|  |  |  |  |  |
|---|---|---|---|---|
| I never used | | go window-shopping | | |
| | to | chose my own clothes | then. | |
| I didn't use | | go out in the evening | | |
| | | buy records | | |

(Davis, Make Your Way 5, 167)

**Or:** Has Harry Potter's life changed much since he was ten years old? Use the above model.

Handout III.5

## What is editing?

Editing may be thought of as the coordination of one shot with the next. As we have seen, in film production, a shot is one or more exposed frames in a series on a continuous length of film stock. The film editor eliminates unwanted footage, usually by discarding all but the best take. The editor also cuts superfluous frames, such as those showing the clapboard, from the beginnings and endings of shots. She or he then joins the desired shots, the end of one to the beginning of another.

These joins can be of different sorts. A **fade-out** gradually darkens the end of a shot to black, and a **fade-in** accordingly lightens a shot from black. A **dissolve** briefly superimposes the end of shot A and the beginning of shot B. In a **wipe**, shot B replaces shot A by means of a boundary line moving across the screen. Here both images are briefly on the screen at the same time, but they do not blend, as in a dissolve. In the production process, fades, dissolves, and wipes are optical effects and are marked as such by the editor. They are typically executed in the laboratory or, more recently, through digital manipulation.

The most common means of joining two shots is the **cut**. Until the rise of digital editing in the 1990s, a cut was made by splicing two shots together by means of cement or tape. Some filmmakers "cut" during filming by planning for the film to emerge from the camera ready for final showing. Here the physical junction from shot to shot is created in the act of shooting. Such editing in the camera, however, is rare and is mainly confined to experimental and amateur filmmaking. Editing after shooting is the norm. Today most editing is done on computer, using footage stored on discs or a hard drive, so that the cuts (or edits, in video terminology) can be made without touching film. The final version of the film is prepared for printing by cutting and splicing the negative footage.

(Bordwell and Thompson, *Film Art*, 218-219)

5.4 Project IV

This project is designed for an upper intermediate language proficiency level and deals with the production stages of filmmaking. Phases that provide theoretical background knowledge will go along with practical application as the pupils will adapt text passages from the novel *Harry Potter and the Half-Blood Prince* for screen (Cf. BFI technique "Generic Translation"). During the phases when the pupils work in groups on their film production, the teacher has a supporting role whenever the pupils need help. However, they are free to manage their time themselves. What they do not manage during the lessons, they will have to do for homework. I chose seven novel excerpts which have a parallel passage in the movie and which are suitable for amateur filming without too much post-productional effort: no location changes, no major magic or special effects, small number of characters.

> *A. The Unbreakable Vow*
> Professor Snape swears to help Narcissa's son Draco to his best.
> Characters: Prof Snape, Narcissa Malfoy, Bellatrix Lestrange
> Novel: 36 – 41
> Film: 15:20 – 17:57
>
> *B. The Binding is Fragile*
> Ron, Hermione and Ginny want to find out the secret behind Harry's textbook.
> Characters: Harry Potter, Ron Weasley, Hermione Granger, Ginny Weasley
> Novel: 182 – 183
> Film: 45:40 – 47:00
>
> *C. The Necklace*
> Professor McGonagall interrogates the witnesses of a tragic incident.
> Characters: Prof McGonagall, Harry Potter, Ron Weasley, Hermione Granger, (Leanne)
> Novel: 237 – 240
> Film: 51:05 – 52:55
>
> *D. Seen Hermione?*
> Hermione tries to get rid of her all but charming company.
> Characters: Hermione Granger, Harry Potter, Cormac McLaggen
> Novel: 296 – 298
> Film: 1:06:47 – 1:08:32

*E. Love Potion*
Harry finds the dreamily Ron who is enchanted by a love potion.
Characters: Harry Potter, Ron Weasley
Novel: 366 – 369
Film: 1:23:02 – 1:24:40

*F. Aragog*
The massive spider's funeral.
Characters: Prof Slughorn, Hagrid, Harry Potter
Novel: 452 – 454
Film: 1:41:54 – 1:43:55

*G. Memory*
Harry convinces Professor Slughorn to share an essential memory with him.
Characters: Prof Slughorn, Harry Potter, Hagrid
Novel: 454 – 459
Film: 1:43:55 – 1:47:33

**First Lesson**

**Procedure**

The first lesson provides theoretical background on the production stages of filmmaking, before the pupils run through most of these stages themselves. The teacher writes the five main stages – *development, pre-production, production, post-production, and distribution/exhibition* – on the blackboard and distributes the handout (IV.1) with the same keywords. Every pupil gets one (or more – depending on the size of the class) term related to the production stages (Handout IV, cut out cards beforehand). One after the other reads out their term and writes it onto the blackboard under the heading it belongs to. Briefly, everybody should describe their keyword: What happens at this stage? Who is involved? If the person in turn does not know, classmates are invited to help. The pupils take notes on their handout. When all the terms are assigned the right category the pupils should try to get them into the right order[12] in plenum.

---

[12] Order of the production stages – these are not absolute; some of these processes run simultaneously

Development
find story (producer), screenplay (screenwriter), find financial investor/s (producer)

Pre-production
plan film (producer, director), storyboard (illustrators, director), shooting schedule (assistant director), cast (casting director, actors/actresses), find locations (location manager), create sets (art director, art department), make costumes (costume designer), find props (art department)

Production                     …

Furthermore, the pupils should think about how time-consuming the main stages are in relation to each other.

Thereafter, the teacher tells the pupils that they are going to produce a short film clip (max. five minutes), based on text passages from the novel *Harry Potter and the Half-Blood Prince*. Before the pupils form groups, the teacher briefly introduces the excerpts of which they can choose (transparency IV.3). The teacher should point out that male roles can also be played by female pupils and vice versa. Also, s/he should make clear that the goal is not to produce a video sequence that is as close as possible to the existing movie but rather to make an individual version of the sequence. Then the pupils choose a text and thus form groups of the size indicated on the transparency (number of actors/actresses required plus one for the camera work). If one or the other scene is favoured, two groups might as well work on the same text – this allows for comparison of the end product. During the rest of the lesson and for homework, the pupils should familiarise themselves with their texts (see Appendix 6) and together with their group members gather ideas for the production of their film. They should write a to-do-list, arranged according to the five main production stages. Also, they might want to distribute the roles of the characters and assign a camera(wo)man. All the other roles (director, scriptwriter, art director…) will be carried out by the whole group. However, the pupils are not yet supposed to actually start with any of the processes.

**Aims**

As pointed out in chapter 1.4, knowledge about and some skill in the production of film is considered an important part of cineliteracy. In the first half of this lesson, the pupils learn about the individual production stages of a film. Everybody has a turn to bring in their knowledge, which might already be there but is not preconditioned. Classmates and the teacher should feel free to add information, which should create a pleasant learning atmosphere. This activity

---

… shoot film (actors/actresses, director, director of photography and audiography, camera crew, boom operator, make-up artists …)

Post-production
editing (editor, director), visual effects, rough cut, final cut, produce sound effects (sound designer), foleys (foley artist), and music (composer, musicians), sound editing (sound editor), advertisement

Distribution/exhibition
find distributors, Releasing to cinema, submitting to film festivals, DVD release, uploading to You Tube, Facebook ...

also aims at practicing note-taking which the pupils are asked to do independently. Ordering the individual stages should show the pupils that a lot of processes run simultaneously. Thinking about time management aims at neglecting the general assumption that filming is the biggest part of producing a movie.

Producing a film clip aims at putting the theory into practice and undergoing the production stages step by step. Sherman points out that in such a project "the motivation generated is tremendous" (29). The pupils have to be very creative, starting at the very beginning, when they are asked to familiarize with their text. This is not a mere reading activity, but the pupils will already try to visualise the action. Furthermore, the pupils have to work in a team, distribute tasks and arrange among each other.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 30' | Production stages: Pupils assign elements of filmmaking to production stages and briefly discuss them | Pupils learn about the production stages of filmmaking, speaking, taking notes | Everybody has their turn in plenum | Blackboard, Handout IV.1 and IV.2 |
| | Order elements | | Plenum | |
| 5' | Introduction of project | Introduction | Plenum | Transparency IV.3 |
| 5' | Introduction and distribution of text passages and group formation | Group formation | Plenum | Transparency IV.3 Novel excerpts (Appendix 6) |
| 10' + HW | Read text, gather ideas, list and distribute tasks | Reading comprehension, Visualisation of action | Groups | Novel excerpts (Appendix 6) |

**Second Lesson**

**Procedure[13]**

As their first main task in the production of the video sequence will be to write a screenplay, the pupils now learn about the conventions[14] of screenplays. The

---

[13] The activities of this lesson are based on activities by Sherman, 228, 236-237

[14] Scenes are numbered; location and time of the day; description of locale, characters, and their actions; Speakers' names in capital letters and indented; dialogue indented; punctuation, grammar and tenses used for stage directions

teacher hands out a sample (Handout IV.4) and after just having a rough look at it, the pupils should say what they notice. The results are gathered in plenum and the pupils should make notes on their handout. Then, important points that have to be considered when turning a text from a novel into a screenplay are discussed. For instance, the pupils might have to cut their passages[15]. Feelings and reactions that are described in the novel have to be shown, which needs to go into the stage directions. If there is no narrator, essential information might have to become part of the characters' dialogue. Thereafter, the pupils work in their groups to turn their text passage into a screenplay, following the conventions pointed out before. As a start-up aid, they should highlight all the elements of setting, actions that the characters carry out, as well as props that occur, in different colours. As soon as a group has finished their screenplay they hand it in to the teacher and get the original screenplay (see Appendix 7) and read through it. Some groups will see that there have been made major changes compared to the novel excerpt. They should speculate why this has been done. If a group does not finish their screenplay during the lesson, they should do so for homework.

**Aims**

This lesson aims at learning about screenplays. The pupils should get to know the form and conventions of screenplays. Especially through the stage directions the pupils are confronted with specific language items, such as language for reactions, feelings and physical movement. During the discussion the pupils should understand the formal differences between a novel and a screenplay and what has to be considered when turning the one into the other. This might be rather abstract for some pupils, but as they will try it out themselves, it will become more comprehensible. Furthermore, the pupils practise reading and writing when creating a screenplay. Comparing the original screenplay to the novel excerpt allows for understanding important processes of filmmaking: As novels are often way too long for a two hour movie, the story has to be cut down without major loss.

---

[15] At this point the teacher might want to reveal that the parallel scene of the sample screenplay stretches over eight pages in the novel. The scriptwriter cut out whole scenes and merged two others.

**Lesson Plan**

| Time | Content | | Aim | Interaction | Material |
|---|---|---|---|---|---|
| 10' | Screenplay | | Learning about conventions of screenplays | Plenum | Handout IV.4 |
| 5' | From novel to screenplay | Important points | Understanding of how a book becomes a film | Discussion in plenum | |
| 35' + HW | | Production | Producing a screenplay, writing and reading | Groups | Novel excerpts, colours |
| | | Compare original SP to the novel | Comparing the original screenplay to the novel | | Screenplays (Appendix 7) |

**Third Lesson**

**Procedure**

Before the groups can continue with their projects, they will get some further theoretical background; this time on storyboards. Everybody gets a copy of a storyboard (Handout IV.5). The teacher briefly explains that storyboards are used to

> create picture outlines of scenes in a film. Each frame of the storyboard illustrates a key point in the drama, and the space under each frame space is used for writing a short description of the action, the dialogue, and other details such as camera angles, sound effects, and music.
>
> (Stempleski and Tomalin, 72)

The teacher should also point out that for their own storyboards, the pupils will not have to prove artistic skills – stick-figures will do. More important are the descriptions as well as the instructions for the camera. For this purpose, the pupils get a handout (IV.6) with illustrations of camera shots, angels and movement. This handout is self-explanatory and will not be discussed further.

Then the teacher hands back the pupils' screenplays with his/her feedback on language and form. Comparing their own with the original screenplays and considering the teacher's feedback, the individual groups should revise their work. Bearing in mind that the clip should last not more than five minutes, they cut or pad their screenplays. At this stage, they might want to read it aloud timing themselves, but they have to take care not to disturb other groups. When they are satisfied with their screenplay, they can go on with planning

their film and drawing a storyboard. At this stage, important issues to be discussed with the group members are costumes, props, filming location, as well as sound layer. The teacher should point out, that the pupils should keep it simple. As soon as they are ready, the pupils can try out acting their scene, but have to make sure they do not disturb other groups. For homework, the pupils should finish their production and shoot their scene. Maybe the school provides camera equipment, otherwise an ordinary digital camera with filming device will do.

**Aims**

The introduction on storyboards should supply the pupils with some basic information they will need for drawing their own storyboards. Also, this is one of the main production stages of filmmaking; therefore this activity contributes to teaching cineliteracy. After this short theory phase in plenum, the pupils continue with their project in their groups. Revising the screenplay aims at improving it for further usage. Moreover, hereby the pupils practise the important skill of revising one's own work. Also, the pupils train to read aloud. Drawing a storyboard develops creativity, which has high significance in the language curriculum (see chapter 2.2). Furthermore, the pupils need to deal with an abundance of cinematographic terms and concepts. For the rest of the production the pupils are required to work very self-dependent. They have to work as a team and need to arrange each other. They need to put into practice what they know about filming and performing. Overall, the pupils should have fun, producing their own film scene.

**Lesson Plan**

| Time | Content | | Aim | Interaction | Material |
|---|---|---|---|---|---|
| 5′ | Storyboard | | Learning about conventions of storyboards | Plenum | Handout IV.5, Handout IV.6 |
| 15′ | Revising screenplays | | Practise revising written work, improving screenplay, reading out aloud | Groups | Corrected versions of pupils' screenplays, Original screenplays (Appendix 7) |
| 30′ | | Create storyboard | Creating storyboard | | Handout IV.5, Handout IV.6 |

| + HW | Plan film | Think of: film location, props, costumes… | Planning film, arranging with group members | Groups | |
|---|---|---|---|---|---|
| | Try out | | See what needs to be revised | | Screenplay, storyboard |
| HW | Shoot scene | | Producing scene, acting, handling camera | Groups | Camera, props, screenplay, storyboard |

**Fourth Lesson**

As the film clips produced by the students will be part of this lesson, there should be enough time between this lesson and the previous one.

**Procedure**

In this final lesson/s, the pupils present their work. Each group has ten to fifteen minutes. First, they should tell the rest of the class what they liked about the project and what they found difficult. Then they show their film clip. Afterwards, some classmates should give positive feedback and name some things they liked. This is followed by watching the parallel scene of the original *Harry Potter* movie. The pupils should watch out for major differences between the two scenes. Especially the group members in turn have to pay close attention because afterwards they should tell the class what the main differences between the novel excerpt and the film clip are. (Cf. BFI technique "Cross-Media Comparisons")

**Aims**

Talking about difficulties and things they liked about the whole project requires that the pupils critically reflect their working process. Presenting their film is the final stage of the whole project. Giving and receiving feedback is something that needs to be learned. This can be done in a structured way: the pupils should say just one sentence, starting with "What I liked about your film is…". Watching the parallel scene of the original movie and spotting the differences trains audio-visual reception. The group members should try to spot the differences to the novel excerpt (which might be exactly the same differences the others spot, who do not know the text passage) and tell these to their classmates. This activity as well requires close observation.

