UNDERPINNING FILM ELEMENTS' PEDAGOGICAL FEASIBILITIES FOR CREATIVE WRITING

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Abstract:

The research centers on examining probable pedagogical implications of film elements as viable innovative writing catalysts over the whole film in terms of materials' authenticity, materials design, multimedia principles and conceivable tasks components reinforced by related-conducted researches. It is supposed that film elements' utilization fundamentally needs practical and sanctioned assessment. The study demonstrated interests to the subsequent enquiries: What are the pedagogical implications of films and their elements in language instructions? What are the film elements-inspired writing tasks? How are they administered in the classrooms? Do they conform to input authenticity, materials design and multimedia standards? Do these principles sustain the writing tasks? What are other research standards that support the writing tasks? What are the significant components of these writing activities and how do they support writing viabilities? It is perceived that when authenticity, materials design and multimedia principles are incorporated in creating writing tasks from film elements, said instructions can be linguistically and technologically rewarding. An empirical investigation through survey of teachers' practices of materials design standards towards the development of writing tasks alongside teachers and students technological skills' involvement is suggested. Similarly, this paper warrants quantitative studies on how teachers' assess writing viabilities through authenticity, materials design and multimedia principles using film elements as crucial variables.

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1. Introduction

"Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider." –Francis Bacon

The advent of materials that proliferate currently by surfacing technology could be manifested by the presence of films and their elements which are familiar to modern-day learners. (Lin, 2000) asserts that films are remarkable bases of educative materials from 21st century cinematic works in a communicative society where people need various skills through productive integration (Abdyli, 2017). Numerous researches have been performed concentrating on whole films as facilitators in language learning, however both writers perceived that engaging students through specific elements as focused inputs could be much promising to objectives' attainment due to their length. (Tomalin, 1986) believes that utilizing extracts that run briefly can be functional. Moreover, (Stemplecki, 1987) mentions that film "chunks" as input can be operational comparable to what (Decke-Cornill & Luca, 2007) regard as 'filmic devices' that could highlight objective analyses.

Film elements as used in this paper refer to the components of long story-line or lengthy movies such as film credits, scenes, synopses, musical scoring, cinematography, scripts, loglines, posters and trailers for the activities' designs which both writers respect, as "fractional approach." With the numerous existing materials from a single film, teachers may opt what truly applies to teaching goals. (Pocas, 2013) articulates that teachers' varied teaching inputs exist around learners' environment. For these reasons, innovativeness to replace traditional methods into modern day innovation is possible. One initiative in writing is "dissecting" film elements from the whole to suitably demonstrate pedagogical purposes. To (Munden, 2013), creative writing is a discipline where innovative thinking is heightened by prior and learned technical knowledge of facilitators and the learners. This links to (Carless, 2013)'s articulation on innovation as a determination to enable instructive enhancement through steps which are professed by other academicians as original and distinctive. It is supposed that film elements could be adapted to the concept of modern innovation when they adhere to standardized implications. (Lin, 2002) continues to emphasize that there should be sensible reasons for these materials to be incorporated in a specific curriculum and that assimilating these materials should be assessed through curricular goals.

To conceivably incorporate these materials to curriculum, it is perceived that efficacious and pragmatically constructed materials depend on the degree of applied reinforcement and evaluation from endorsed standards to be utilized by instructional designers who give due reverence on stipulated and duly sanctioned institutional curricula.

2. Research Questions

This study sought answers to the following questions: What are the general pedagogical implications of films in language instructions? What are the general pedagogical implications of using film elements in writing instructions? What are the film elements-inspired innovative writing tasks? How are they administered in the classrooms? Do these innovative writing tasks from film elements conform to input authenticity, materials design and multimedia standards? Do these principles sustain innovative writing tasks? What are other research standards that support these proposed writing tasks? What are the significant components of these proposed innovative writing tasks and how do they support viabilities of purposive writing instructions?

3. Literature Review

3.1 Implications of films' authenticity

(Donghy, 2014) reveals that films are authentic materials that tend to deliver a variety of language for their prolific visual contexts allowing flexibility in input constructions. Moreover, (Berado, 2006) divulges that there are some important film features that can sustain the procurement and selection of authentic materials as (Chapple & Curtis, 2000) disclose that varied films are useful, real and instructive materials. Similarly, (Khan, 2015) releases that films in ESL classrooms are ideal sources of real and varied language situations. Additionally, (Papadopoulou, 2016) reveals short film documentaries are effective task inputs to support motivation and authentic communication. (Khan, 2015) articulates further that films are worthy bases of real-world communication practices. Furthermore, (Stoller, 1988) exposes that employment of films yield originality, variety, discovery, realism and adjustment of instructions alluding to (Tomlinson, 2003) who points out that films immerse students to authentic communication as they influence their interests.

3.2 Films' implication to curriculum development

(Swain, 2013) states that incorporating films in a curriculum is an innovative capacity for teachers. Similarly, (Lialikhova, 2014) points out that films are alternative strategies in tackling curriculum content through different instruments. There should be rational motives for incorporating these materials. They should undergo certain criteria linked to teachers' educational institution's English language programs' intended outcomes (Lin, 2002). This establishes parallelism to (Tomlinson, 2010) who proposes that films should be exposed to set of learning principles for materials development relating to (Berado, 2006) who suggests that teachers should evaluate the relevance of materials' content, wide-ranging purposes, suitability to the language and classroom activities that engage learners. Correspondingly, (Colwell, 2006) asserts that film selection have to be aligned to particular standards in conformity to learning intents. (Baratta & Jones, 2008; Amaya, 2008) further conform that using films as facilitators should engage students to the programs' goals by applying alternative approaches to address course materials.

