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German as a foreign language

Viewing German Culture and History: Incorporating Film into German Language Teaching in the Australian Secondary Education Sector as exemplified by *Lore*

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This article outlines the reasons for and the advantages of embedding film in the foreign language classroom. It examines the use of film in foreign language teaching in Australian and German secondary schools. A comparison of the New South Wales GFL syllabus and the North Rhine-Westphalia EFL syllabus alongside the CEFR reveals the potential to more systematically integrate audiovisual sources in GFL lessons. The well-established 'threefold division' approach is applied to a dossier of classroom tasks about the feature film *Lore* (2012). The tasks exemplify how the film may be effectively incorporated into GFL teaching, how it motivates learners of German and how it fosters their visual literacy.

1. Introduction

Screens and images have an increasing influence on people's lives and the societies in which they live. Technological advancement and higher affordability mean that televisions, computer screens, SMART boards, tablets and smartphones abound in both the private and public spheres. In the digital age, learners' lives are significantly shaped by visual imagery. Audiovisual media's influence upon and relevance to young adults' lives is steadily increasing (Statistisches Bundesamt 2017: 217 –221). The past ten years have witnessed an increase in academic research into the use of audiovisual media in foreign language teaching and learning (Lay et al. 2018: 2). The advantages of work with film and the importance of visual literacy in foreign language teaching are gradually gaining formal and institutional recognition.

This article begins with an outline of the advantages of film-specific work in foreign language lessons. It then compares the New South Wales GFL syllabus with the North Rhine-Westphalia EFL syllabus. The article examines the current use of film in foreign language education in each state. It reveals that film is valued as an educational medium in both syllabi, but that film is significantly more integrated in the North Rhine-Westphalia EFL syllabus than in the New South Wales GFL syllabus. It thus argues for a

greater integration of film in the latter syllabus. The article then offers one such way in which film may be treated in the classroom, presenting a series of tasks based upon the feature film *Lore* (AUS, D, UK 2012) by Australian director Cate Shortland. The development and provision of specific didactical activities can promote the more systematic implementation of foreign-language films in language and cultural education. The activities can be easily adapted and modified by teachers and educational practitioners.

2. Advantages of film-specific work in the foreign language classroom

Learning language through film both draws upon and provokes students' interest in the medium of film, in language, and in the world outside the classroom.

Generally, the majority of young people are highly interested in cinema and film studies (Kulhay 2013: 23; Giersberg & Leibiger 2018: 14). Tension in films holds learners' attention and increases their interest in the medium as a whole. Working with film accommodates students' visual and learning habits. Humans perceive their environment between 70 and 80 per cent visually; they only perceive 13 per cent acoustically (Harms 2005b: 247). As of 2004, adolescents perceived images and sounds 30 per cent more quickly than they did in 1984 (Ballstaedt 2004: 7). Working with film thus acknowledges fundamental changes in the way that learners receive information (Harms 2005b).

Films are linguistically valuable. Students are able to better understand language when that language is placed within a visual context. Films therefore develop students' ability to interpret visual cues (Reimann 2016; Thaler 2007). Foreign language learners must interpret suprasegmentals (intonation, pauses, volume, hesitation, etc.) and paralinguistic features (gestures and facial expressions) to adequately assess communicative situations. Films exemplify the authentic use of these speech elements, and train students to decipher them.

Films bridge the distance between the classroom and the domain in which the target language is spoken; they access the 'real world' outside the classroom. Films can introduce learners to the people, country and culture of the target language and can specifically promote learners' immersion in that culture. The depiction of authentic language use and of regional information are ideal for conveying cultural knowledge to learners.

Films make all aspects of the 'foreign' tangible. Films reflect the society and the time in which they were created. Therefore, they offer a broad foundation on which to address the social aspects relevant to students, such as interpersonal relationships and behaviour patterns, gender roles, family and peer group status, questions of identity, love, happiness/unhappiness, life goals, ideals, change of values, dreams or stereotypes. Learning content that addresses themes and concepts relevant to learners' lives inside and outside the classroom further increases learners' motivation.

Working with film expands students' intercultural perspectives; foreign language learners perceive intercultural differences, but also recognise similarities. They can become aware of these perspectives, empathise with them and discuss them with other learners. Film thus activates an individual's ability to imagine, and enables emotion-linked, and real-world learning.

> This is the great treasure that films bring to the classroom, because films tell of people and they tell stories. If these stories correspond or collide with the learners' experiences, this is a true source of authentic speaking opportunities [...]. The purposeful use of visual media in modern German lessons thus not only promotes the learners' understanding and language skills, but also sharpens their view of the language of images and in this way builds visual literacy. (Sass 2007: 7, translated by TL/IM).