**Lesson Plan**

| Time | Content | Aim | Interaction | Material |
|---|---|---|---|---|
| 10-15′ | Difficulties and what pupils liked about film project | Reflecting the processes of the project | Group in front of class | |
| | Film presentation | Presenting work | Plenum | Film clip |
| | Feedback | Giving and receiving feedback | Plenum | |
| | Watch parallel scene | Compare scenes | Plenum | DVD HP Prince |
| | Novel vs. film | Finding differences between novel passage and film adaptation | Group in front of class | |
| 10-15 | Next group                     … | | | |

**Handouts**

Handout IV.1

<u>Production stages of filmmaking</u>

Development                    Pre-production

Production                    Post-production

Distribution/Exhibition

Handout IV.2

Production stages – term cards

| Create sets | Cast | Final cut |
|---|---|---|
| Plan film | Storyboard | Shooting schedule |
| Find story | Shoot film | Rough cut |
| Release DVD | Visual effects | Find locations |
| Editing | Find props | Screenplay |
| Find financial investor/s | Produce sound effects, foleys and music | Upload to You Tube … |
| Sound editing | Find distributors | Release to cinema |
| Submit to film festivals | Make costumes | Advertise-ment |

Transparency IV.3

## A. The Unbreakable Vow
Prof Snape, Narcissa Malfoy, Bellatrix Lestrange
Group size: 4

## B. The Binding is Fragile
Harry Potter, Ron Weasley, Hermione Granger, Ginny Weasley
Group size: 5

## C. The Necklace
Prof McGonagall, Harry Potter, Ron Weasley, Hermione Granger, (Leanne)
Group size: 5-6

## D. Seen Hermione?
Hermione Granger, Harry Potter, Cormac McLaggen
Group size: 4

## E. Love Potion
Harry Potter, Ron Weasley
Group size: 3

## F. Aragog
Prof Slughorn, Hagrid, Harry Potter
Group size: 4

## G. Memory
Prof Slughorn, Harry Potter, Hagrid
Group size: 4

Handout IV.4

Screenplay[16]

```
41      INT. CORRIDOR - MORNING                          41

    A TEEMING MASS of STUDENTS fight their way to class on
    first day of term. Amidst it all, McGonagall stands
    tall and stern. The twins pass by, bearing identical
    looks of consternation.

            PROFESSOR McGONAGALL
        History of Magic is up, ladies,
        not down. Mr. Davies -- that's
        the girl's toilet...

    McGonagall's eyes shift, find Harry and Ron sitting
    upon a ledge, clearly deriving immense pleasure from
    the chaos.

            PROFESSOR McGONAGALL
        Potter!

    Harry's smile droops. McGonagall beckons with a finger.

            HARRY
        This can't be good.
        Ron grins as Harry makes his way 'upstream" to
        McGonagall.

            PROFESSOR McGONAGALL
        Enjoying ourself, are we?

            HARRY
        Well, you see, I've got an open
        period this morning, Professor --

            PROFESSOR McGONAGALL
        So I noticed. I would think you'd
        want to fill it with Potions. Or
        is it no longer your ambition to
        become an Auror?

            HARRY
        It is. Or was. But I was told I
        had to get an Outstanding in my
        O.W.L. --

            PROFESSOR McGONAGALL
```

---

[16] *Harry Potter and the Half-Blood Prince: Screenplay by Steve Kloves. Based on the novel by J.K. Rowling,* 36-37

                    And so you did when Professor
                    Snape was teaching Potions.
                    However, Professor Slughorn is
                    perfectly happy to accept N.E.W.T.
                    students with 'Exceeds
                    Expectations.'

                         HARRY
                    Really? Well... brilliant. I'll
                    head there straight away.

                         PROFESSOR McGONAGALL
                    Good. And take Weasley with you.
                    He looks far too happy over there.

42  INT. CORRIDOR/SLUGHORN'S CLASSROOM – MORNING (MOMENTS 42
    LATER)

        Ron trails Harry toward an open door.

                         RON
                    But I don't want to take Potions!

43  INT. SLUGHORN'S CLASSROOM – CONTINUOUS ACTION – MORNING
43

        As Harry drags Ron inside, the other students turn in
        unison. Hermione frowns. Lavender, seeing Ron, beams.

                         SLUGHORN
                    Harry m'boy! I was beginning to
                    worry! And I see we've brought
                    someone with us...

                         RON
                    Ron Weasley, sir. But I'm dead
                    awful at Potions, a menace
                    actually, so I probably should
                    just be going ––
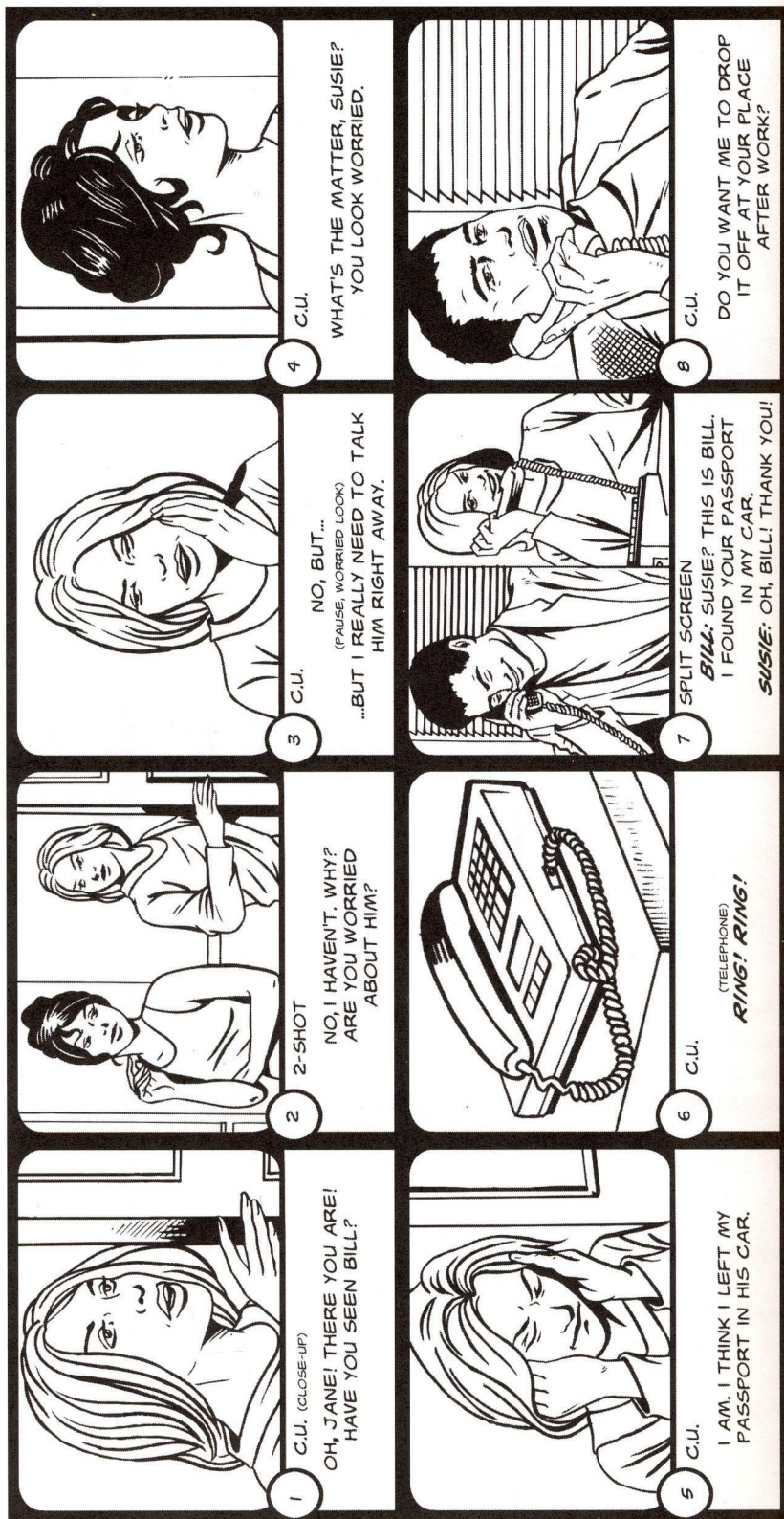
                         SLUGHORN
                    Nonsense, we'll sort you out. Any
                    friend of Harry's is a friend of
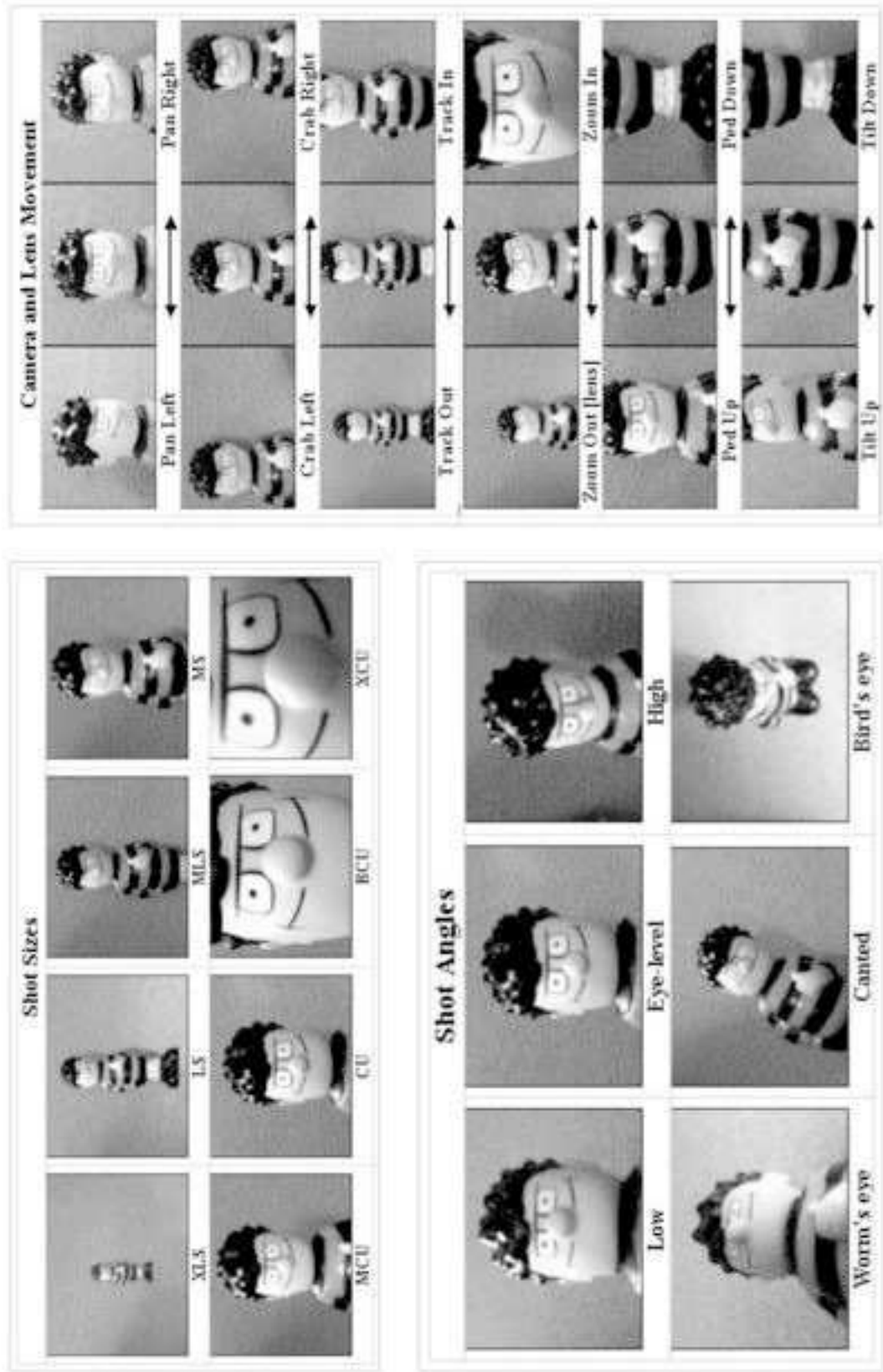                    mine. Right then, books out –


                    ...

Handout IV.5

Storyboards



(Stempleski and Tomalin, *Film* 74)

Handout IV.6

# Camera Shots, Angles and Movement

5.5 Project V

The following lessons are intended for learners at an advanced language proficiency level. They will be confronted with language varieties and the topic of racism. I chose two sequences: one from the second movie, *Harry Potter and the Chamber of Secrets*, and one from the fourth movie, *Harry Potter and the Goblet of Fire*. Their common theme is racism. The first sequence also serves as an example of various dialects and accents.

> *Mudblood* (36:28 – 49:00) *Chamber of Secrets*
>
> Draco calls Herimone a Mudblood. In Hagrid's hut, the meaning of this word is explained. After serving detention, Harry hears voices that lead him to the scene of crime: a cat has been petrified and the Chamber of Secrets has apparently been opened. In class, Professor McGonagall tells the pupils the story behind the chamber.

> *Riot* (5:30 – 13:10) *Goblet of Fire*
>
> Half the wizarding world gathers on a camping site to watch the Quidditch World Cup. After the match, a riot develops in which Muggles are tortured. Hooded figures march over the campsite, tents are set on fire and everything is out of control. The Dark Mark appears in the sky – a clear sign that the Death Eaters were behind the attack.

**First Lesson**

**Procedure**

The first lesson of this project is on dialects and accents. As a start, the pupils should try to explain the difference between the two. Then they are provided with a definition (Handout V.1) that is dealt with in plenum. Before the pupils watch the *Mudblood*-sequence, the teacher hands out a map of Great Britain and Ireland (Handout V.2) which shows where the accents of the characters come from geographically[17]. The pupils should have a look at it and also get instructions for watching the sequence: focusing on the accents, they should try to listen for clues about the social and educational background of the characters. After watching, this is briefly discussed in plenum. Then the teacher

---

[17] At this point I would like to thank Rob for identifying the accents.

tells the pupils that they are going to dub the first two minutes of the sequence (26:28-38:30) (see Sherman 123). For this reason they get the script, through which they should read in groups of seven (number of characters in the scene – if the number of pupils is not divisible by seven, some pupils should take on two smaller roles). They should distribute the roles among each other. Then the scene is played twice, whilst everybody can practice their part soft-spoken. Finally, each group dubs the scene (sound off), trying to imitate the characters' accents as closely as possible.

## Aims

This lesson aims at teaching about language varieties as demanded in the Austrian Curriculum (see chapter 2.2). First, the pupils should become aware of the difference between dialect and accent, as these two are often confused. The *Mudblood*-sequence provides various examples of different accents. The primary goal of the activities around this sequence is not to be able to identify where a speaker comes from but rather to get a feeling of differences in and social colourings of accents. This is particularly highlighted by those accents that geographically have the same origin but still sound very different. Focusing on pronunciation also improves the pupils' speaking skills.

## Lesson Plan

| Time | Content | Aim | Interaction | Material |
|------|---------|-----|-------------|----------|
| 7' | Dialect – Accent | Learning about dialects/accents | Plenum | Handout V.1 |
| 5' | Map | Geographical origin of accents | Plenum | Handout V.2 |
| 14' | Watch *Mudblood* | Listening for detail, focusing on language forms and pronunciation | Plenum | DVD HP Cha |
| 5' | Accents | Social colouring of accents | Plenum | |
| 6' | Script *Mudblood* | Reading, preparing for dubbing | Groups of 7 | Handout V.3 |
| 5' | Watch/listen twice | Preparing for dubbing, close listening | Plenum | DVD HP Cha, Handout V.3 |
| 8' | Dubbing (~3x) | Focusing on language forms and pronunciation | Groups of 7, rest of the class is audience | DVD HP Cha, Handout V.3 |

**Second Lesson**

For this and the third lesson it is essential that the teacher has some well-funded knowledge about the world of *Harry Potter*.

**Procedure**

This lesson starts by showing the whole *Mudblood*-sequence once again. While watching the pupils should consider what the underlying theme might be. Thereafter, they get a handout (V.4) with quotes from the sequence which they should discuss with a partner. Then, the text *Specters of Thatcherism – Contemporary British Culture in J. K. Rowling's Harry Potter Series* (shortened, Handout V.5) is read in plenum. I would suggest a break after each paragraph, as the text will have to be discussed in order for the pupils to fully understand it. On the one hand, it touches political issues some pupils might not be familiar with. On the other hand, it assumes some knowledge about the world of *Harry Potter*, which cannot be expected from the whole class. The text also deals with the themes of the quotes from the previous activity. Therefore, results of the pair work can and should be built into the discussion of the text. Questions that should be treated are `*How is racism generated?'* and `*How is racism linked to prejudices?'*. Then the pupils are provided with a definition of the term prejudice (Handout V.6). For homework, everybody should think of three situations in which someone, either in the real world or the world of *Harry Potter*, was the victim of prejudice. They should describe the situation and try to explain the origin of this prejudice (see Davis, *Make Your Way 8*, 23).