Regarding approaches, (Chapple & Curtis, 2000; Ishihara & Cohen, 2010) unveil that films can propel content-based Instructions (CBI). This concept is being reinforced by (Khan, 2015) through proclaiming that films broaden the choices of teaching practices and procedures. (Lin, 2002) added that using films to teach the language should be aligned to English program syllabi with possible material edition. Furthermore, (Lin, 2002) relates that film viewing in class should not be a mere entertainment, but must have intended English language outputs link to a deliberated curriculum. Using films enriches the syllabus (Altman, 1989) which could be realized by providing students' opportunities to concentrate on a specific culture in which language learning revolves (Stempleski, 1992; Roell, 2010).

3.3 General pedagogical implications of <u>films</u> to language

(Keigan, 2012) illustrates that films can be flexible and ideal forms of stimuli for analytical thinking since they present complicated flexible texts in approaching learners. (Papadopoulou, 2016) declares that films integrate all macro skills under an appropriately designed lesson. Moreover, (Wang, 2009) explains that in teaching language, film can creatively demonstrate interaction other than enhancing communicative competence.

As to films' visual components, (Ruusunen, 2011) divulges that there are non-verbal symbols that are crucial to learning. (Ismaili, 2013) relates that visual images stimulate students' perceptions directly, contrary to what transcribed words can perform. Similarly, (Swain, 2013) asserts that young learners are richly and visually immersed and that language can be processed out of their exposures. This concept closely relates to (Long, 2003) who points out that films' visual contexts are effective tools in simplifying instructions prompting language manipulation through visual element interpretation. Congruently, (Papadopoulou, 2016) shares that films provide visual background that can enable functional language. Similarly, (Gruba, 2006) relates that visual signs sustain articulated message to relay focus. Additionally, (Boyd & Robitaille, 1987) claims that utilizing images from films and from television sequences could stimulate learners' critical thinking skills.

In terms of macro skills' enhancement, (Ismaili, 2013) highlights that employing movie-based instruction augments listening and speaking abilities. Likewise, (Lialikhova, 2014) declares that films are relevant in stirring macro skills. To add, (Long, 2003) articulates that films aid in listening to dialogues supported by images from scenes that are concurrently taking place. Equally important, (Wang & Zhang, 2012) exposes that film can improve students' ability in cross-cultural communication, speaking and listening skills comparative to (Burt, 1999) who articulates that films advance students' macro skills. In allusion to those several claims, (Pocas, 2013) divulges that using film scenes may trigger speaking and writing by the functions of specific languages. Additionally, (Zhang, 2012) narrates that films can improve speaking and listening comparative to (Dehghan & Gorjian, 2017)'s findings who claimed that using educational films can strengthen learners' listening skills.

In vocabulary development, (Lialikhova, 2014) shares that films could develop vocabulary skills in parallel to (Zarei, 2008) who asserts that films can supplement vocabulary usage from wide-ranging oral interchanges to contexts. In addition, Film contexts may be beneficial as language learning springboards (Lialikhova, 2014). Furthermore, (Lialikhova, 2014) explicates that film contexts can facilitate instructions just as (Herron and Hanley, 1992) reiterate that films provide contextual information to trigger background knowledge. Likewise, (Burt, 1999) adds that persuasive films' story lines substantiate learning progressions with content, contexts and language.

Other studies stressed on pedagogical relevance of films. (Brosnan, Brown, & Hood, 1984) support that teachers can pragmatically modify the language of films for instructive functions. (Lialikhova, 2014)'s study suggests that video can meritoriously uphold communicative language teaching for they provide variety of activities. (Khan, 2015) reveals too, that films can function as springboards in following-up activities.(Lialikhova, 2014) further explains that they are motivating factors for language acquisition and could serve as additional passages in textbooks.

Lastly, films' cultural values play substantial function in language and cultural knowledge acquisition. (Wang & Zhang, 2012) exposes that film improve students' ability in cross-cultural communication. Likewise, (Pocas, 2013) admits that foreign language films can provide diverse cultural experiences as they often focus on different social and political aspects of other nations. According to (Tomlinson, 2003), materials should develop cultural awareness. To (Altman, 1989; Stempleski, 1992; Roell, 2010), integrating authentic materials from films into the English language program is tantamount to learning gearing towards various features of the focused culture. (Gilmore, 2007) cites that immersing to other cultures supports students to ponder on thoughts and recognize their own culture. (Pocas, 2013) continues to reveal that scenes can demonstrate cultural reference. To sum, (Brosnan et. al.1984) articulates that cultures featured in films allow learners to comprehend cultural contexts while they use the language meaningfully for interchange.

3.4 General pedagogical implications of <u>films elements</u> to language learning

According to (Ruusunen, 2011), the non-verbal signals in films are worthy to serve as language learning inputs. These may include character expressions, movement, distance, physical attributes and sceneries embedded.

The aesthetic approach as (Decke-Cornill & Luca, 2007) elaborate on utilizing elements called, "filmic devices" which relevantly contribute to varied forms of linguistic and literary analyses. To them, students can examine extracted scenes or any constituent to be applied. Equally important, (Tomalin, 1986) declares that employment of film is balancing between the uses of the whole film to that of a portion of it. This links to (Stempleski, 1987) who claims that film "chunks" can be used separately. (Zarei, 2008) supports that even a short part of a film can help learners improve vocabulary. (Long, 2003) recounts that a single film clip can be employed to reinforce macro skills' practices including vocabulary and pronunciation.

Another approach for using film by elements is called short-sequence approach. (Harmer, 2001; Donaghy &Whitcher, 2015) agree on showing short sequences such as scenes to avoid overfilled details to facilitate a lesson in a given timeframe. Furthermore, these authors sanction that even short sentences from films can generate meaningful activities. In connection to the generated concepts, (Stempleski, 1990) relates that using brief sequences is similar to permitting reviews. Manipulating a scene more than once allows teachers to concentrate on other instructive aspects- the language, visual effects, musical scoring, performers or acting intensity and scene locations.

Apart from film genres, a few writers have investigated researches on film elements as main foci for language instructions. The functions of movie scenes or segments are relevant. (Ferlazzo, 2012) introduces his interactive technique called "back to the Screen," where scenes and visuality leads suitable teaching tactics. On film script, (Sweeting, 2009) advocates the productive employment of cinematic productions through manipulating script that enhance language skill.

On posters, (Miller, 2011) reveals that we can approach posters through genres and enigmas. Musical scoring according to (Williams, 1999) asserts that elements stir learners' imaginative progression from literary to linguistic skills. Additionally, (Rokni & Ataee, 2014) reveal that subtitles could be promising catalysts. In their study on subtitles, they discovered that the experimental group that used subtitles manifested high level of development in speaking skills while the controlled group displayed lesser degree of efficacy. (Safranja & Obradovica, 2014) divulge from their investigation that auspicious outcomes on listening comprehension through subtitles were displayed aside from heightening students' listening abilities, vocabulary acquisition and cultural understanding. Also, (Kvitnes, 2013) reveals that subtitles could influence vocabulary and knowledge acquisition.

On film's cinematography, cinematographic measurement carries into focus film-specific elements. (Liebelt, 2003) unveils that cinematographic elements need sufficient levels of cinematic expressions. These could further support content-based instructions and technical vocabulary acquisition.

For films' visual properties, (Stewart, 2006) advises that language performs relevant parts in relating and justifying different visual meanings and sound messages. (Allan, 1985) adds that mixing both sound and images creates a complete teaching input. In here, the images sustain learners through verbal messages and at the same time accentuate learning outcomes.

Regarding themes, (Masiello, 1985) points out that films can augment writing through thematic brainstorming activities. As a rejoinder, (Champoux, 1999) stresses that films simplify teaching themes and concepts because of their visual properties. (Sweeting, 2009) further underscores that a specific scene can be a guide in identifying several themes. Together with it, script lines are simultaneously explored to stimulate students' comprehension.

3.5 Pedagogical implications of films in writing

Filmic visuals can inspire schematic representations of concepts or mental images to present multifaceted messages into pragmatic language (Collins, 1998). Additionally, (Trillin, 1985) proclaims that writing is a purposive reflection and conjecture in identifying thoughts to establish favorable writing performance. (Rusuunen, 2011) discloses that films can produce diverse composing activities. In corroboration to this, (Jeremiah, 1987) believes that structure and content in films may demonstrate practices of performing essays. Similarly, (Amaya-Anderson, 2008) views that utilization of films in writing presents other students' points of view as engagement guides them in accomplishing learning objectives. Moreover, (Dodds, 1997) suggests that films are relevant inputs in applying varied activities similar to writing paragraphs from the point of view of a film's single character. (Kasper, 2002) claims that visual texts could aid in expressing contents of a text in other written forms such as an essay. (Katchen, 2003) establishes a connection by expressing that in teaching writing, films can offer variety of original ideas. (Katchen, 2003) further reiterates the complexity of writing as a productive skill wherein some aspects of the skills in the process should be taken into account accordingly. Furthermore, film can appeal to learners' emotions in developing effective writing concept. In like manner, (Kasper, 2002) advocates that films can target language and motivate students' writing tasks.

3.6 Pedagogical implications of multimedia and technology when using film-related springboards

(Honey, Mandinach & McMillan, 2003) reveal that learners who are placed in a 21st century learning environment manipulate their critical thinking and their skills to adapt new settings. They additionally declare that learners are able to analyze information, understand introduced concept, communicate, cooperate, address problems and make judgement. To enable these, students should be technologically skilled. (Gilster, 1997) stresses that knowledge nowadays is acquired through "digital literacy" or "the ability to access networked computer resources and applications for purposive functions. Technology and multimedia are inseparable duo that can shape current teaching trends. (Mayer, 2009) asserts that cognitive theory of multimedia sustains students' ability to convey observations and procedures to original situations and to establish stimulating thoughts by simplifications and simulations. The multimedia principles can guide teachers as users in editing film materials. With the breakthroughs that we perceive from media–rich environment, (Shyamlee & Phil, 2012) affirm that technologically skilled teachers are significant in language teaching. Similarly, (Naimova, 2008) agrees that computer technology incorporation changes the teachers from lecturers to facilitators thereby students are guided to be more independent participants. Equally, (Zhao & Frank, 2001) articulates that computer technology is practical in language classroom because teachers and learners can access the target language in different fields. (Thompson, Schmidt & Stewart, 2000) add that technology has high potential to facilitate basic changes in teaching and learning. Likewise, (Young, 2016) suggests that teachers and students' technology literacy should concurrently be nurtured which links