**Aims**

The pupils watch the sequence with the task to find the underlying theme. This means they have to fully understand it and also be able to interpret it. Interpreting also plays a major role in the next task, when they discuss selected quotes of the sequence with a partner. These quotes should in turn be an aid for the pupils to understand and interpret the whole sequence. Furthermore the discussion in pairs aims at preparing the pupils for the upcoming text. Reading and discussing the text *Specters of Thatcherism* confronts the pupils with the subject matter of racism. They should become aware that racism is often a result of prejudices. The outcomes of the pair work should be integrated in the

discussion. With the homework, the pupils again deal with the phenomenon of prejudice. During this lesson, the pupils practice all five language skills.

**Lesson Plan**

| Time | Content | | Aim | Interaction | Material |
|---|---|---|---|---|---|
| 14' | Watch *Mudblood* Underlying theme? | | Audiovisual reception | Plenum | DVD HP Chamber |
| 7' | Quotes | | Interpreting | Pairs | Handout V.4 |
| 24' | *Specters of Thatcherism* | Read text | Dealing with the subject of racism, reading, speaking | Plenum | Handout V.5 |
| | | Discuss text | | | |
| 5' | Prejudice | | Becoming aware of prejudice | Plenum | Handout V.6 |
| HW | Prejudice: 3 situations | | Becoming aware of prejudice, writing | Individually | Homework books |

**Third Lesson**

**Procedure**

Thematically adjacent to the previous lesson, the pupils watch the sequence *Riot* from the film *Harry Potter and the Goblet of Fire* and then discuss in plenum what they were reminded of by the hooded figures (Handout or Transparency V.7). This is followed by reading and discussing the second part of the text by Westman (Handout V.8). Then the teacher briefly elicits the pupils' knowledge about the Ku Klux Klan or if required gives input him/herself – What are their beliefs/concerns? Thereafter the pupils receive Handout V.9 and are asked to answer the questions individually. Their homework is to write an inner monologue from the point of view of any person that is in the picture (Handout V.9) or a person that stands by watching the scene.

**Aims**

The focus of this lesson is again on raising the pupils' awareness of racial problems. The sequence of the film, the text by Westman, as well as the picture of *Josh* should encourage the pupils to reflect on situations they might have experienced, seen on the news, heard about in a history class or elsewhere. The application of the film sequence in this lesson is a classic example of using film as a "window to culture" (see chapter 1.2) as well as of stimulating language production. Again, all the five language skills are practiced.

**Lesson Plan**

| Time | Content | | Aim | | Interaction | Material |
|---|---|---|---|---|---|---|
| 8' | Watch *Riot* | | Raising awareness of racial problems | Audiovisual reception | Plenum | DVD HP Goblet |
| 5' | Parallels to reality? | | | Speaking, listening | Plenum | Handout - Transparency V.7 |
| 15' | *Specters of Thatcherism* | Read text | | Reading | Plenum | Handout V.8 |
| | | Discuss text | | Speaking | | |
| 5' | Ku Klux Klan | | | Speaking, listening | Plenum | |
| 17' | *Josh* | | | Writing | Individually | Handout V.9 |
| HW | *Josh:* Inner monologue | | | Writing | Individually | Handout V.9, homework books |

**Forth Lesson**

**Procedure**

This lesson starts by reading the text *Lighting for Whiteness* by Richard Dyer (shortened, Handout V.10). The pupils should take turns reading and at some stages the teacher should check understanding. The same procedure applies for the next text which provides information on lighting (Handout V.11) except for here the examples should be discussed. Then the pupils get the handout (V.12) with three shots of the *Riot* sequence. They watch the whole sequence again with the task to spot on-screen sources of light and pay close attention to the shots they also have on the handout. Thereafter, first in pairs and then in plenum, the lighting of the sequence is discussed with a focus on the shots on the handout. Not only should the pupils discuss the sources of light[18], but also its effects. In regard to the text *Lighting for Whiteness*, maybe some pupils have noticed something noteworthy about the first shot on the handout.[19]

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[18] E.g. spotlights in the stadium, fire, light from wands, moonlight, …

[19] This shot only shows African-American people with the exception of Luicius Malfoy, who appears in the background. Malfoy has an outstanding backlight that draws attention to him. As the group moves forward, however, and more white people would come into focus, there is a cut. When the film is cut back to the same camera perspective, all the African-American people have moved out of the frame. The scene might have been constructed this way to avoid difficult lighting.

**Aims**

The text *Lighting for Whiteness* provides a smooth link from the previous to this lesson. It combines the topic of racism with the topic of lighting that leads us back to media education. During the first half of the lesson, primarily the reading skill is practiced. Also, the texts aim at teaching about lighting in film which is an important element of film analysis. The pupils are required to apply their newly gained knowledge in the next task, when they should analyse and discuss the lighting of the *Riot* sequence. Discussing the last shot on the handout (V.12) closes the circle by referring back to Dyers' text *Lighting for Whiteness*.

**Lesson Plan**

| Time | Content | Aim | | | Interaction | Material |
|------|---------|-----|---|---|-------------|----------|
| 16′ | *Lighting for Whiteness* | Learning about lighting | Reading | | Plenum | Handout V.10 |
| 15′ | Lighting | | Reading | | Plenum | Handout V.11 |
| | | | Discussing examples | | | |
| 9′ | Watch *Riot*: identify sources of light | | Analysing film sequence | Audiovisual reception | Plenum | Handout V.12, DVD HP Goblet |
| 10′ | Lighting: Discuss sequence and shots | | | Spoken interaction | Pairs | Handout V.12 |
| | | | | | Plenum | |

**Handouts**

Handout V.1

Dialect versus Accent

Languages have different **accents**: they are pronounced differently by people from different geographical places, from different social classes, of different ages and different educational backgrounds. The word "accent" is often confused with **dialect**. We use the word "dialect" to refer to a variety of a language which is different from others not just in pronunciation but also in such matters as vocabulary, grammar and word order. Differences of accent, on the other hand, are pronunciation differences only.

(Roach, English Phonetics and Phonology, 2-3)

Handout V.2

Accents of characters in *Harry Potter*



(Google Maps, edited)

On the map you see the geographical origin of the characters' accents. Accent however is not only a matter of geography but also of social class, age, and educational background. As you watch the scene, try to figure out some elements of the characters' background, based on their accent. Do they sound posh, upper-class, middle-class, lower-class, well educated …

Handout V.3

*Mudblood – Harry Potter and the Chamber of Secrets* (26:28-38:30)

**WOOD**

I spent the summer devising a
whole new Quidditch program.
We're gonna train earlier,
harder, and longer! …
What the... I don't believe it! …
Where do you think you're going,
Flint?

**FLINT**

Quidditch practice.

**WOOD**

I booked the
pitch for Gryffindor today.

**FLINT**

Easy, Wood.   I've got a note.

**RON**

Uh-oh.   I smell trouble.

**WOOD**

'I, Professor Severus Snape, do
hereby give the Slytherin team
permission to practice today,
owing to the need to train their
new Seeker.'
You've got a new Seeker? Who?

**HARRY**

Malfoy?

**DRACO**

That's right. And that's not all
what's new this year...

**RON**

Those are Nimbus Two Thousand
Ones. How did you get those?

**FLINT**

A gift from Draco's
father.

**DRACO**

You see, Weasley, unlike some,
my father can afford the best.

**HERMIONE**

At least no one on the Gryffindor
team had to buy their way in.
They got in on pure talent.

**DRACO**

No one asked your opinion, you
filthy little Mudblood.

**RON**

You'll pay for that one, Malfoy!
Eat slugs!

**HERMIONE**

Are you okay, Ron?!   Say something!

**COLIN**

Wow! Can you turn him around,
Harry?!

**HARRY**

No, Colin, get out of the way!
Let's take him to Hagrid. He'll
know what to do.

Handout V.4

## Quotes from *Harry Potter and the Chamber of Secrets*

*Discuss these quotes with a partner. What are their messages? Can you think of any parallels in our world/society/history?*

"No one asked your opinion, you filthy little Mudblood."
(Draco Malfoy)

"It means dirty blood. Mudblood's a really foul name for someone who was Muggle-born. Someone with non-magic parents. Someone like me. It's not a term one usually hears in civilized conversation."
(Hermione Granger)

"There are some wizards -- like Malfoy's family -- who think they're better than everyone else 'cause they're what people call pureblood."
(Hagrid)

"Salazar Slytherin wished to be more selective about the students admitted to Hogwarts. He believed that magical learning should be kept within all-magic families. In other words, purebloods."
(Prof McGonagall)

"The heir alone would be able to open the Chamber of Secrets and unleash the horror within, and by so doing, purge the school of all those who, in Slytherin's view, were unworthy to study magic."
(Prof McGonagall)

Handout V.5

## Specters of Thatcherism

Contemporary British Culture in J. K. Rowling's Harry Potter Series
(305-315, shortened)

Karin E. Westman

While most readers and reviewers of the bestselling Harry Potter series praise J. K. Rowling's ability to create an alternate world, until the publication of *Harry Potter and the Goblet of Fire* few noted the degree of similarity established between the "Muggle" world of humans and the magical world represented by Hogwarts School for Witchcraft and Wizardry. Eleven-year-old Dexter Lateef was in the minority when he acknowledged Rowling's ability to create in her first three books both "a fantasy place that I can get into and escape from reality" and a world "not too far removed from his own world in an inner-city day-school." (…)
(T)he wizarding world struggles to negotiate a very contemporary problem in Britain: the legacy of a racial and class caste system that, though not entirely stable, is still looked upon by a minority of powerful individuals as the means to continued power and control. Rowling's close detail of a late capitalist, global consumer culture marks the wizarding community as an echo of and commentary on both the Muggle world of the novels and the contemporary world of post-Thatcher England – a connection Rowling herself has acknowledged in a Canadian Broadcasting Corporation interview last year. (…)
The tensions among "Mudbloods," pure bloods, and Muggles, among werewolves, house-elves, giants, and wizards echo the fervent tensions between race and class in the "real" contemporary British body politic of the Dursleys' suburbia and of British readers' own experience. Voldemort, like Thatcher, was ousted form power, but in neither case did their political ideologies leave with them; the world Cornelius Fudge has inherited harbors social inequities and injustices that masquerade behind the draperies of democracy, much as they do in the time of John Major and Tony Blair. (…)
Harry and the reader quickly discover that ideologies of difference, marked through the body, run beneathe the democratic appearances of both the Muggle and wizarding worlds, forging a material bond between the two realms that extends beyond mere economic materialism to racism and class prejudice. (…)
At Hogwarts, the fear of miscegenation finds expression through those like Malfoy who sling taunts of "Mudblood," segregating Muggle-born witches and wizards such as Harry's friend Hermione from "pure bloods" like himself. Harry is introduced to the racial politics of the wizarding world when he meets Malfoy at Madam Malkin's Robes for Al Occasions in book one and must respond to Malfoy's question about his parents: "But they were *our* kind, weren't they? … I really don't think they should let the other sort in, do you? … I think they should keep it in the old wizarding families" (*Philosopher's Stone*, 60-61). Malfoy's opinion may be a minority one, but it is powerful and long-standing: as we learn in book two from Professor Binns, the great split between Salazar Slytherin and the other three founders of Hogwarts occurred because Slytherin "wished to be more selective about the students admitted to Hogwarts" (*Chamber of Secrets*, 114). The fact that Malfoy has inherited his pure-blood views from his father,

Lucius Malfoy, is also significant. If Lucius Malfoy, who remains faithful to the dethroned Dark Lord and who sits on the school's Board of Governors until the end of book two, upholds such beliefs, we know that such opinions are held not just by schoolboys but also by men with power. When Malfoy calls Hermione "You filthy little Mudblood" (*Chamber of Secrets*, 86), he is then tapping into a deep vein of cultural division and emotion. His taunt has the cultural shock of the word "nigger" in contemporary America, as seen by the response his "Mudblood" comment elicits:

> Harry knew at once that Malfoy had said something really bad because there was an instant uproar at his words. Flint hat to dive in front of Malfoy to stop Fred and George (Weasley) jumping on him, Alicia shrieked "How dare you!" and Ron plunged his hand into his robes, pulled out his wand, yelling, "You'll pay for that one, Malfoy!" and pointed it furiously under Flint's arm at Malfoy's face. (Chamber of Secrets, 87)

Ron later explains, "It's about the most insulting thing he could think of. … Mudblood's a really foul name for someone who was Muggle-born … Dirty blood, see. Common blood" (Chamber of Secrets, 89). For those like the Malfoys, the legacy of a wizard's blood trumps all other categories of identity – a lesson Malfoy has learned all too well from his father's example earlier in the novel (…)

(T)he adjective frequently used by those who uphold Voldemort's ideology of difference is the word "common," a word with strong class connotations in British culture. The choice of adjective indicates the role class plays within this old wizarding concern for "purity": since claims of "pure blood" are illusory in a wizarding culture that has married Muggles to survive, class difference stands in for a whole set of ideological beliefs based on difference. "Pure blood," then, is a construction of identity based upon the body, but upon a body that reveals the fissures such an ideology strives to occlude. To be "pure blood" means not to be of pure blood, per se, but to subscribe to a particular set of ideological beliefs based on differences in social class and its concomitant power. (…)

In *Goblet of Fire*, however, Rowling leaves little doubt in her readers' minds that prejudiced based on differences in class, race, and nation occurs in the wizarding world, just as it does in the world of her readers. In book four, Rowling heightens the existing realism of the previous books to make her clearest statement against a politics based on the body, advocating instead the power of informed choices rather than "natural" differences. The more explicit cultural parallels Rowling draws between the two worlds in book four further highlight the role a politics of "purity" will play in the coming battle for political control of the wizarding world. What might have appeared to the casual reader in *Chamber of Secrets* to be a schoolboy taunt from Malfoy becomes Voldemort's political manifesto by the end of *Goblet of Fire*.

Handout V.6

> **prejudice** *n* 1 unfair and often unfavourable feeling or opinion not based on reason or enough knowledge, and sometimes resulting from fear or distrust of ideas different from one's own: *A judge must be free from prejudice / a new law to discourage racial prejudice (= prejudice against members of other races)*
>
> (Davis, *Make Your Way 8*, 23)

Handout - transparency V.7

*What did this scene remind you of? Can you think of any parallels in our world/society/history?*
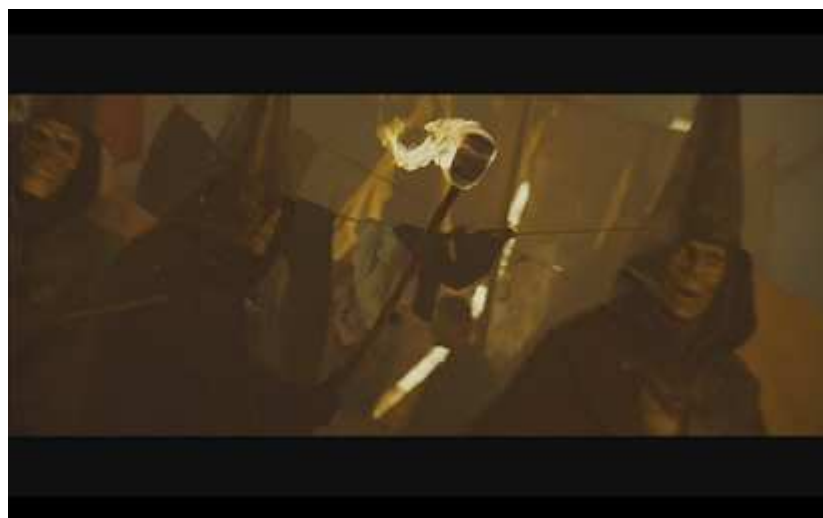




(*Harry Potter und der Feuerkelch*, min 5:30-13:10)

Handout V.8

# Specters of Thatcherism

## Contemporary British Culture in J. K. Rowling's Harry Potter Series
(320-321, shortened)

Karin E. Westman

The riot following the Irish victory develops in part from the nationalist high spirits already flowing and in part from crowd dynamics that have put so many wizards together in one place. But regardless of the initial catalyst, the form the wizards' "high spirits" ultimately assume – the torture of a Muggle family – creates one of the most disturbing and frightening scenes for Harry ad his friends during the book. This scene underscores the degree to which Voldemort's extreme racism and his hatred of Muggles and mixed races remain a part of wizarding culture as a whole, emerging when wizards feel free from Ministry control and their everyday obligations to Ministry policies on wizard-Muggle relations.