to (Baratta & Jones, 2008) who express that current technology could be exploited perfectly by involving visual activities among other tasks in which students have existing proficiency. (Prensky, 2001) affirms that digital natives respond well to technology-infused activities because of their familiarity with technology. To (Sandolo, 2010), technology allows students to enhance their writing by adding more precise details into their writing pieces aside from its ability to initiate self-revisions. (Sandolo, 2010) further upholds that it is crucial to incorporate technology while learning to write for desirable written outputs. Due to the rise of technology and multimedia, media literacy needs to be acquired in retrieving and realizing knowledge through diverse means such as television, radio, print media, the Internet and digital technology (Silver, 2009). As a result of emerging technologies, Tomlinson (2003) highlights that aiding educators to create teaching materials from computer assisted-language learning principles may develop remarkable attitudes and levels to their confidence for effective modern instructions. Finally, (Roberts & Hsu, 2000) discovered that teaching products prepared through computer-based technology are superior in design requiring lesser time contrary to the ones without technology assimilation. It is perceived that film "chunks," "filmic devices" and "fractional elements" as differently called have to be processed through multimedia and technology knowledge.

4. Discussion

4.1 Materials and writing tasks

From a whole film, the writers have conceptualized materials focused on film elements as teaching inputs for writing tasks instead of using whole films of varied genres that have been explored by many researchers' investigations.

The opted film elements to be assessed based from authentic materials standards, materials design and multimedia principles as well as by other tasks components deemed as necessary are film credits, musical scoring, film trailer, film character, loglines and poster, cinematography, dialogue and scenes. These elements will be used in the performance of the following conceived writing tasks: exposition through film credits, thematic analysis through musical scoring, dialogue transcription and modification, film overview by sequencing a film trailer, character analysis by a scene, cinematographic descriptions through a scene and expansion of film loglines with a film poster. Among the elements earlier mentioned, scenes portray crucial part in designing the innovative writing tasks. Specifically, scenes aid thematic analysis, dialogue transcription and modification, character analysis and cinematographic descriptions.

4.2 The applied standards

For authenticity of materials, (McGrath, 2013; Richards, 2001)'s criteria (Table 1) are suggested in assessing the elements to qualify as suitable materials in writing before they are designed. Selected materials should undergo assessment through these

guidelines as chief bases of viability. This material authentication process is followed by designing materials through multimedia principles (Table 2).

McGrath's (2013)	Richards (2001)
Do these materials have…	
significance to learning?	favorable effects on learners' interests?
interesting topic?	cultural knowledge to share?
cultural suitability?	varied practices for learners to deal with real language?
linguistic purposes?	the ability to connect thoroughly to learners' needs?
acceptable extent?	the capacity to sustain more innovative approach for teachers?
worth exploring topics/ contents?	

Table 1: Authentic materials standards

As a second process, materials design should adapt (Mayer, 2001)'s cognitive theory of multimedia learning principles (Table 2). These are multimedia, spatial contiguity temporal contiguity, coherence, modality, redundancy and individual differences. When applying these guidelines to films as inputs, they require appropriate multimedia and other suitable educational technologies. Table 2's first column indicates writing materials that can familiarize to each principle when designing tasks. It also elucidates that technologically- edited scenes are central to process most of these writing catalysts while some materials retain their originality as independent springboards for they don't require modification. (Brosnan et. al, 1984) advocates that designers can simplify authentic materials in serving the right learning aims. Application of multimedia principles further anchors to several writers' concept that technology has the capacity to initiate teacher revisions for definite purposes under a specific element as (Stempleski, 1987) explains that film "chunks" can be manipulated in isolation over the whole composition. This further demonstrates "short-sequence approach" sanctioned by (Harmer, 2001; Donaghy & Whitcher, 2015) which explains that exhibiting brief elements such as a scene can facilitate instructions. In order to apply these approaches, designers incorporate technologies for material modification aligning to objectives while applying multimedia principles. The significance of using technical tools to be able to carry out success of material springboards is being articulated by (Gilster, 1997; Naimova, 2008; Zhao & Frank, 2001; Thompson, Schmidt & Stewart, 2000; Silver, 2009; Tomlinson, 2003). To add, (Baratta & Jones, 2008), ponder that technological skills are crucial in tasks' engagement for both teachers and students. (Young, 2016) continues to advise that teachers and students should possess technology literacy alluding to (Prensky, 2001) who discloses that digital experts can originate from both teachers and participants to complete technological-related activities.

Writing materials from film elements	Multimedia principles, Mayer (2001)
film scene	Multimedia emphasizes better learning from words and pictures than from words alone.
film loglines & film poster, cinematography	Spatial contiguity highlights better learning, when corresponding words and pictures are presented near rather than far from each other on page or onscreen.
film credits	Temporal contiguity suggests better learning, when corresponding words and pictures are presented simultaneously over successive presentation.
film credits, musical scoring, film dialogue, film scene	Coherence proposes on better learning when unimportant words, pictures, and sounds are not included.
film scene	Modality points better learning from animation with narration onscreen.
film scene	Redundancy leads better learning from animation and narration. Some students learn when it is acted out or visually presented and are narrated rather than through visual presentation with narration and texts onscreen.
film loglines film trailer	Individual differences emphasize that design effects are better ways for low-knowledge students who are considered as low spatial learners.

Table 2: Multimedia standards to technology-facilitated language inputs

After the materials have been evaluated and designed based from authenticity and multimedia principles respectively, designers have to reflect on materials design standards (Table 3) from (Nunan, 1988; Hutchinson & Waters, 1987; Tomlinson, 2010) to more qualify as suitably designed materials ready to facilitate the writing tasks.

Nunan (1988)	Hutchinson and Waters (1987)	Tomlinson (2010)
Do these designed materials …		
• connect clearly to the program they facilitate?	• stimulate learning and encourage learning	• contain varied audio and written texts that are based from varied backgrounds?
• embed information and activities that exist in the real world?	• aid in the teaching- learning process?	• engage learners for cognitive and affective learning?
• motivate learning interaction?	• embody assessment of the nature of language learning?	• motivate and relay importance with stimulating content and tasks ?
• allow learners' attention on formal features of the language being learned?	• replicate the nature of the learning task?	

• inspire students to enhance their learning skills and their ability to acquire skills?	• contain appropriate function to broaden teachers' knowledge and awareness through presenting innovative methods?	• provide learners' chance to create language forms in a significant real-world tasks?
• encourage students to extend the application of their increasing skills to the real environment outside the classrooms?	• have appropriate patterns of suitable language functions?	

Table 3: Materials design standards

Despite being prepared and evaluated ready for instructions based from materials design standards, teachers may reflect further on matters that could enable materials presentation. Well-designed materials don't guarantee effectiveness when they are not presented in appropriate settings. Successful demonstration of these materials takes place when classrooms are equipped with appropriate tools to activate participants' skills. Table 4 demonstrates a few supplementary principles advocated by some writers' claims for additional viability. Both writers situate these principles to modern-day instructions.

Are schools' infrastructure suited for digital age learning (Gupta, 2015; Gilster, 1997; Zhao and Frank, 2001; Silver, 2009)?
Do schools possess curricula & assessment patterned for 21st century learning to apply programs anchored with technology integration in developing students' thinking skills (Gupta, 2015; Tomlinson 2003; Silver, 2009)?
Are the classrooms set for the current 21st century learning where teachers can enhance students' digital skills (Saxena, 2013)?
Do teachers possess technological skills training, enough to enable 21st century technology-related instructions (Wang, 2012; Young, 2016; Shyamlee & Phil, 2012; Thompson, Schmidt, and Stewart 2000; Naimova, 2008)?
Are teachers' equipped with the knowledge on how to assist learners with the principles behind computer-assisted learning (Reinders & White, 2010)?
Do students possess existing technological proficiency that can be cultivated further out of teachers' technological skills (Baratta & Jones, 2008) or to help them actively respond (Prensky, 2001)?
Are they culturally challenging tools (Pocas, 2013; Tomlinson, 2003; Altman, 1989; Stempleski, 1992; Roell, 2010; Gilmore, 2007; Brosnan et. al., 1984; Wang & Zhang, 2012)?

Table 4: Reflections of materials' 21st century viability

4.3 Application of film elements -inspired innovative writing components

Prior to the performance of the tasks, both writers conceived some probable components in enriching the presentation of each (Table 5). These are thinking skills and sub- skills from digital taxonomy, technical knowledge, and macro skills including viewing, languages and the intended outcomes. These components are underpinned by other researchers' findings which have been conceptualized to promote further tasks' "fortifications."

Writing tasks' elements					
Thinking skills and subskills understanding, remembering, analyzing, applying, evaluating, creating	**Technical skills** teachers & students	**Technological tools** tools aligned to the access of materials	**Macro skills** viewing, reading writing, listening speaking	**Language** language foci	**Outcomes** written outputs
Cited underpinnings corresponding to each element					
Churches, 2008; Honey, et al, 2003; Boyd & Robitaille, 1987; Keigan, 2012	Naimova, 2008; Tomlinson, 2003; Young, 2016; Shyamlee & Phil, 2012; Gilster,1997	Baratta & Jones, 2008; Thompson, Schmidt & Stewart, 2000; Prensky, 2001; Zhao & Frank, 2001	Lialikhova, 2014; Papadopoulou, 2016; Dehghan, & Gorjian, 2017; Wang & Zhang, 2012; Ismaili, 2013; Long, 2003	Collins, 1998; Wang, 2009; Herron& Hanley,1992; Zhang, 2012; Lialikhova, 201; Burt, 1999; Long, 2003; Gruba, 2006; Zarei, 2008	Rusuunen, 2011; Jeremiah, 1987; Katchen, 2003; Boyd & Robitaille, 1987; Trillin, 1985; Kasper, 2002; Dodds, 1997; Sandolo, 2010