Harry, Ron, and Hermione watch a group o Voldemort's former supporters, "their heads hooded and faces masked," using the Imperius curse (which, they will later learn, is one of the three illegal curses), to humiliate and violate the rights of the Muggle family who manages the campsite (Goblet of Fire, 108, 187-90). Perhaps most disturbingly, the Death Eaters are quickly joined by a "marching crowd" of Quidditch Cup fans who cheer them on rather than stopping them (Goblet of Fire, 108). While the hooded figures have resonance for American readers familiar with Ku Klux Klan marches, the British reader may hear echoes of the British National Party and the National Front, both of whom share some of the KKK's concerns. More than an echo of the "hooliganism" that has plagued large European sporting events, the "marching group" suggests an organized political demonstration that nonetheless leaves terror, destruction, and confusion in its wake. That Muggles are the target of the crowd's "fun" is evident not just from the image of the Roberts family suspended in the sky, but also Malfoy's comments to Ron, Hermione, and Harry: "Granger, they're after Muggles," Malfoy says. "D'you want to be showing off your knickers in mid-air? Because if you do, hang around … they're moving this way, and it would give us all a laugh" (Goblet of Fire, 110). As Malfoy's comments suggest, Muggles and Mudbloods alike are the target of the crowd's pleasure, a desire that Malfoy sees continuing beyond the Roberts family.

Rowling has created a realistic riot scene that is frightening not just for the Muggle family in the air but also for those people – Muggle, Mudblood, or even wizard – on the ground.

Handout V.9

*Josh*[20]

Look at the picture of Josh, a little boy who is playing with the shield of a police officer during a Klan March in Georgia. Answer the following questions:

1.  What is the first thing you notice about this picture?

2.  What kinds of feelings does it evoke in you?

3.  Would you feel differently about this picture if the officer that Josh is interacting with was not African-American? For example, what if the officer was white? Latino? Asian-American?

4.  What do you think is going on in the officer's head at this moment? What are his facial expressions saying?

5.  If you were a bystander and observed Josh and the officer, what would you feel, think, and do?

6.  If you could change one thing about this picture, what would it be?

Handout V.10

## Lighting for Whiteness
(95-96, 104-105 shortened)

Richard Dyer

The photographic media and, a fortiori, movie lighting assume, privilege and construct whiteness. The apparatus was developed with white people in mind and habitual use and instruction continue in the same vein, so much so that photographing non-white people is typically construed as a problem.

All technologies work within material parameters that cannot be wished away. Human skin does have different colours which reflect light differently. Methods of calculating this differ, but the degree of difference registered is roughly the same: Millerson (1972: 31), discussing colour television, gives light skin 43 per cent light reflectance and dark skin 29 per cent; Malkiewicz (1986: 53) states that 'a Caucasian face has about 35 per cent reflectance but a black face reflects less than 16 per cent'. This creates problems if shooting very light and very dark people in the same frame. Writing in *Scientific America* in 1921, Frederick Mills, 'electrical illuminating engineer at the Laky Studies', noted that

> when there are two persons in (a) scene, possibly a star and a leading player, if one has a dark make-up and the other a light, much care must be exercised in so regulating the light that it neither 'burns up' the light make-up nor is of insufficient strength to light up the dark make-up.
>
> (1921: 148)

The problem is memorably attested in a racial context in school photos where either the black pupils' faces look like blobs or the white pupils have theirs bleached out.

The technology at one's disposal also sets limits. The chemistry of different stocks registers shades and colours differently. Cameras offer varying degrees of flexibility with regard to exposure (effecting their ability to take a wide lightness/darkness range). Different kinds of lighting have different colours and degrees of warmth, with concomitant effects on different skins. However, what is at one's disposal is not all that could exist. Stocks, cameras and lighting were developed taking the white face as a touchstone. The resultant apparatus came to be seen as fixed and inevitable, existing independently of the fact that it was humanly constructed. It my be – certainly was – true that photo and film apparatuses have seemed to work better with light-skinned peoples, but that is because they were made that way, not because they could be no other way.

All this is complicated still further by the habitual practices and uses of the apparatus. Certain exposures and lighting set-ups, as well as make-ups and developing processes, have become established as normal. They are constituted as the way to use the medium. Anything else becomes a departure from the norm, or even a problem. In practice, such normality is white. (…)

(I)t is not technically impossible to film black people with the same effect as for whites but that it is culturally extremely difficult. (…)

Movie lighting in effect discriminates on the basis of race. As the rest of this chapter will argue, such discrimination has much to do with the conceptualization of whiteness. There is also a rather different level at which movie lighting's discrimination may be said to operate. What is at issue here is mot how white is shown and seen, so much as the assumptions at work in the way that movie lighting disposes people in space. Movie lighting relates people to each other and to setting according to notions of the human that have historically excluded non-white people.

Movie lighting focuses on the individual. Each person has lighting tailored to his or her personality (character, star image, actorly attributes). Each important person, that is. At a minimum, in a culture in which whites are the important people, in which those who have, rather than are, servants, occupy centre stage, one would expect movie lighting to discriminate against non-white people in terms of visibility, individualization and centrality. I want however to push the argument a bit further. Movie lighting valorises the notion of the unique and special character of the individuals, of the individuality of the individual. It is at the least arguable that white society has found it hard to see non-white people as individuals; the very notion of the individual, of the feely developing, autonomous human person, is only applicable to those who are seen to be free and autonomous, who are not slaves or subject peoples. Movie lighting discriminates against non-white people because it is used in a cinema and a culture that finds it hard to recognise them as appropriate subjects for such lighting, that is, as individuals.

Further, movie lighting hierarchizes. It indicates who is important and who is not. It is not just that in white racist society, those who are not white will be lit to be at the bottom of the hierarchy, but that the very process of hierarchization is an exercise of power. Other and non-white societies have hierarchies, of course; it is not innate to white nature. However, hierarchy, the aspirational structure, is one of the forms that power has taken in the era of white Western society.

Movie lighting also separates the individual, not only from all other individuals, but from her/his environment. The sense of separation from the environment, of the word as the object of a disembodied human gaze and control, runs deep in white culture. The prime reason for introducing backlighting in film was to ensure that the figures were distinguished from their ground, to make them stand out from each other and their setting. This was regarded as an obvious necessity, so clearly part of how to see life that it was an unquestionable imperative. Yet it expresses a view of humanity pioneered by white culture; it lies behind its highly successful technology and the terrible price the environment now pay for this.

People who are not white can and are lit to be individualized, arranged hierarchically and kept separate from their environment. But this is only to indicate the triumph of white culture and its readiness to allow some people in, some non-white people to be in this sense white. Yet not only is there still a high degree of control over who gets let in, but, as I want to argue in the rest of this chapter, the technology and culture of light is so constructed as to be both fundamental to the construction of the human image and yet felt to be uniquely appropriate to those who are white.

Handout V.11

Lighting[21]

The intensity, direction, and quality of lighting have a profound effect on the way an image is perceived. Light affects the way colours are rendered, both in terms of hue and depth, and can focus attention on particular elements of the composition. Much like movement in the cinema, the history of lighting technology is intrinsically linked to the history of film style. Most mainstream films rely on the three-point lighting style, and its genre variations. Other films, for example documentaries and realist cinema, rely on natural light to create a sense of authenticity.

---

## THREE-POINT LIGHTING

The standard lighting scheme for classical narrative cinema. In order to model an actor's face (or another object) with a sense of depth, light from three directions is used, as in the diagram below. A backlight picks out the subject from its background, a bright key light highlights the object and a fill light from the opposite side ensures that the key light casts only faint shadows.



Three-Point Lighting

Back Light

Fill Light          Key Light

Camera
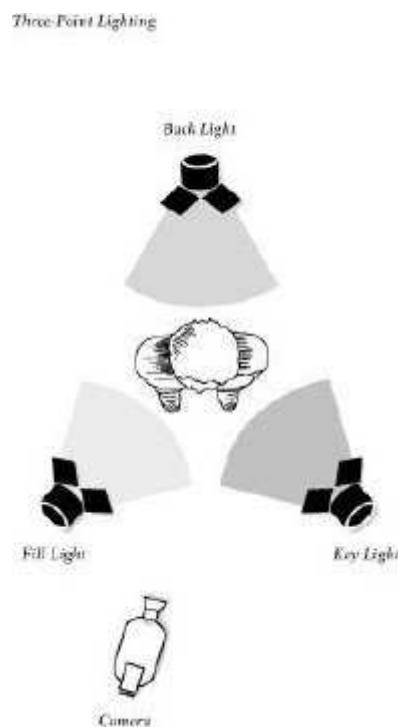
Illustration courtesy of http://www.tcf.ua.edu/TVCrit/

These shots from *Written On The Wind* (Douglas Sirk, 1956) demonstrate the classical use of three-point lighting. Laurel Bacall and Rock Hudson are rendered glamorous by the balanced lighting. Compare this to the

---

[21] Yale Film Studies: <http://classes.yale.edu/film-analysis/>

manipulation of lighting for expressive purposes on the high-key lighting and low-key lighting pages.







## HIGH-KEY LIGHTING

A lighting scheme in which the fill light is raised to almost the same level as the key light. This produces images that are usually very bright and that feature few shadows on the principal subjects. This bright image is characteristic of entertainment genres such as musicals and comedies such as *Peking Opera Blues* (*Do Ma Daan*, Tsui Hark, Honk Kong, 1986)

LOW-KEY LIGHTING

A lighting scheme that employs very little fill light, creating strong contrasts between the brightest and darkest parts of an image and often creating strong shadows that obscure parts of the principal subjects. This lighting scheme is often associated with "hard-boiled" or suspense genres such as *film noir*. Here are some examples from *Touch of Evil* (Orson Welles, 1958.)

Handout V.12

When you watch the sequence from *Harry Potter and the Goblet of Fire*, try to spot on-screen sources of light. Pay close attention to the shots below: Where does the light come from and what effect does it have?







(*Harry Potter und der Feuerkelch*, min 5:30-13:10)

## Conclusion

My thesis, *Harry Potter and the English Language Classroom*, shows why and how feature films can be applied for language teaching. As outlined in the first chapter, there are numerous reasons for using films in the second language classroom. First of all, it motivates pupils as films usually play a major role in their everyday lives. Working with films allows for creativity and stimulates language production of various kinds. Furthermore, it gives insights into foreign cultures and settings that are hardly accessible through other means. Films provide valuable language samples, ranging from vocabulary, grammar items, to pronunciation. The pupils practice visual and audio-visual reception and encounter the English language in its context. Moreover, media education and the development of cineliteracy can hardly be achieved without using films. As we have seen in chapter 2, films do have their place in the Austrian Curriculum, although this place might not seem too prominent. Closer inspection, however, falsifies this impression through the consultation of the European Framework of Reference for Languages as well as the Ordinance for Media Education which both pertain to the curriculum. In chapter 3, specific techniques for using films are introduced, some of which intend to improve language skills, others to teach cineliteracy.

In the second part of my thesis, I applied these techniques, trying to meet the teaching goals outlined in the second chapter and drawing upon the multi-facetted viability of films dealt with in chapter 1. My teaching projects follow communicative language teaching approaches. The first one is designed for an elementary proficiency level and gives the pupils a first insight into film production and promotion. Also, they learn about camera perspectives. The second teaching project aims at teaching lower-intermediate pupils about field sizes, the film set and the sound layer of film. At an intermediate level, the third project investigates the tasks of editors and scriptwriters. Upper intermediate language learners will actually produce a short film sequence themselves in project IV. The fifth project teaches advanced learners about different accents and lighting.

As outlined in chapter 4, I chose the *Harry Potter* films for the teaching projects for various reasons. First, I think they appeal to the target group. Secondly, the story is rich in themes that are valuable for the classroom, such as identity or

racism. Furthermore, the films offer a variety of different dialects and accents but also have many examples of a clear diction of Standard English. Finally, I hope that *Harry Potter* brings some magic into the classroom.

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# Appendix

## Appendix 1

| | | A1 | A2 | B1 | B2 | C1 | C2 |
|---|---|---|---|---|---|---|---|
| **UNDERSTANDING** | **Listening** | I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly. | I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local area, employment). I can catch the main point in short, clear, simple messages and announcements. | I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear. | I can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect. | I can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. I can understand television programmes and films without too much effort. | I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent. |
| | **Reading** | I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues. | I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters. | I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters. | I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose. | I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field. | I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works. |
| **SPEAKING** | **Spoken Interaction** | I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics. | I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself. | I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events). | I can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible. I can take an active part in discussion in familiar contexts, accounting for and sustaining my views. | I can express myself fluently and spontaneously without much obvious searching for expressions. I can use language flexibly and effectively for social and professional purposes. I can formulate ideas and opinions with precision and relate my contribution skilfully to those of other speakers. | I can take part effortlessly in any conversation or discussion and have a good familiarity with idiomatic expressions and colloquialisms. I can express myself fluently and convey finer shades of meaning precisely. If I do have a problem I can backtrack and restructure around the difficulty so smoothly that other people are hardly aware of it. |
| | **Spoken Production** | I can use simple phrases and sentences to describe where I live and people I know. | I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job. | I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions. | I can present clear, detailed descriptions on a wide range of subjects related to my field of interest. I can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options. | I can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion. | I can present a clear, smoothly-flowing description or argument in a style appropriate to the context and with an effective logical structure which helps the recipient to notice and remember significant points. |
| **WRITING** | **Writing** | I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form. | I can write short, simple notes and messages relating to matters in areas of immediate needs. I can write a very simple personal letter, for example thanking someone for something. | I can write simple connected text on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions. | I can write clear, detailed text on a wide range of subjects related to my interests. I can write an essay or report, passing on information or giving reasons in support of or against a particular point of view. I can write letters highlighting the personal significance of events and experiences. | I can express myself in clear, well-structured text, expressing points of view at some length. I can write about complex subjects in a letter, an essay or a report, underlining what I consider to be the salient issues. I can select style appropriate to the reader in mind. | I can write clear, smoothly-flowing text in an appropriate style. I can write complex letters, reports or articles which present a case with an effective logical structure which helps the recipient to notice and remember significant points. I can write summaries and reviews of professional or literary works. |

(Europass: Self Assessment Grid)

Appendix 2

Communicative Activities: The Illustrative Scales of Descriptors

| | | |
|---|---|---|
| **R E C E P T I O N** | **Spoken** | • Overall listening comprehension<br>   • Understanding Interaction between native speakers<br>   • Listening as a member of a live audience<br>   • Listening to announcements and instructions<br>   • Listening to radio & audio recordings |
| | **Audio/Visual** | • Watching TV & film |
| | **Written** | • Overall reading comprehension<br>   • Reading correspondence<br>   • Reading for orientation<br>   • Reading for information and argument<br>   • Reading instructions |
| **I N T E R A C T I O N** | **Spoken** | • Overall spoken interaction<br>   • Comprehension in interaction<br>   • Understanding a native speaker interlocutor<br>   • Conversation<br>   • Informal discussion<br>   • Formal discussion (Meetings)<br>   • Goal-oriented co-operation<br>   • Obtaining goods and services<br>   • Information exchange<br>   • Interviewing & being interviewed |
| | **Written** | • Overall written interaction<br>   • Correspondence<br>   • Notes, messages & forms |
| **P R O D U C T I O N** | **Spoken** | • Overall spoken production<br>   • Sustained monologue: describing experience<br>   • Sustained monologue: putting a case (e.g. debate)<br>   • Public announcements<br>   • Addressing audiences |
| | **Written** | • Overall written production<br>   • Creative writing<br>   • Writing reports and essays |

(*Common European Framework of Reference for Languages,* 222)

Appendix 3

*Kaneana May*

**HANDOUT #1**

**COMPARE & CONTRAST**

CHARACTER A

CHARACTER B

*Harry Potter*

*Lord Voldemort*

How are they alike?