Table 5: Perceived components of writing tasks using film elements

To elaborate, the digital taxonomy (Churches, 2008) that develops order thinking skills serves as a framework on students' accomplishment levels. Digital taxonomy defines and support learning through order thinking skills and their subskills. Đorđević, (2014) sustains that digital taxonomy recommends acceptable learning objectives essential to instruction through applying a specific skill to comprehend its strength in a situation where technology reinforces learning. This is intensified by (Keigan, 2012) who exposes that analytical thinking is valuable and that it should be enhanced through diverse activities. (Boyd & Robitaille, 1987; Honey, et al, 2003) disclose that learners' critical

thinking skills are crucial in the learning process. (Silver, 2009) notes that digital literacy has to be acquired by learners to carry out certain tasks. The objectives that are most likely applied in writing activities have been presented in Table 6. Digital taxonomy comprises Lower Order Thinking Skills (LOTS) and Higher Order Thinking Skills (HOTS).

Order thinking skills					
Remembering LOTS	Understanding LOTS	Applying HOTS	Analyzing HOTS	Evaluating HOTS	Creating HOTS
Subskills					
book marking	describing	applying	breaking down	criticizing	adapting
bullet-pointing	classifying	changing	structuring	commenting	modifying
viewing	exemplifying	charting	concluding	forming	building
googling	explaining	choosing	relating	detecting	composing
identifying	gathering	expanding	deducing	editorializing	designing
surfing	generalizing	completing	discriminating	justifying	constructing
listing	inferring	using	dividing	Weighing	devising
listening	interpreting	constructing	distinguishing	persuading	formulating
reading	rephrasing	demonstrating	explaining	checking	integrating
downloading	summarizing	determining	illustrating	reflecting	inventing
uploading	indicating	applying	inferring	editing	mixing
searching	predicting	inspecting	differentiating	reviewing	modifying
visualizing	concluding	explaining	linking	revising	producing
saving	grouping	judging	ordering	validating	planning
noting	generalizing	editing	planning	examine	structuring

Table 6: Order thinking skills for writing tasks

Above (Table 6) are subskills that may have been conceivably applied by teachers as designers and students as writers in using film elements. It is not always possible to simultaneously merge all the order thinking skills in a single lesson, but it is believed that performance of every task could have unconsciously integrated several others. Since these materials originate from mass media–rich environment, they require multimedia and technological teacher's knowledge in instructing students (Min, 2013). As (Chang, Sung, & Hou, 2006) relate that innovative instruction depends on teachers' inclination to be involved in creative strategies and on the availability of tools that

sustain inventiveness. However, both parties should have the knowledge and skills in technology for effective instructions. When materials are technologically-related, order thinking skills from digital taxonomy are highly involved. Table 6 generates writing objectives for the target outcomes.

4.4 Featured procedures representing the selection and preparation of materials

Necessary procedures may have been done by teachers during the instructional design process involving the mentioned standards in sequential forms which are not limited to:

A. Selecting the materials involving multimedia and technology

      Technical step 1: Surfing the internet to find suitable materials;

      Technical step 2: Downloading and saving the file to any external storage;

      Technical steps 3: Saving the URLs as material sources for students to verify.

B. Preparation of materials involving multimedia and technology

Technical step 1: Editing materials using appropriate technology and multimedia applications;

Technical step 2: Saving edited materials to any external storage or in a computer itself;

Technical step 3: presenting materials for instructions through any multimedia tools.

      These general instructions are expected from teachers in the selection and preparation of appropriate materials guided by the principles mentioned earlier. Additionally, to generate favorable learning outputs from multimedia and technology-equipped classroom environment, teachers may elucidate these instructions for students to practice technological skills (Gilster, 1997; Shyamlee & Phil, 2012; Young, 2016).

4.5 Performance of the writing tasks

The writing tasks' objectives used in the writing tasks originate from Table 6 as direct or implied performance indicators.

Tasks 1: Exposition through film credits

Reading and viewing are manipulated prior to writing. Many researchers believe that there are film elements that could trigger language learning and macro skills when chunks, short excerpts or filmic devices are used. These elements are perceived by both researchers as "fractional elements' such as film credits. (Ruusunen,2011; Stempleski,1990; Decke-Cornill & Luca, 2007; Tomalin, 1986; Stempleski, 1987; Zarei, 2008; Harmer, 2001; Rokni & Ataee, 2014; Donaghy & Whitcher, 2015:Safranja & Obradovica, 2014; Kvitnes, 2013; Champoux,1999; Long, 2003; Pocas, 2013; Masiello, 1985; Chapple & Curtis, 2000;Ishihara & Cohen, 2010) agree on exploiting film elements instead of a whole film.

1. View and read the film credits.
2. List vocabulary that you see beside each name.
3. Transform the words into a job that every person does in the film.
4. Chart the persons and their respective jobs to organize ideas through columns.
5. Frame two paragraphs by defining the job of each member of the cast.
6. Classify actors from crew by paragraph when discussing jobs.

7. Use present simple tense.
8. Review the film credits to assure accuracy of roles.
9. Use Times New Roman of 12 font.
10. Save your file in a Microsoft word and upload it into your CMLS account.
11. Label your file by your name and indicate submission date.