How are they different?

| Differences | Criteria | Differences |
|---|---|---|
|  | Power |  |
|  | Philosopher's Stone |  |
|  | Dumbledore |  |
|  | Personalities |  |

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**COMPARE & CONTRAST** (SAMPLE ANSWER SHEET)

CHARACTER A                                CHARACTER B

## Harry Potter          Lord Voldemort

### How are they alike?

- Both powerful
- Great wizards
- Well known
- Want the Philosopher's Stone

- Connected to Lily and James Potter
- Have the same type of wand
- Scared of each other
- Hate each other

### How are they different?

| Differences | Criteria | Differences |
|---|---|---|
| Harry uses his power for good | Power | Voldemort is evil and is using his power to try and take over the world |
| Harry is trying to stop Voldemort from getting the stone | Philosopher's Stone | Wants the stone to become immortal and to be more powerful |
| Harry loves Dumbledore & values him as a mentor & a link to his parents | Dumbledore | Is scared of Dumbledore and despises him |
| Brave, pig-headed, loyal | Personalities | Selfish, deceitful |

A PRIMARY SCHOOL AND
MIDDLE YEARS **TEACHER RESOURCE**

*Kaneana May*

**HANDOUT #7**

**THE MIRROR OF ERISED**

In the mirror, draw your greatest desire…

Explain why this is so desirable to you…

.................................................................

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(May, 78-79, 85)
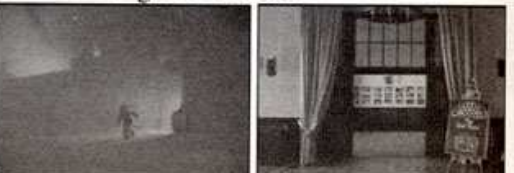
Appendix 4

| Einstellung: | shot: |
|---|---|
| beschreibt die Größe des abgebildeten Menschen oder Objekts im Verhältnis zum Gesamtbild; der Wechsel der Einstellung ist das zentrale strukturierende und lenkende Element im Film | |

| weite Einstellungen | long shots |
|---|---|
| etablieren die Atmosphäre einer Szene; Zuschauer hält <u>Distanz</u> zu Figur/Handlung, bleibt neutral, behält Überblick; kann Informationen in Ruhe aufnehmen | |

| nahe Einstellungen | close shots |
|---|---|
| bewirken Konzentration auf Dialog und einzelne Handlung; erzeugen <u>Nähe</u> zu Figur und Handlung; zwingt Betrachter, sich auf Figur zu zu bewegen, leitet Identifikation mit Figur ein oder erzeugt Abwehrreaktion (Sympathie, Antipathie) | |

**Anfangseinstellung** — establishing shot

Einstellung zu Beginn einer Sequenz, die Überblick über Ort, Situation und Figuren verschafft; üblicherweise eine -> Panorama-Einstellung oder -> Totale

**Weit/Panorama** — extreme long shot

viel Landschaft, Figuren kaum oder nicht sichtbar, Gebäude aus weiter Entfernung (mind. etwa halber Kilometer); gibt Überblick über Schauplatz, etabliert Atmosphäre, bereitet Handlung vor; oft in -> Anfangseinstellung/establishing shot

**Totale** — long shot

Szenerie/großer Raum mit allen wichtigen Elementen; Mensch untergeordnet

**Halbtotale** — medium long shot/full shot

zeigt Figur ganz (full), d.h. von Kopf bis Fuß unter Einbezug des Umraums; für Kompositionen, die Figurenkonstellationen (in kleineren Gruppen) und Mensch-Raum-Beziehungen zeigen; auch für Aktionen mit Körpereinsatz (z.B. Verfolgung, Kämpfe)

| Halbnah | medium shot/medium close shot |
|---|---|



*in der Regel ist die Figur etwa vom Knie oder der Hüfte an aufwärts zu sehen; die Halbnahe be-schränkt sich oft auf eine Figur und zeigt diese in einer <u>bestimmten Situation</u>, da die Dekoration erkennbar bleibt; auch bei Dialogen, wobei die Dialogpartner im Profil zu sehen sind (dann auch one-shot, two-shot etc. genannt)*

| Amerikanisch | American/medium shot |
|---|---|



*Spielart der Halbnahen, aus dem Western entwickelt: zeigt Figur etwa vom Oberschenkel an auf-wärts; betont Körperhaltung oder Gestik und damit meist eine bevorstehende Handlung; dient somit dem Spannungsaufbau (z.B. beim Duell, hier in Michael Crichtons "Westworld")*

| Nah | close shot/medium close-up |
|---|---|



*zeigt Körper etwa von Mitte Oberkörper an aufwärts; betont Mimik und Gestik, z.B. im Dialog*

| Groß | close-up/head and shoulder close-up |
|---|---|



*zeigt Kopf und Hals (evtl. mit Teil der Schultern), betont Mimik und Emotionen; charakterisiert, verstärkt Identifikation oder Ablehnung*

| Detail | extreme close-up/choker close-up |
|---|---|



*zeigt Ausschnitt aus Gesicht, Körperteile (hier den schreienden Mund und die sterbende Hand Ma-rion Cranes aus "Psycho"), kleinere Objekte oder Objektteile; besondere Betonung einer Emotion, einzelnen Handlung, Detailinformation*

(Hildebrand, 262-263)

Appendix 5



# UNIT 6

# MAKING MOVIES

You know, I like movies very much and I live in Mumbai. Did you know that Mumbai is the "Hollywood of India"? We have got many film studios and many thousand people produce hundreds of movies every year. The Indian film industry is often called "Bollywood".

But at the moment the Harry Potter films are my favourite movies and so I try to get all kinds of information on the movies and the actors. Here are some results from my Internet research.

## 1 Behind the magic by Indira

### A look at the making of the first Harry Potter movie

It's early March in 2001, the 101st day of filming *Harry Potter and the Sorcerer's Stone*[1]. After many attempts to shoot one of the key scenes, the kids are getting tired. Film director Chris Columbus asks Emma (who plays Hermione) to try running in place. It will keep her energy up and, as Rupert, the boy who plays Ron, later explains, "It gets us out of breath, so we sound more intense."

What was it like to make the film? How did it feel to fly on a broomstick and have an owl for a pal?

Read on and find out.

[1] also known as *Harry Potter and the Philosopher's Stone*

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## Magic wands and broomsticks

Making the movie took about six months. Most of it was shot in London's Leavesden Studios.

For Daniel Radcliffe, there was nothing better than being a wizard, with magical powers provided by special effects. "You'd flick your wand," he says, "and there'd be this huge flash of light and then something really cool would happen."
Harry's "invisibility cloak" was Daniel's favourite magical effect. But flying was also a high point. He did most of his own stunts, even in scenes where the actor is playing the high-flying game of quidditch. "The broomsticks are really fast!" he says. For Rupert, the best part of being a wizard was the candy, especially Bertie Bott's Every Flavour Beans.

## Owls and rats

Both Rupert, the boy who plays Ron, and Daniel got to work closely with the animals playing their pets. "Rupert loved the rat," says animal trainer Gary Gero. "But my dad wasn't too pleased," admits Rupert. "He's really scared of them."
Daniel had to be trained to work with the owls that played Hedwig. Daniel says his favourite owl was called Gizmo. "Gizmo was a good actor."

Daniel Radcliffe was born on July 23, 1989, near London. At the age of five, Radcliffe knew he wanted to be an actor. Before he played Harry Potter he had a role in Charles Dickens' classic *David Copperfield*.
J. K. Rowling, the author of Harry Potter, says of him, "I don't think Chris Columbus, the director, could have found a better Harry." In his free time, Daniel Radcliffe likes listening to punk music.

### info box

TFK (= Time for Kids) is a magazine for kids which also offers a great web site. Every year the magazine asks kids to vote for the TFK Person of the Year. In 2002 over 25,000 children voted and the TFK Person of the Year was not a politician, not a football star, but Daniel Radcliffe, the actor who played Harry Potter.

# U 6

## 2 True or false?

Have you read my report on the "Harry Potter" films?
Then you can tick these sentences true (T) or false (F).

|  | T | F |
|---|---|---|
| 1) Chris Magellan is the director of Harry Potter and the Sorcerer's Stone. | ☐ | ☐ |
| 2) Daniel Radcliffe plays the role of Harry Potter. | ☐ | ☐ |
| 3) If an actor is out of breath, he looks more intense. | ☐ | ☐ |
| 4) Making the movie took about six months. | ☐ | ☐ |
| 5) Special effects help Harry Potter to do magical powers. | ☐ | ☐ |
| 6) The "invisibility cloak" was Daniel's favourite special effect. | ☐ | ☐ |
| 7) Daniel did none of the stunts himself. | ☐ | ☐ |
| 8) Rupert plays Ron. | ☐ | ☐ |
| 9) Rupert is scared of working with animals. | ☐ | ☐ |
| 10) Daniel Radcliffe was born in 1989. | ☐ | ☐ |
| 11) Daniel Radcliffe was TFK Person of the Year 2002. | ☐ | ☐ |
| 12) J. K. Rowling is Daniel's mother. | ☐ | ☐ |

## 3 What's new?

### On a film set



(Martinjak et al. 40-42)

Appendix 6

A. The Unbreakable Vow

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 36 – 41)


Bellatrix still looked unhappy, though she appeared unsure how best to attack Snape next. Taking advantage of her silence, Snape turned to her sister.

'Now ... you came to ask me for help, Narcissa?'

Narcissa looked up at him, her face eloquent with despair.

'Yes, Severus. I - I think you are the only one who can help me, I have nowhere else to turn. Lucius is in jail and ...'

She closed her eyes and two large tears seeped from beneath her eyelids.

'The Dark Lord has forbidden me to speak of it,' Narcissa continued, her eyes still closed. 'He wishes none to know of the plan. It is ... very secret. But-'

'If he has forbidden it, you ought not to speak,' said Snape at once. 'The Dark Lord's word is law.'

Narcissa gasped as though he had doused her with cold water. Bellatrix looked satisfied for the first time since she had entered the house.

'There!' she said triumphantly to her sister. 'Even Snape says so: you were told not to talk, so hold your silence!'

But Snape had got to his feet and strode to the small window, peered through the curtains at the deserted street, then closed them again with a jerk. He turned round to face Narcissa, frowning.

'It so happens that I know of the plan,' he said in a low voice. 'I am one of the few the Dark Lord has told. Nevertheless, had I not been in on the secret, Narcissa, you would have been guilty of great treachery to the Dark Lord.'

'I thought you must know about it!' said Narcissa, breathing more freely. 'He trusts you so, Severus ...'

'You know about the plan?' said Bellatrix, her fleeting expression of satisfaction replaced by a look of outrage. 'You know?'

'Certainly,' said Shape. 'But what help do you require, Narcissa? If you are imagining I can persuade the Dark Lord to change his mind, I am afraid there is no hope, none at all.'

'Severus,' she whispered, tears sliding down her pale cheeks. 'My son ... my only son ...'

'Draco should be proud,' said Bellatrix indifferently. 'The Dark Lord is granting him a great honour. And I will say this for Draco: he isn't shrinking away from his duty, he seems glad of a chance to prove himself, excited at the prospect -'

Narcissa began to cry in earnest, gazing beseechingly all the while at Snape.

'That's because he is sixteen and has no idea what lies in store! Why, Severus? Why my son? It is too dangerous! This is vengeance for Lucius's mistake, I know it!'

Snape said nothing. He looked away from the sight of her tears as though they were indecent, but he could not pretend not to hear her.

'That's why he's chosen Draco, isn't it?' she persisted. 'To punish Lucius?'

'If Draco succeeds,' said Snape, still looking away from her, 'he will be honoured above all others.'

'But he won't succeed!' sobbed Narcissa. 'How can he, when the Dark Lord himself-?'

Bellatrix gasped; Narcissa seemed to lose her nerve.

'I only meant ... that nobody has yet succeeded ... Severns ... please ... you are, you have always been, Draco's favourite teacher ... you are Lucius's old friend ... I beg you ... you are the Dark Lord's favourite, his most trusted advisor ... will you speak to him, persuade him-?'

'The Dark Lord will not be persuaded, and I am not stupid enough to attempt it,' said Snape flatly. 'I cannot pre- tend that the Dark Lord is not angry with Lucius. Lucius was supposed to be in charge. He got himself captured, along with how many others, and failed to retrieve the prophecy into the bargain. Yes, the Dark Lord is angry, Narcissa, very angry indeed.'

'Then I am right, he has chosen Draco in revenge!' choked Narcissa. 'He does not mean him to succeed, he wants him to be killed trying!'

When Shape said nothing, Narcissa seemed to lose what little self-restraint she still possessed. Standing up, she staggered to Snape and seized the front of his robes. Her face close to his, her tears falling on to his chest, she gasped, 'You could do it. You could do it instead of Draco, Severus. You would succeed, of course you would, and he would reward you beyond all of us -'

Snape caught hold of her wrists and removed her clutching hands. Looking down into her tear-stained face, he said slowly, 'He intends me to do it in the end, I think. But he is determined that Draco should try first. You see, in the

unlikely event that Draco succeeds, I shall be able to remain at Hogwarts a little longer, fulfilling my useful role as spy.'

'In other words, it doesn't matter to him if Draco is killed!'

'The Dark Lord is very angry,' repeated Snape quietly. 'He failed to hear the prophecy. You know as well as I do, Narcissa, that he does not forgive easily.'

She crumpled, falling at his feet, sobbing and moaning on the floor.

'My only son ... my only son ...'

'You should be proud!' said Bellatrix ruthlessly. 'If I had sons, I would be glad to give them up to the service of the Dark Lord!'

Narcissa gave a little scream of despair and clutched at her long blonde hair. Shape stooped, seized her by the arms, lifted her up and steered her back on to the sofa. He then poured her more wine and forced the glass into her hand.

'Narcissa, that's enough. Drink this. Listen to me.'

She quietened a little; slopping wine down herself, she took ' a shaky sip.

'It might be possible ... for me to help Draco.'

She sat up, her face paper-white, her eyes huge.

'Severus - oh, Severus - you would help him? Would you look after him, see he comes to no harm?'

'I can try.'

She flung away her glass; it skidded across the table as she slid off the sofa into a kneeling position at Snape's feet, seized his hand in both of hers and pressed her lips to it.

'If you are there to protect him ... Severus, will you swear it? Will you make the Unbreakable Vow?'

'The Unbreakable Vow?' Snape's expression was blank, unreadable: Bellatrix, however, let out a cackle of triumphant laughter.

'Aren't you listening, Narcissa? Oh, he'll *try*, I'm sure ... the usual empty words, the usual slithering out of action ... oh, on the Dark Lord's orders, of course?

Snape did not look at Bellatrix. His black eyes were fixed upon Narcissa's tear-filled blue ones as she continued to clutch his hand.

'Certainly, Narcissa, I shall make the Unbreakable Vow,' he said quietly. 'Perhaps your sister will consent to be our Bonder.'

Bellatrix's mouth fell open. Snape lowered himself so that he was kneeling opposite Narcissa. Beneath Bellatrix's astonished gaze, they grasped right hands.

'You will need your wand, Bellatrix,' said Snape coldly.

She drew it, still looking astonished.

'And you will need to move a little closer,' he said.

She stepped forwards so that she stood over them, and placed the tip of her wand on their linked hands.

Narcissa spoke.

'Will you, Severus, watch over my son Draco as he attempts to fulfil the Dark Lord's wishes?'

'I will,' said Snape.

A thin tongue of brilliant flame issued from the wand and wound its way around their hands like a red-hot wire.

'And will you, to the best of your ability, protect him from harm?'

'I will,' said Snape.

A second tongue of flame shot from the wand and interlinked with the first, making a fine, glowing chain.

'And, should it prove necessary ... if it seems Draco will fail ...' whispered Narcissa (Snape's hand twitched within hers, but he did not draw away), 'will you carry out the deed that the Dark Lord has ordered Draco to perform?'

There was a moment's silence. Bellatrix watched, her wand upon their clasped hands, her eyes wide.

'I will,' said Snape.

Bellatrix's astounded face glowed red in the blaze of a third tongue of flame, which shot from the wand, twisted with the others and bound itself thickly around their clasped hands, like a rope, like a fiery snake.

B. The Binding is Fragile

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 182 – 183)

Once they were securely ensconced at the Gryffindor table for dinner, however, he felt safe enough to tell them. Hermione's face became stonier with every word he uttered.

'I s'pose you think I cheated?' he finished, aggravated by her expression.

'Well, it wasn't exactly your own work, was it?' she said stiffly.

'He only followed different instructions to ours,' said Ron, 'Could've been a catastrophe, couldn't it? But he took a risk and it paid off.' He heaved a sigh. 'Slughorn could've handed me that book, but no, I get the one no one's ever written on. Puked on, by the look of page fifty-two, but-'

'Hang on,' said a voice close by Harry's left ear and he caught a sudden waft of that flowery smell he had picked up in Slughorn's dungeon. He looked around and saw that Ginny had joined them. 'Did I hear right? You've been taking orders from something someone wrote in a book, Harry?'

She looked alarmed and angry. Harry knew what was on her mind at once.

'It's nothing,' he said reassuringly, lowering his voice. 'It's not like, you know, Riddle's diary. It's just an old textbook someone's scribbled on.'

'But you're doing what it says?'

'I just tried a few of the tips written in the margins, honestly, Ginny, there's nothing funny -'

'Ginny's got a point,' said Hermione, perking up at once. 'We ought to check that there's nothing odd about it. I mean, all these funny instructions, who knows?'

'Hey!' said Harry indignantly, as she pulled his copy of *Advanced Potion-Making* out of his bag and raised her wand.

'*Specialis Revelio!*' she said, rapping it smartly on the front cover.

Nothing whatsoever happened. The book simply lay there, looking old and dirty and dog-eared.

'Finished?' said Harry irritably. 'Or d'you want to wait and see if it does a few back flips?'

'It seems all right,' said Hermione, still staring at the book suspiciously. 'I mean, it really does seem to be ... just a textbook.'

`Good. Then I'll have it back,' said Harry, snatching it off the table, but it slipped from his hand and landed open on the floor.

Nobody else was looking. Harry bent low to retrieve the book, and as he did so, he saw something scribbled along the bottom of the back cover in the same small, cramped handwriting as the instructions that had won him his bottle of Felix Felicis, now safely hidden inside a pair of socks in his trunk upstairs.

*This book is the property of the Half Blood Prince.*

C. The Necklace

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 237 – 240)

Harry and the others followed Professor McGonagall upstairs and into her office. The sleet-spattered windows were rattling in their frames, and the room was chilly despite the fire crackling in the grate. Professor McGonagall closed the door and swept around her desk to face Harry, Ron, Hermione, and the still sobbing Leanne.

'Well?' she said sharply. 'What happened?'

Haltingly, and with many pauses while she attempted to control her crying, Leanne told Professor McGonagall how Katie had gone to the bathroom in the Three Broomsticks and returned holding the unmarked package, how Katie had seemed a little odd, and how they had argued about the advisability of agreeing to deliver unknown objects, the argument culminating in the tussle over the parcel, which tore open. At this point, Leanne was so overcome, there was no getting another word out of her.

'All right,' said Professor McGonagall, not unkindly, 'go up to the hospital wing, please, Leanne, and get Madam Pomfrey to give you something for shock.'

When she had left the room, Professor McGonagall turned back to Harry, Ron, and Hermione.

'What happened when Katie touched the necklace?'

'She rose up in the air,' said Harry, before either Ron or Hermione could speak, 'and then began to scream, and collapsed. Professor, can I see Professor Dumbledore, please?'

'The headmaster is away until Monday, Potter,' said Professor McGonagall, looking surprised.

'Away?' Harry repeated angrily.

'Yes, Potter, away!' said Professor McGonagall tartly. 'But anything you have to say about this horrible business can be said to me, I'm sure!'

For a split second, Harry hesitated. Professor McGonagall did not invite confidences; Dumbledore, though in many ways more intimidating, still seemed less likely to scorn a theory, however wild. This was a life-and-death matter, though, and no moment to worry about being laughed at.

'I think Draco Malfoy gave Katie that necklace, Professor.'

On one side of him, Ron rubbed his nose in apparent embarrassment; on the other, Hermione shuffled her feet as though quite keen to put a bit of distance between herself and Harry.

'That is a very serious accusation, Potter,' said Professor McGonagall, after a shocked pause. 'Do you have any proof?'

'No,' said Harry, 'but.. .' and he told her about following Malfoy to Borgin and Burkes and the conversation they had overheard between him and Mr. Borgin. When he had finished speaking, Professor McGonagall looked slightly confused.

'Malfoy took something to Borgin and Burkes for repair?'

'No, Professor, he just wanted Borgin to tell him how to mend something, he didn't have it with him. But that's not the point, the thing is that he bought something at the same time, and I think it was that necklace —'

'You saw Malfoy leaving the shop with a similar package?'

'No, Professor, he told Borgin to keep it in the shop for him —'

'But Harry,' Hermione interrupted, 'Borgin asked him if he wanted to take it with him, and Malfoy said no —'

'Because he didn't want to touch it, obviously!' said Harry angrily.

'What he actually said was, 'How would I look carrying that down the street?'' said Hermione.

'Well, he would look a bit of a prat carrying a necklace,' interjected Ron.

'Oh, Ron,' said Hermione despairingly, 'it would be all wrapped up, so he wouldn't have to touch it, and quite easy to hide inside a cloak, so nobody would see it! I think whatever he reserved at Borgin and Burkes was noisy or bulky, something he knew would draw attention to him if he carried it down the street — and in any case,' she pressed on loudly, before Harry could interrupt, 'I asked Borgin about the necklace, don't you remember? When I went in to try and find out what Malfoy had asked him to keep, I saw it there. And Borgin just told me the price, he didn't say it was already sold or anything —'

'Well, you were being really obvious, he realized what you were up to within about five seconds, of course he wasn't going to tell you — anyway, Malfoy could've sent off for it since —'

'That's enough!' said Professor McGonagall, as Hermione opened her mouth to retort, looking furious. 'Potter, I appreciate you telling me this, but we cannot point the finger of blame at Mr. Malfoy purely because he visited the shop

where this necklace might have been purchased. The same is probably true of hundreds of people —'

'— that's what I said —' muttered Ron.

'— and in any case, we have put stringent security measures in place this year. I do not believe that necklace can possibly have entered this school without our knowledge —'

'— but —'

'— and what is more,' said Professor McGonagall, with an air of awful finality, 'Mr. Malfoy was not in Hogsmeade today.'

Harry gaped at her, deflating.

'How do you know, Professor?'

'Because he was doing detention with me. He has now failed to complete his Transfiguration homework twice in a row. So, thank you for telling me your suspicions, Potter,' she said as she marched past them, 'but I need to go up to the hospital wing now to check on Katie Bell. Good day to you all.'

She held open her office door. They had no choice but to file past her without another word.

D. Seen Hermione?

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 296 – 298)


'Harry! There you are, thank goodness! (…)"

'What's happened to you?" asked Harry, for Hermione looked distinctly disheveled, rather as though she had just fought her way out of a thicket of Devil's Snare.

'Oh, I've just escaped — I mean, I've just left Cormac," she said. 'Under the mistletoe," she added in explanation, as Harry continued to look questioningly at her.

'Serves you right for coming with him," he told her severely. 'I thought he'd annoy Ron most," said Hermione dispassionately. 'I debated for a while about Zacharias Smith, but I thought, on the whole —"

'You considered Smith?" said Harry, revolted.

'Yes, I did, and I'm starting to wish I'd chosen him, McLaggen makes Grawp look a gentleman.

(…)

Harry drew closer to Hermione and said, 'Let's get something straight. Are you plan-ning to tell Ron that you interfered at Keeper tryouts?"

Hermione raised her eyebrows. 'Do you really think I'd stoop that low?"

Harry looked at her shrewdly. 'Hermione, if you can ask out McLaggen —"

'There's a difference," said Hermione with dignity. 'I've got no plans to tell Ron anything about what might, or might not, have happened at Keeper tryouts."

'Good," said Harry fervently. 'Because he'll just fall apart again, and we'll lose the next match —"

'Quidditch!" said Hermione angrily. 'Is that all boys care about? Cormac hasn't asked me one single question about myself, no, I've just been treated to 'A Hundred Great Saves Made by Cormac McLaggen' nonstop ever since — oh no, here he comes!"

She moved so fast it was as though she had Disapparated; one moment she was there, the next, she had squeezed between two guffawing witches and vanished.

'Seen Hermione?" asked McLaggen, forcing his way through the throng a minute later. 'No, sorry," said Harry, and he turned quickly…

E. Love Potion
(*J.K. Rowling. Harry Potter and the Half-Blood Prince,* 366 – 369)

He was halfway to the dormitory door when he realised that Ron had not moved, but was leaning on his bedpost, staring out of the rain-washed window with a strangely unfocused look on his face.

'Ron? Breakfast.'

'I'm not hungry.'

Harry stared at him.

'I thought you just said -?'

'Well, all right, I'll come down with you,' sighed Ron, 'but I don't want to eat.'

Harry scrutinised him suspiciously.

'You've just eaten half a box of Chocolate Cauldrons, haven't you?'

'It's not that,' Ron sighed again. 'You . . . you wouldn't understand.'

'Fair enough,' said Harry, albeit puzzled, as he turned to open the door.

'Harry!' said Ron suddenly.

'What?'

'Harry, I can't stand it!'

'You can't stand what?' asked Harry, now starting to feel definitley alarmed. Ron was rather pale and looked as though he was about to be sick.

'I can't stop thinking about her!' said Ron hoarsely.

Harry gaped at him. He had not expected this and was not sure he wanted to hear it. Friends they might be, but if Ron started calling Lavender 'Lav-Lav', he would have to put his foot down.

'Why does that stop you having breakfast?' Harry asked, trying to inject a note of common sense into the proceedings.

'I don't think she knows I exist,' said Ron with a desperate gesture.

'She definitely knows you exist,' said Harry, bewildered. 'She keeps snogging you, doesn't she?'

Ron blinked.

'Who are you talking about?'

'Who are you talking about?' said Harry, with an increasing sense that all reason had dropped out of the conversation.

'Romilda Vane,' said Ron softly, and his whole face seemed to illuminate as he said it, as though hit by a ray of purest sunlight.

They stared at each other for almost a whole minute, before Harry said, 'This is a joke, right? You're joking.'

'I think ... Harry, I think I love her,' said Ron in a strangled voice.

'OK,' said Harry, walking up to Ron to get a better look at the glazed eyes and the pallid complexion, 'OK ... say that again with a straight face.'

'I love her,' repeated Ron breathlessly. 'Have you seen her hair, it's all black and shiny and silky ... and her eyes? Her big dark eyes? And her -'

'This is really funny and everything,' said Harry impatiently, 'but joke's over, all right? Drop it.'

He turned to leave; he had got two steps towards the door when a crashing blow hit him on the right ear. Staggering, he looked round. Ron's fist was drawn right back, his face was contorted with rage; he was about to strike again.

Harry reacted instinctively; his wand was out of his pocket and the incantation sprang to mind without conscious thought: *Levicorpus!*

Ron yelled as his heel was wrenched upwards once more; he dangled helplessly, upside-down, his robes hanging off him.

*'What was that for?'* Harry bellowed.

'You insulted her, Harry! You said it was a joke!' shouted Ron, who was slowly turning purple in the face as all the blood rushed to his head.

'This is insane!' said Harry. 'What's got into -?'

And then he saw the box lying open on Ron's bed and the truth hit him with the force of a stampeding troll.

'Where did you get those Chocolate Cauldrons?'

'They were a birthday present!' shouted Ron, revolving slowly in midair as he struggled to get free. 'I offered you one, didn't I?'

'You just picked them up off the floor, didn't you?'

'They'd fallen off my bed, all right? Let me go!'

'They didn't fall off your bed, you prat, don't you under-stand? They were mine, I chucked them out of my trunk when I was looking for the map. They're the Chocolate Cauldrons Romilda gave me before Christmas and they're all spiked with love potion!'

But only one word of this seemed to have registered with Ron.

'Romilda?' he repeated. 'Did you say Romilda? Harry - do you know her? Can you introduce me?'

Harry stared at the dangling Ron, whose face now looked tremendously hopeful, and fought a strong desire to laugh. A part of him - the part closest to his throbbing right ear - was quite keen on the idea of letting Ron down and watching him run amok until the effects of the potion wore off ... but on the other hand, they were supposed to be friends, Ron had not been himself when he had attacked, and Harry thought that he would deserve another punching if he permitted Ron to declare undying love for Romilda Vane.

'Yeah, I'll introduce you,' said Harry, thinking fast. 'I'm going to let you down now, OK?'

He sent Ron crashing back to the floor (his ear did hurt quite a lot), but Ron simply bounded to his feet again, grinning.

'She'll be in Slughorn's office,' said Harry confidently, leading the way to the door.

'Why will she be in there?' asked Ron anxiously, hurrying to keep up.

'Oh, she has extra Potions lessons with him,' said Harry, inventing wildly.

'Maybe I could ask if I can have them with her?' said Ron eagerly.

'Great idea,' said Harry.

F. Aragog

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 452 - 454)

The three of them stepped out into the back garden. The moon was glistening palely through the trees now, and its rays mingled with the light spilling from Hagrid's window to illuminate Aragog's body lying on the edge of a massive pit beside a ten-foot-high mound of freshly dug earth.

'Magnificent,' said Slughorn, approaching the spider's head, where eight milky eyes stared blankly at the sky and two huge, curved pincers shone, motionless, in the moonlight. Harry thought he heard the tinkle of bottles as Slughorn bent over the pincers, ap-parently examining the enormous hairy head.

'It's not ev'ryone appreciates how beau'iful they are,' said Ha-grid to Slughorn's back, tears leaking from the corners of his crinkled eyes. 'I didn' know yeh were int'rested in creatures like Aragog, Horace.'

'Interested? My dear Hagrid, I revere them,' said Slughorn, stepping back from the body. Harry saw the glint of a bottle disappear beneath his cloak, though Hagrid, mopping his eyes once more, noticed nothing. 'Now . . . shall we proceed to the burial?'

Hagrid nodded and moved forward. He heaved the gigantic spi-der into his arms and, with an enormous grunt, rolled it into the dark pit. It hit the bottom with a rather horrible, crunchy thud. Hagrid started to cry again.

'Of course, it's difficult for you, who knew him best,' said Slughorn, who like Harry could reach no higher than Hagrid's elbow, but patted it all the same. 'Why don't I say a few words?'

He must have got a lot of good quality venom from Aragog, Harry thought, for Slughorn wore a satisfied smirk as he stepped up to the rim of the pit and said, in a slow, impressive voice, 'Farewell, Aragog, king of arachnids, whose long and faithful friendship those who knew you won't forget! Though your body will decay, your spirit lingers on in the quiet, web-spun places of your forest home. May your many-eyed descendants ever flourish and your human friends find solace for the loss they have sustained.'

'Tha' was . . . tha' was . . . beau'iful!' howled Hagrid, and he collapsed onto the compost heap, crying harder than ever. 'There, there,' said Slughorn, waving his wand so that the huge pile of earth rose up and then fell, with a muffled sort of crash, onto the dead spider, forming a smooth mound. 'Let's get

inside and have a drink. Get on his other side, Harry. . . . That's it. . . . Up you come, Hagrid . . . Well done . . ."

G. Memory

(J.K. Rowling. *Harry Potter and the Half-Blood Prince,* 454 – 459)


They deposited Hagrid in a chair at the table. Fang, who had been skulking in his basket during the burial, now came padding softly across to them and put his heavy head into Harry's lap as usual. Slughorn uncorked one of the bottles of wine he had brought.

'I have had it all tested for poison," he assured Harry, pouring most of the first bottle into one of Hagrid's bucket-sized mugs and handing it to Hagrid. 'Had a house-elf taste every bottle after what happened to your poor friend Rupert."