Tasks 2: Thematic analysis through film's musical scoring

Viewing and listening skills are incorporated before thematic writing. Students have to rely on visuals and the musical background's tone played in every scene. (Williams, 1999; Stewart, 2006; Ruusunen, 2011; Ismaili 2013; Long, 2003; Champoux, 1999; Collins 1998; Donghy, 2014; Gruba, 2006; Masiello, 1985) approve on theme analysis through specific elements of films. In this case, musical scoring alongside a scene is opted.

1. Listen to internalize the musical background's tone while viewing the scenes.
2. Form words to describe the musical background's relationship to the selected scenes.
3. Classify the descriptive words that most likely draw closer meanings to the scenes' musical background.
4. Reflect on the appropriate relationships between the adjectives and perceived themes.
5. Illustrate connections through a schema of the brainstormed words.
6. Transform adjectives into nouns to represent the classified words into themes
7. Link the classified descriptive words with the themes.
8. Write a paragraph on the theme/s by using present perfect tense.
9. Use Calibri Light with 14 font with equal bottom margins and side margins.
10. Save your work in a PDF file and upload it in your Blackboard LMS account.

Tasks 3: Dialogue transcription and modification

This task integrates viewing and prioritizing listening out of presented scenes (Champoux, 1999; Ismaili, 2013; Lialikhova, 2014; Long, 2003; Allan, 1985; Dehghan & Gorjian, 2017; Berado, 2006; Collins 1998) advocate the operation of film elements such as an extracted scene to propel language learning.

1. View scenes and listen to the conversation.
2. Write exactly what you hear from the characters' dialogue.
3. Modify sentences by preserving the meanings expressed by the character.
4. Apply similar types of sentences expressed by the characters.
5. Use varied types of sentences according to purposes.
6. Inspect closeness of each line's meaning to what you wrote by listening for the second time.
7. Write the final copy of your dialogue by observing correct punctuation.
8. Use a PowerPoint to present your transcribed dialogue.

Tasks 4: Film' personal overview by sequencing a film trailer

Researchers' support that film can have several components that are useful in assisting these writing projects. (Keigan, 2012 & Boyd and Robitaille, 1987) back the application of critical thinking skills. (Ruusunen, 2011) mentions non-verbal signals as aids in understanding while Ismaili, 2013; Long, 2003; Donghy, 2014; Allan, 1985; Papadopoulou,

2016; Kasper, 2002; Gruba, 2006 & Collins 1998) emphasize on visual images' significance on comprehension. (Jeremiah, 1987) reiterates on film contents that could produce variety of writing activities (Rusuunen, 2011). The sequencing may not be accurate, but by the use of logical thinking, learners may be able to write an overview that is worth justifying.

1. Google the film trailer from the YouTube or download it as you prefer.
2. View and listen to the film trailer.
3. Note the interspersing scenes' logical connections.
4. Review the trailer to determine meaningful sequences.
5. Sequence the interspersing scenes in an order to tell a logical story.
6. Use a variety of transitional expressions to build a film overview.
7. Write the final draft using Times New Roman with 12 font and double space in a single paragraph.
8. Edit your manuscript.
9. Upload the manuscript in your CMLS account for assessment.

Task 5: Character Analysis

This task needs a variety of visual clues to produce vocabulary in describing the characters (Ruusunen, 2011; Long, 2003; Gruba, 2006; Allan, 1985; Donghy, 2014) exemplify that non-verbal signals demonstrate character analysis. (Wang & Zhang, 2012; Lialikhova, 2014; Zarei, 2008; Long, 2003) support that film elements can provide enough language to be manipulated by writers.

1. Watch and listen to the film extract.
2. Note details on the characters' background and appearance.
3. Infer on the characters' physical and behavioral attributes.
4. List words or phrases that best describe the character.
5. Classify the words by charting using abstract or concrete descriptions.
6. Create a diagram to be able to distribute and elaborate necessary points.
7. Validate your ideas by reviewing the scenes.
8. Write an essay about the character by simple and complex sentences.
9. Use strong words to project the physical and behavioral attributes of the character.
10. Save your file in an external disc.
11. Present your project by displaying a soft copy of it onscreen.
12. Produce a hard copy of your written work.

Tasks 6 Expanding Loglines

On using images and original texts, (Lee, 1995) shares that texts must be aligned to the objectives of the lesson. On visual contexts, (Williams, 1999; Stewart, 2006; Ruusunen, 2011; Ismaili, 2013; Long, 2003; Champoux, 1999; Collins, 1998; Donghy, 2014; Gruba, 2006; Masiello, 1985) observe contexts' reliability to deliver cues to learners' understanding. At this point, texts and images reciprocate each other in students' comprehension.

1. Read the film poster's loglines projected on the board.
2. Examine the content words 'relationships to determine the meaning/s.

3. Identify the images that serve as background on the poster.
4. Create varied related words out of the images.
5. Use these words to expand the loglines without distorting the projected meanings.
6. Use articles, adverbs and adjectives to expand the loglines.
7. Relate the expanded loglines to its original significance to the images on the poster.
8. Use a PowerPoint presentation to explain the expanded film loglines.
9. Highlight additional words in varied colors.
10. Present your expanded loglines through specifically labeling added words.