Harry saw, in his mind's eye, the expression on Hermione's face if she ever heard about this abuse of house-elves, and decided never to mention it to her.

'One for Harry . . ." said Slughorn, dividing a second bottle be-tween two mugs, '. . . and one for me. Well" — he raised his mug high — 'to Aragog."

'Aragog," said Harry and Hagrid together.

Both Slughorn and Hagrid drank deeply. Harry, however, with the way ahead illuminated for him by Felix Felicis, knew that he must not drink, so he merely pretended to take a gulp and then set the mug back on the table before him.

'I had him from an egg, yeh know," said Hagrid morosely. 'Tiny little thing he was when he hatched. 'Bout the size of a Pekingese."

'Sweet," said Slughorn.

'Used ter keep him in a cupboard up at the school until . . . well . . ."

Hagrid's face darkened and Harry knew why: Tom Riddle had contrived to have Hagrid thrown out of school, blamed for open-ing the Chamber of Secrets. Slughorn, however, did not seem to be listening; he was looking up at the ceiling, from which a number of brass pots hung, and also a long, silky skein of bright white hair.

'That's never unicorn hair, Hagrid?"

'Oh, yeah," said Hagrid indifferently. 'Gets pulled out of their tails, they catch it on branches an' stuff in the forest, yeh know . . ."

'But my dear chap, do you know how much that's worth?"

'I use it fer bindin' on bandages an' stuff if a creature gets in-jured," said Hagrid, shrugging. 'It's dead useful . . . very strong, see."

Slughorn took another deep draught from his mug, his eyes moving carefully around the cabin now, looking, Harry knew, for more treasures that he might be

able to convert into a plentiful sup-ply of oak-matured mead, crystalized pineapple, and velvet smok-ing jackets. He refilled Hagrid's mug and his own, and questioned him about the creatures that lived in the forest these days and how Hagrid was able to look after them all. Hagrid, becoming expan-sive under the influence of the drink and Slughorn's flattering in-terest, stopped mopping his eyes and entered happily into a long explanation of bowtruckle husbandry.

The Felix Felicis gave Harry a little nudge at this point, and he noticed that the supply of drink that Slughorn had brought was running out fast. Harry had not yet managed to bring off the Re-filling Charm without saying the incantation aloud, but the idea that he might not be able to do it tonight was laughable: Indeed, Harry grinned to himself as, unnoticed by either Hagrid or Slug-horn (now swapping tales of the illegal trade in dragon eggs) he pointed his wand under the table at the emptying bottles and they immediately began to refill.

After an hour or so, Hagrid and Slughorn began making extrav-agant toasts: to Hogwarts, to Dumbledore, to elf-made wine, and to —

'Harry Potter!" bellowed Hagrid, slopping some of his four-teenth bucket of wine down his chin as he drained it.

'Yes, indeed," cried Slughorn a little thickly, 'Parry Otter, the Chosen Boy Who — well — something of that sort," he mum-bled, and drained his mug too.

Not long after this, Hagrid became tearful again and pressed the whole unicorn tail upon Slughorn, who pocketed it with cries of, 'To friendship! To generosity! To ten Galleons a hair!"

And for a while after that, Hagrid and Slughorn were sitting side by side, arms around each other, singing a slow sad song about a dying wizard called Odo.

'Aaargh, the good die young," muttered Hagrid, slumping low onto the table, a little cross-eyed, while Slughorn continued to war-ble the refrain. 'Me dad was no age ter go . . . nor were yer mum an' dad, Harry. . ."

Great fat tears oozed out of the corners of Hagrid's crinkled eyes again; he grasped Harry's arm and shook it.

'... bes' wiz and witchard o' their age I never knew . . . terrible thing . . . terrible thing . . ."

Slughorn sang plaintively:

> *'And Odo the hero, they bore him back home*
> *To the place that he'd known as a lad,*
> *They laid him to rest with his hat inside out*

*And his wand snapped in two, which was sad."*

`. . . terrible," Hagrid grunted, and his great shaggy head rolled sideways onto his arms and he fell asleep, snoring deeply.

`Sorry," said Slughorn with a hiccup. `Can't carry a tune to save my life."

`Hagrid wasn't talking about your singing," said Harry quietly.

`He was talking about my mum and dad dying."

`Oh," said Slughorn, repressing a large belch. `Oh dear. Yes, that was — was terrible indeed. Terrible . . . terrible . . ."

He looked quite at a loss for what to say, and resorted to refilling their mugs.

`I don't — don't suppose you remember it, Harry?" he asked awkwardly.

`No — well, I was only one when they died," said Harry, his eyes on the flame of the candle flickering in Hagrid's heavy snores. `But I've found out pretty much what happened since. My dad died first. Did you know that?"

`I — I didn't," said Slughorn in a hushed voice.

`Yeah . . . Voldemort murdered him and then stepped over his body toward my mum," said Harry.

Slughorn gave a great shudder, but he did not seem able to tear his horrified gaze away from Harry's face.

`He told her to get out of the way," said Harry remorselessly.

`He told me she needn't have died. He only wanted me. She could have run."

`Oh dear," breathed Slughorn. `She could have . . . she needn't . . . That's awful. . . ."

`It is, isn't it?" said Harry, in a voice barely more than a whisper. `But she didn't move. Dad was already dead, but she didn't want me to go too. She tried to plead with Voldemort . . . but he just laughed. . . ."

`That's enough!" said Slughorn suddenly, raising a shaking hand. `Really, my dear boy, enough . . . I'm an old man . . . I don't need to hear . . . I don't want to hear . . ."

`I forgot," lied Harry, Felix Felicis leading him on. `You liked her, didn't you?"

`Liked her?" said Slughorn, his eyes brimming with tears once more. `I don't imagine anyone who met her wouldn't have liked her. . . . Very brave . . . Very funny . . . It was the most horrible thing. . . ."

`But you won't help her son," said Harry. `She gave me her life, but you won't give me a memory."

Hagrid's rumbling snores filled the cabin. Harry looked steadily into Slughorn's tear-filled eyes. The Potions master seemed unable to look away.

'Don't say that," he whispered. 'It isn't a question . . . If it were to help you, of course . . . but no purpose can be served . . ."

'It can," said Harry clearly. 'Dumbledore needs information. I need information."

He knew he was safe: Felix was telling him that Slughorn would remember nothing of this in the morning. Looking Slughorn straight in the eye, Harry leaned forward a little.

'I am the Chosen One. I have to kill him. I need that memory."

Slughorn turned paler than ever; his shiny forehead gleamed with sweat.

'You *are* the Chosen One?"

'Of course I am," said Harry calmly.

'But then . . . my dear boy . . . you're asking a great deal . . . you're asking me, in fact, to aid you in your attempt to destroy —"

'You don't want to get rid of the wizard who killed Lily Evans?"

'Harry, Harry, of course I do, but —"

'You're scared he'll find out you helped me?"

Slughorn said nothing; he looked terrified.

'Be brave like my mother, Professor. . . ."

Slughorn raised a pudgy hand and pressed his shaking fingers to his mouth; he looked for a moment like an enormously overgrown baby.

'I am not proud . . ." he whispered through his fingers. 'I am ashamed of what — of what that memory shows. . . . I think I may have done great damage that day. . . ."

'You'd cancel out anything you did by giving me the memory," said Harry. 'It would be a very brave and noble thing to do."

Hagrid twitched in his sleep and snored on. Slughorn and Harry stared at each other over the guttering candle. There was a long, long silence, but Felix Felicis told Harry not to break it, to wait.

Then, very slowly, Slughorn put his hand in his pocket and pulled out his wand. He put his other hand inside his cloak and took out a small, empty bottle. Still looking into Harry's eyes, Slughorn touched the tip of his wand to his temple and withdrew it, so that a long, silver thread of memory came away too, clinging to the wand tip. Longer and longer the memory stretched until it broke and swung, silvery bright, from the wand. Slughorn lowered it into the bottle

where it coiled, then spread, swirling like gas. He corked the bottle with a trembling hand and then passed it across the table to Harry.

'Thank you very much, Professor."

'You're a good boy," said Professor Slughorn, tears trickling down his fat cheeks into his walrus moustache. 'And you've got her eyes. . . . Just don't think too badly of me once you've seen it. . . ."

And he too put his head on his arms, gave a deep sigh, and fell asleep.

Appendix 7

A. The Unbreakable Vow

Screenplay[22]

10 INT. MILL HOUSE — SITTING ROOM — LATE AFTERNOON (MOMENTS
LATER) 10

 Snape fills the last of three goblets with wine.

    NARCISSA
  I've nowhere else to turn, Severus.

 Snape hands her a goblet, extends one to Bellatrix.

    BELLATRIX
  You must be joking.

 Snape smiles faintly, brings the goblet to his own
 lips.

    NARCISSA
  I know I ought not to be here.
  The Dark Lord himself has
  forbidden me to speak of this --

    SNAPE
  If the Dark Lord has forbidden it,
  you ought not to speak.
   (eyes shifting)
  Put it down, Bella. We mustn't
  touch what isn't ours.

 Bellatrix, DARK CURIO in hand, glowers, sets it back
 down.

    SNAPE
  As it so happens I'm aware of your
  situation, Narcissa.

    BELLATRIX
 *You?* The Dark Lord told *you*?

    SNAPE
  Your sister doubts me, Narcissa.
  Understandable.
  Over the years I have played my
  part well. So well I've deceived
  one of the greatest wizards of all

---

                    time.

Bellatrix makes a scathing sound. Snape turns, eyes
hard.

                    SNAPE
               Dumbledore is a great wizard.
               Only a *fool* would question it.

                    NARCISSA
          I... I don't doubt you, Severus.

                    BELLATRIX
               You should feel honored, Cissy.
               As should Draco --

                    NARCISSA
          He's just a boy!

                    SNAPE
               I can't change the Dark Lord's
               mind. But it might be possible
               for me to help Draco. To provide
               some... protection.

Bellatrix eyes Snape keenly.

                    NARCISSA
               Do you mean it, Severus?

                    SNAPE
          I can try.

                    NARCISSA
               Oh, Severus, *please, if you
               would... (I would be forever in
               your debt.)*

                    BELLATRIX
               Swear to it.

Snape's eyes shift, meet Bellatrix's challenging gaze.

                    BELLATRIX
               Make the Unbreakable Vow.
                    (as Snape looks away)
               You see. It's just empty words.
               Oh he'll *try*. He'll give it his
               best effort. But when it matters
               most he'll slither back into his
               hole. Bloody coward...

Bellatrix goes on MUTTERING as she splashes some wine into a goblet. Snape turns back, anger flashing in his eyes.

        SNAPE
  Take out your wand.

Bellatrix freezes, goblet to her lips. As she lowers it, a rivulet of red runs out of the corner of her mouth.

NEW ANGLE — MOMENTS LATER
Snape faces Narcissa. Bellatrix, hand faintly trembling, places the tip of her wand over their LINKED hands.

        BELLATRIX
  Will you, Severus Snape, watch
  over Draco Malfoy as he attempts
  to fulfill the Dark Lord's wishes.

        SNAPE
  I will.

A SINGLE STRAND of LIQUID FIRE issues from Bellatrix's wand and wends its way around their hands.

        BELLATRIX
  And will you, to the best of your
  ability, protect him from harm?

        SNAPE
  I will.

A SECOND STRAND of FIRE intertwines with the first.

        BELLATRIX
  And should it prove necessary, if
  it seems Draco will fail... will
  you yourself carry out the deed
  that the Dark Lord has ordered
  Draco to perform?

Snape's hand TWITCHES within Narcissa's. Bellatrix waits.

        SNAPE
  I will.

## B. The Binding is Fragile

Screenplay[23]

51 INT. COMMON ROOM – NIGHT 51

    Harry scans his Potions book. Hermione peruses the
    *Prophet*. Ron cracks walnuts, pitching the pieces into
    the fire.
            RON
      Have to admit, thought I was going
      to miss that last one. Hope
      Cormac's not taking it too hard.

    Behind her paper, Hermione rolls her eyes.

            RON
      Has a bit of a thing for you,
      Hermione. Cormac.

            HERMIONE
      He's vile.

    Ron considers this, then glances across the room at
    Lavender.

            HARRY
      Ever heard of this spell?

    Harry points to a notation in the margin underlined
    three times: "Sectumsempra. For Enemies." Hermione
    frowns.

            HERMIONE
      *No I have not.* And if you had a
      shred of self-respect you would
      turn that book in.

            RON
      Not bloody likely. He's top of
      the class. Even better than you,
      Hermione. Slughorn thinks he's a
      genius.

    Hermione casts Ron a withering glance.

            RON
      What?

---

[23] *Kloves,* 55-57

          HERMIONE
I'd like to know just whose book
that was. Let's take a look,
shall we?

          HARRY
(holding it out of reach)
No.

          HERMIONE
(suspicious)
Why not?

          HARRY
It's... old. The binding is
fragile.

          HERMIONE
*The binding is fragile?*

She makes another grab for it, but Harry holds it
clear.
Then Ginny appears, plucks it out of his hand.

          GINNY
Who's the Half-Blood Prince?

          HERMIONE/RON
The who?

          GINNY
That's what it says. Right here.
'*This Book is the Property of the*

Ginny points. Written on the frontispiece is: "This
Book is the Property of the Half-Blood Prince."

## C. The Necklace

Screenplay[24]

55 INT. McGONAGALL'S OFFICE — LATER (LATE AFTERNOON) 55

The necklace lies green and glittering upon
McGonagall's desk.

> PROFESSOR McGONAGALL
> You're sure Katie did not have
> this in her possession when she
> entered the Three Broomsticks,
> Leanne?

> LEANNE
> It's like I said. She went to the
> loo and when she came back she had
> the package. She said it was
> important she deliver it.

> PROFESSOR McGONAGALL
> Did she say to whom?
> Leanne shakes her head.

> PROFESSOR McGONAGALL
> All right, Leanne. You may go.
> (as Leanne exits)
> Why is it always you three? Hm?
> When something happens?

> RON
> Believe me, Professor, I've been
> asking myself the same question
> for six years.

Just then, Snape appears at the door, eyes the trio.

> PROFESSOR McGONAGALL
> Severus.

> SNAPE
> Is this it?

McGonagall nods. Snape takes his wand, lifts the
necklace like a dead snake. Eyes it with fascination.

> PROFESSOR McGONAGALL
> What do you think?

---

[24] *Kloves*, 64-66

                    SNAPE
          I think Miss Bell is lucky to be
          alive.

                    HARRY
          She was cursed, wasn't she? I
          know Katie. Off the Quidditch
          pitch she wouldn't hurt a fly. If
          she was bringing *that* to someone,
          she wasn't doing it knowingly.

Snape eyes Harry levelly.

                    PROFESSOR McGONAGALL
          Yes. She was cursed.

                    HARRY
          It was Malfoy.

                    PROFESSOR McGONAGALL
          That's a very serious accusation,
          Potter.

                    SNAPE
          Indeed. Your evidence?

                    HARRY
          I... just... know.

                    SNAPE
          You... just... know. Once again
          you astonish with your gifts,
          Potter, gifts mere mortals could
          only dream of possessing. How
          grand it must be to be the Chosen
          One.

Ron and Hermione avert their eyes uncomfortably.

                    PROFESSOR McGONAGALL
          I suggest you return to your
          dormitory. All of you.

D. *Seen Hermione?*

Screenplay[25]

      NEW ANGLE – HERMIONE – BEHIND THE HANGING – SECONDS
      LATER

            HARRY (O.S.)
      What're you doing?

      Hermione YELPS, turns, pulls Harry behind the hanging.
      Her hair is slightly askew, her lipstick a bit blurry.

            HARRY
      And what's *happened* to you?

            HERMIONE
      Hm? Oh, I've just escaped -- I
      mean, *left* Cormac. Under the
      mistletoe.

            HARRY
      Cormac! *That's* who you invited!

            HERMIONE
      I thought it would annoy Ron most.
      But he's a menace. He's got more
      tentacles than a Snarfalump plant.

            WAITER (O.S.)
      Dragon tartar?

      They turn, find a WAITER peeking in, tray in hand.

            HERMIONE
      No thank you.

            WAITER
      Just as well. They give one
      horribly bad breath.

            HERMIONE
         (grabbing the tray)
      On second thought -- maybe it'll
      keep Cormac at bay. Oh no, here
      he comes!

      Hermione pops two of the Dragon blobs into her mouth,

---

[25] *Kloves,* 83-85

shoves the tray in Harry's hand and flits away.

NEW ANGLE - PARTY - SAME TIME

Snape, looking bored, stands on the periphery of a
conversation, when he sees Hermione exit one side of
the hanging and Cormac enter the other.

NEW ANGLE - BEHIND THE HANGING - SAME TIME

       HARRY
  I think she went to powder her
  nose.

Harry looks past Cormac's shoulder, out past the
hanging and sees Slughorn laughing with a guest.
Cormac plucks a dragon blob off the tray in Harry's
hand, pops it.

       CORMAC
  Slippery little minx, your friend.
  Likes to work her mouth too,
  doesn't she? Yak yak yak. What
  is this I'm eating, by the way?

       HARRY
  Dragon balls.

As Cormac's face freezes, Harry starts to head toward
Slughorn when the HANGING IS SWEAP ASIDE: Snape.

       SNAPE
  What's going on back here?

Cormac SPEWS raw dragon all over Snape's shoes. Snape
surveys the damage, then his eyes rise darkly.

       SNAPE
  You've just bought yourself a
  month's detention, McLaggen.
  McLaggen dashes off. Harry makes to follow.

       SNAPE
  Not so quick, Potter.

       HARRY
  I think I should rejoin the party,
  sir. My date...

       SNAPE
  ... can surely survive your
  absence for another minute or two.

                    Besides, I only wish to convey a
                    message.

                         HARRY
                    A message...?

                         SNAPE
                    From Professor Dumbledore. He
                    asked that I give you his best and
                    that he hopes you enjoy your
                    holiday. You see, he's traveling
                    and won't return until term
                    resumes.

                         HARRY
                    Traveling? Where?

Snape merely stares a Harry silently, briefly, then
exits, taking Harry's gaze with him, to Slughorn once
again, wildly gesturing with a full glass of wine.

E. Love Potion

Screenplay[26]

96 INT. BOYS' DORMITORY (GRYFFINDOR TOWER) – NIGHT (LATER)
96

    Harry slumps into the darkened dormitory. Stops. On
    the floor, glittering in the moonlight, is a trail of
    CANDY FOILS. A bit further along, Ron sits in his PJ's
    upon the window sill, a HEART-SHAPED BOX by his side.

          RON
    It's beautiful, isn't it? The
    moon.

          HARRY
    Divine. Had ourselves a little
    late-night snack, did we?

          RON
    It was on your bed. The box.
    Thought I'd try one...

          HARRY
    Or twenty.

          RON
    I can't stop thinking about her,
    Harry.

          HARRY
    Really? Honestly, I reckoned she
    was starting to annoy you.

          RON
    She could never annoy me. I
    think... I think I love her.

          HARRY
    Excuse me?

  Ron nods. Harry looks bewildered.

          HARRY
    Well... Brilliant.

          RON
    Do you think she knows I exist?

---

[26]*Kloves*, 104-105

                    HARRY
          Bloody well hope so. She's been
          snogging you for three months.

                    RON
          Snogging? Who're you talking
          about?

                    HARRY
          Who're you talking about?

                    RON
          Romilda, of course. Romilda Vane.

Harry stares at Ron... then grins.

                    HARRY
          Okay. Very funny.
He turns to his bed, throws back the covers when...
the heart-shaped box caroms off his head.

                    HARRY
          *What the hell was that for?*

                    RON
          It's no joke! I'm in love with
          her!

                    HARRY
          Okay! Fine! You're in love with
          her! Have you ever actually *met*
          her!

                    RON
          No. Can you introduce me?

Harry stops rubbing his head, eyes Ron oddly, then
glances at the candy box at his feet. There is an
envelope. Taking it, he slides out a card: "Dear
Harry. Thinking sweet thoughts of you. Happy
Valentine's Day. Romilda." He suppresses a smile.

                    HARRY
          Ron, these chocolates, they're --
          C'mon. I'm going to introduce you
          to Romilda Vane.

F. Aragog

Screenplay[27]

        NEW ANGLE — SECONDS LATER
        Harry and Slughorn approach a sullen Hagrid.

                HAGRID
        'Arry. 'Orace.

                SLUGHORN
        My god, dear man. How did you
        ever manage to kill it?

                HAGRID
        Kill 'im! Me oldest friend, 'e
        was!

                SLUGHORN
        I'm sorry, I... (didn't realize.)

        Slughorn falters helplessly. Hagrid waves his hand.

                HAGRID
        Ah, don' worry yerself. Yer not
        alone. Seriously misunderstood
        creatures -- spiders. It's the
        eyes, I reckon. Unnerve people.

                HARRY
        Not to mention the pincers.

        Harry makes a little claw motion with his hand, while
        making a CLICKING sound. Hagrid eyes Harry curiously.

                HAGRID
        I reckon that too... How'd yeh get
        outta the castle anyways?

                HARRY
        Through the front doors.

                SLUGHORN
        Hagrid. I wouldn't want to be
        indelicate, but Acromantula venom
        is uncommonly rare and, well, if
        you wouldn't mind my extracting a
        vial or two -- purely for academic
        pursuits...

_____

[27] *Kloves,* 121-123

                    HAGRID
          Don' suppose it's doin' 'im any
          good, izzit?

                    SLUGHORN
          My thoughts exactly! Always carry
          a few spare ampoules for just such
          occasions. Old Potion Master's
          habit, you know...

Slughorn rummages about his pockets, extracts some
SMALL VIALS -- all empty save for one containing a
HAIRY WORM -- then scrambles up close to Aragog. Harry
and Hagrid watch.

                    HAGRID
          Wish yeh coulda seen 'im in 'is
          prime. Magnificent 'e was. Jus'
          magnificent...

Hagrid BLINKS wildly, then takes out a handkerchief
and SNORTS LOUDLY into it. Slughorn looks up, studies
Hagrid's sorry expression with empathy and steps away.

                    SLUGHORN
          Why don't I say a few words? I
          trust he had family?

                    HARRY
          Oh yeah.

                    SLUGHORN
          (clearing his throat)
          Farewell...

Slughorn frowns.

                    HAGRID
          Aragog.

                    SLUGHORN
           (a nod)
          Farewell, Aragog, king of
          arachnids. Though your body will
          decay, your spirit lingers on in
          the quiet, web-spun places of your
          Forest home. May your many-eyed
          descendents ever flourish and your
          human friends find solace for the
          loss they have sustained.

                    HAGRID
          Tha' was... tha' was... beautiful.

Hagrid wipes his eyes, then rises. He walks to Aragog,
studies him lovingly, then puts a shoulder to the big
beast's body... and sends him tumbling into the
freshlydug
grave adjacent with a SICKENING THUNK.

                    HAGRID/SLUGHORN (O.S.)
                    (singing)
          *And Odo the hero, they bore him*
          *back home...*

## G. Memory

Screenplay[28]

114  INT. HAGRID'S HUT – NIGHT (HOURS LATER) 114

    Harry, Hagrid and Slughorn sit at the massive kitchen
    table, which is strewn with EMPTY WINE BOTTLES. Hagrid
    and Slughorn are feeling no pain, while Harry looks
    cleareyed, focused.

          HAGRID/SLUGHORN
      *To the place he'd known as a lad,*
      *They laid him to rest with his hat*
      *inside out and his wand snapped in*
      *two, which was sad...*

    As they finish, both men CHUCKLE. Hagrid tops off
    everyone's mug with a bit more wine. Harry brings his
    mug to his lap... then slyly pours it into the bucket
    at his feet.

          HAGRID
      I had 'im from an egg, yeh know.
      Tiny little thing he was when he
      hatched. No bigger'n a Pekinese.

          SLUGHORN
      Sweet. I once had a fish.
      Francis. Lovely little thing.
      One day I came downstairs and he'd
      vanished. Poof.

          HAGRID
      Tha's odd.

          SLUGHORN
      Isn't it? That's life, I suppose.
      One goes along and then... poof.

          HAGRID
      Poof.

          HARRY
      Poof.

    They all nod soberly. Slughorn's eyes rise to the
    ceiling.

          SLUGHORN

---

[28]Kloves, 124-126

                    That's never unicorn hair, Hagrid?
                    Hagrid looks up, reels a bit. Nods.

                         SLUGHORN
                    But my dear chap, do you know how
                    much that's *worth*?

                         HAGRID
                    No idea... no idea at all...

Thunk! Hagrid's great shaggy head hits the table.
Instantly, he is SNORING, so DEEPLY his MUG shimmies
across the table. Slughorn smiles, regards Harry, who
merely stares back. Slughorn averts his eyes. Suddenly
nervous. A WIND rises outside. Windowpanes rattle.

                         SLUGHORN
                    It was a student who gave me
                    Francis. One spring afternoon I
                    discovered a bowl upon my desk
                    with a few inches of clear water.
                    There was a flower petal floating
                    upon the surface. As I watched,
                    the petal sank, but just before it
                    touched bottom... it transformed.
                    Into a wee *fish*. It was beautiful
                    magic, wondrous to behold. The
                    petal had come from a lily.

Hearing "lily," Harry looks up. Slughorn nods.

                         SLUGHORN
                    Your mother. The day I came
                    downstairs, the day I found the
                    bowl empty... was the day she...

Slughorn falters, pain etching his face.

                         SLUGHORN
                    I know what you want. But I can't
                    give it to you. It will ruin
                    me...

Harry studies Slughorn a moment, thinking, then
speaks.

                         HARRY
                    Do you know why I survived? The
                    night I got this.

Slughorn looks up, sees Harry pointing to his scar.

                    HARRY
          Because of her. Because she
          sacrificed herself. Because she
          refused to step aside. Because
          her love was more powerful than
          Voldemort.

                    SLUGHORN
          Please don't say his --

                    HARRY
          I'm not afraid of the name,
          Professor. And I'm not afraid of
          him. And you shouldn't be either.
          She didn't just die for me that
          night. She died for you too. She
          died for everyone who's ever woken
          in the middle of the night afraid
          a Death Eater waited on their
          doorstep.

Slughorn gazes into the guttering candle before him.

                    HARRY
          Professor. I'm going to tell you
          something, something others have
          only guessed at. It's true. I am
          the Chosen One.

Slughorn looks up. Harry nods.

                    HARRY
          Only I can kill him. But in order
          to do so, I need to know what Tom
          Riddle asked you that night in
          your office all those years ago.
          And I need to know what you told
          him.

Slughorn's eyes well with tears, his hands tremble.

                    HARRY
          Be brave, Professor. Be brave
          like my mother. Otherwise you
          disgrace her. Otherwise she died
          for nothing. Otherwise, the bowl
          remains empty forever.

Slughorn shakes his head, staring into the candle.
Finally, slowly, he removes his wand.

                    SLUGHORN

> Don't think too badly of me once
> you've seen it. You don't know
> what he was like... even then.

Slughorn fishes out a tiny vial -- the one with the
WORM -- but his hand is shaking so violently, Harry
has to take it. Slowly, Slughorn raises his wand,
touches it to his temple and withdraws a LONG, SILVER
THREAD. Harry extends the vial and... it drops within.

# Zusammenfassung

Die vorliegende Diplomarbeit beschäftigt sich mit dem Einsatz von Spielfilmen im Englischunterricht. Es wird aufgezeigt wofür und wie Filme verwendet werden können, um Lehrziele des Fremdsprachenunterrichts sowie allgemeine Lehrziele, im speziellen jene, die der Medienerziehung zu Grunde liegen, zu erreichen. Zu Beginn werden Gründe behandelt, die für den Einsatz von Spielfilmen im Unterricht sprechen. Zu aller erst ist hier die motivierende Wirkung dieses Mediums zu nennen. Weiters bieten Filme authentisches Sprachmaterial, sowie Einblicke in fremde Kulturen. Neben den vier Sprachkompetenzen Lesen, Schreiben, Hören und Sprechen wird auch die fünfte, nämlich die audiovisuelle Rezeption geschult. Außerdem wäre Medienerziehung ohne Anwendung von Filmen wohl kaum denkbar. Im zweiten Kapitel wird der österreichische Lehrplan hinsichtlich des Mediums Film untersucht. Auf den ersten Blick scheint dieses nur eine untergeordnete Rolle zu spielen – bei näherer Betrachtung sehen wir aber, dass dem nicht so ist. Diese Untersuchung führt uns zum Gemeinsamen Europäischen Referenzrahmen für Sprachen sowie zum Grundsatzerlass für Medienerziehung des Bildungsministeriums. Das dritte Kapitel beschäftigt sich mit verschiedenen Techniken und Möglichkeiten, Filme im Unterricht zu verwenden um einerseits sprachliche und andererseits medienpädagogische Lehrziele zu erreichen.

Im zweiten Teil meiner Diplomarbeit habe ich fünf Unterrichtsprojekte zusammengestellt, in denen die *Harry Potter* Filme verwendet werden. Die einzelnen Projekte haben verschiedene Schwierigkeitsgrade: angefangen mit einem sehr spielerischen Zugang in Project I für SchülerInnen, die am Beginn des Englischlernens stehen, bis hin zu Project V, das für fortgeschrittene SchülerInnen gedacht ist. Bevor ich die einzelnen Projekte kurz vorstelle, möchte ich darauf eingehen, warum ich die *Harry Potter* Filme für meine Arbeit gewählt habe: Zum einen denke ich, dass ein Großteil der SchülerInnen Gefallen and den Filmen findet. Weiters beschäftigt sich J. K. Rowling mit sehr vielen für den Unterricht ertragreichen Themen, wie zum Beispiel Rassismus oder Identität. Außerdem bieten die Filme zahlreiche Beispiele an verschieden Dialekten und Akzenten sowie klar verständliche Standardaussprache.

In Project I bekommen die SchülerInnen einen ersten Einblick in die Welt der Filmproduktion sowie –promotion und beschäftigen sich mit verschiedenen Kameraperspektiven. Das zweite Projekt behandelt die unterschiedlichen Kameraeinstellungen, das Film Set und die Rolle der Tonspur, insbesondere der Filmmusik. Im dritten Projekt lernen die SchülerInnen die Aufgaben von DrehbuchautorInnen sowie verschiedene Aspekte der Nachbearbeitung von Filmen kennen. In Project IV werden die SchülerInnen selbst zu FilmemacherInnen, wenn sie einen kurzen Ausschnitt aus einem *Harry Potter* Roman verfilmen. Im letzten Projekt werden verschiedene Dialekte und Akzente sowie die Belichtung im Film behandelt. Diese fünf Projekte sollen verdeutlichen wie und zu welchem Nutzen Filme im Unterricht eingesetzt werden können, um sowohl sprachliche als auch medienpädagogische Lehrziele zu erreichen.

# Curriculum Vitae

## Sabine Haslehner

\* September, 1st 1984 in Grieskirchen, Austria

**Address**
Turmburggasse 8/2/8
1060 Wien
Austria

**E-Mail**
S_Haslehner@hotmail.com

### School Education

| | |
|---|---|
| **1990 – 1991** | Kindergarten in Waizenkirchen, Austria |
| **1991 – 1995** | Elementary School in Waizenkirchen |
| **1995 – 2003** | Grammar School in Dachsberg, Austria |

### Course of Studies

| | |
|---|---|
| **2003 - 2010** | English and Mathematics (teacher training) at the University of Vienna |
| **2007** | Exchange semester at the University of Western Australia |

### Work experience

| | |
|---|---|
| **August 2003, 2004 and 2006** | Childcare at a holiday camp, Dachsberg, Austria |
| **July – September 2005** | Au-Pair, Dublin, Ireland |
| **October 2006 – June 2007** | Teacher training at a grammar school, Vienna, Austria |
| **May 2008 – December 2009** | Cultural educator in the Technical Museum of Vienna |

### Language Skills

| | |
|---|---|
| German | (mother tongue) |
| English | (fluent) |
| French | (basics) |
| Latin | (basics) |