Tasks 7: Cinematographic descriptions

Terminologies involved in film for language teaching are cinematic vocabularies which are supportive for vocabulary development. This activity is reinforced by (Liebelt, 2003) who emphasizes on technical terminologies' significance when dealing with camera works. It is suggested that teachers present and elucidate associated terminologies prior to showing the material. (Chapple & Curtis, 2000; Ishihara & Cohen, 2010) suggest that films can propel content-based Instruction (CBI). In cinematography, content vocabularies are introduced. Furthermore, the visual elements of cinematography may enrich learners' vocabulary (Ruusunen, 2011; Long, 2003; Gruba, 2006; Allan, 1985; Donghy, 2014).

1. Examine this extract that showcases varied shots.
2. Identify the types of shots according to how they were earlier explained in class.
3. Identify effects and transitions that intersperse in the scene.
4. Write a short composition to explain and differentiate shots as they occur in the scene.
5. Use all significant details found in the extracts as many as possible.
6. Differentiate each type of shots using expressions of contrasts.
7. Explain each type through the details found in the extract.
8. Modify composition presentation by downloaded photos.
9. Demonstrate project through a PowerPoint presentation.

4.6 Perceived pedagogical implications of the writing tasks

Though this is a study supported fundamentally by English language researchers, the proposed tasks have produced additional possible pedagogical implications for the participants. These may probe viable for instructions as intensified by closely-related literature reviews (Table 7).

A. Can the writing activities enable learners to…	
	Cited underpinnings
1. apply order thinking skills through task objectives?	(Churches, 2008; Honey, et al, 2003; Boyd & Robitaille, 1987; Keigan, 2012)
2. integrate macro skills?	(Lialikhova,2014; Papadopoulou,2016; Dehghan &Gorjian, 2017; Long, 2003; Wang & Zhang,2012; Ismaili, 2013)

3. manipulate varied languages for purposive writing: functional language & functional grammar including content?	(Collins, 1998; Wang, 2009; Herron & Hanley,1992; Wang & Zhang, 2012; Lialikhova, 2014; Burt,1999; Long, 2003; Gruba, 2006; Zarei, 2008)
4. study literary elements by language integration?	(Williams, 1999; Sweeting, 2009; Masiello, 1985; Champoux, 1999)
5. use multimedia and technological skills?	(Naimova' 2008); Tomlinson, 2003; Young, 2016; Shyamlee & Phil, 2012; Gilster, 1997)
6. deal with "realia" of the 21st century language learning?	(Berado ,2006; Khan, 2015; Tomlinson,2003; Papadopoulou ; 2016) Chapple & Curtis, 2000)
7. engage in different learning methods?	(Chapple and Curtis, 2000; Ishihara & Cohen, 2010)
8. be motivated while they learn?	(Papadopoulou, 2016; Lialikhova, 2014)
9. acquire varied cultures in learning the target languages?	(Pocas, 2013; Wang & Zhang, 2012; Tomlinson, 2003; Blell & Lütge 2004; Altman, 1989; Stempleski, 1992; Roell, 2010; Gilmore, 2007; Brosnan et. Al)
B. Can the writing activities enable teachers to value the….	
1. principles of authenticity?	(McGrath, 2013; Richards, 2001)
2. material design standards?	(Nunan, 1988; Hutchinson & Waters,1987;Tomlinson ,2010)
3. integration of multimedia principles?	(Mayers, 2003)
4. manipulation technological skills?	(Naimova, 2008; Tomlinson,2003; Young,2016; Shyamlee & Phil, 2012; Gilster;1997; Baratta & Jones, 2008; Thompson, Schmidt & Stewart 2000; Prensky, 2001; Zhao & Frank 2001)
5. design of materials for contemporary presentations?	(Roberts et al. 2000; Abdyli, 2017; Lin, 2000)

Table 7: Perceived implications of innovative writing through film elements

It also upholds that the proposed film elements as writing inputs can function independently as viable springboards due to their ability to sustain cited pedagogical significance as underpinned by writers who themselves investigated the employment of films where elements relate as effective language instruction stimuli.

5. Recommendations

This paper warrants several perceived future qualitative and quantitative research recommendations: (1) on the viability of film element-inspired writing tasks through survey of teachers' practices on materials design standards with digital literacy involvement, (2) the influence and relationship of film knowledge, exposures, efficacy and attitudes to students' writing performance, (3) correlation or significance of teachers' knowledge and exposures to digital taxonomy, multimedia theories, mass media materials to that of their writing designs practices, and (4) significance of technology-guided writing versus traditional writing interplaying film elements.

6. Conclusion

Finally, there are five salient standards that were generated to conclude that film elements are operatively feasible writing instructional materials. These are material authenticity, materials design standards, multimedia principles, components added to the writing tasks as well as sanctioned claims of researchers who were able to investigate the constructive instructional effects of films and their associated elements. Likewise, this paper is able to feature general pedagogical implications in language instructions through these inputs: involvement on tasks performance, conformity to material authenticity, materials design, multimedia standards and connections to some research findings. All these associated features generate substantial contributions in supporting tasks' capabilities. This study further provides practitioners' practical ways of weighing the appropriateness of film elements through the integration of sanctioned principles as they are combined to innovative task components for auspicious written outputs. Teachers therefore can't just opt for any material for proximate lesson delivery; they have to be processed to be called as tools equipped with sturdy feasibilities.

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