Finally, films have great technical strength: individual sequences can be easily played and paused, repeated as often as desired (to deepen learners' understanding) and collated in a variety of ways. Furthermore, it is possible to separate the visual and audio channels (audio shutdown and visual shutdown respectively) and to use other technical functions such as slow motion, fast motion and still images. A study of the medium of film also enables students to be made aware of and to reflect upon the 'filtered reality' which films – and art and media in general – create through camera optics and assembly cut. In an increasingly visual world, this is of high value.

Film's popularity with young people, together with its versatility and benefits as a learning tool, render it not only a complement to conventional print media but a supplement to the usual lessons in the foreign language classroom. Its targeted use to achieve learning outcomes is not only justified but to be applauded.

3. Guidelines, recommendations and syllabi

It is of value to study the extent to which GFL and EFL educators have realised and, in turn, capitalised upon the advantages of film-specific work in foreign language class-

rooms. The New South Wales syllabus for GFL in Stages 4 to 6 (Years 7 to 12) and the North Rhine-Westphalia syllabus for EFL in Sekundarstufe I and II (Years 5 to 12) outline teaching requirements. They determine how the respective foreign languages are taught in the classroom and reflect the respective education authorities' understandings of how to teach foreign languages most effectively. These syllabi have been specifically selected for consideration from a practical standpoint. The article's authors were respectively educated in these states, and are now based at a university in New South Wales, many of whose students have studied the state's GFL curriculum.

Film is a crucial element of secondary education in both New South Wales and North Rhine-Westphalia. Students of English in schools in New South Wales must study films from Year 7; films are studied throughout secondary school both on their own and in comparison with other films and other texts (Board of Studies 2012a: 22). Students of German in North Rhine-Westphalia first encounter films in Years 5 and 6. Learners use films to describe lifestyles, places and landscapes. Students are able to identify and describe cinematic techniques from Years 7 and 8 (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2007b: 31). In Year 9, students examine the ways in which information is conveyed and opinions are shaped by film and mass media in general (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2007b: 38).

In both states, film also appears in the History syllabi as a medium through which history is studied. In Years 11 and 12 in New South Wales, the intersection of history and memory, and the representation and commemoration of the past are considered through film (New South Wales Education Standards Authority 2017c: 32 –33). In both New South Wales and North Rhine-Westphalia, learners also reflect on the differing representations of history in fictional and non-fictional films. In North Rhine-Westphalia, Year 5 and 6 students learn to extract historical information from a film (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2007a: 25). This skill is further developed in later years, when the ability to interpret and analyse films is a required methodological competence of history students by the completion of Year 11 (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2014: 21).

In Years 9 and 10 in New South Wales, film is itself an object of study: students study the development of popular culture from 1945 to the present and the changing nature of

the music, film and television industries in post-war Australia (Board of Studies New South Wales 2012b: 99).

The above demonstrates that educators in New South Wales and North Rhine-Westphalia consider film to be an important learning medium in secondary education. Students in both states are exposed to film in an educational context at or before the age of thirteen. Furthermore, students' interaction with film in various subjects taught in their first language develops skills which they can then apply to films viewed in the foreign language classroom.

Whereas film is used in similar ways in the syllabi considered above, the integration of film in foreign language teaching differs markedly between New South Wales and North Rhine-Westphalia. In the latter case, the syllabus aligns with the Common European Framework of Reference for Languages (CEFR). The ability to interpret and analyse audiovisual material has been anchored in the CEFR since 2001, and various language skills are today applied to and developed through work with film. At B1 level, students practise their productive speaking skills by narrating a film plot and describing their reactions; at B2 level, students apply their listening skills to understanding "the majority of films in standard dialect", and they utilise their creative writing skills to write a film review (Council of Europe 2010: 26 –62). Furthermore, the CEFR outlines communicative language activities and strategies through which students may develop their audiovisual reception (Council of Europe 2010: 71).

The use of film in the CEFR can also be observed in the North Rhine-Westphalia EFL syllabus. Students interact with films from B1 level, which corresponds to Year 8. Understanding film passages is described as a means by which to participate in cultural life. Furthermore, audiovisual comprehension is grouped *with* listening comprehension as a communicative competence. Films are presented as topic material about which students must be able to speak. (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2013a: 52). Media competence is cited as a necessary method-logical competence (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2013a: 42). Film is anchored in the Years 11 and 12 syllabi: media compe-tence is given consideration just as textual competence is, and film is treated as equally relevant to students' education as, for example, reports, poems, and novels.

> English teaching in Sekundarstufe II deals with socioculturally and universally significant topics and their representation in authentic and demanding English-language texts and

media [...] through this, English teaching in Sekundarstufe II – alongside the other subjects in the linguistic-literary field – continually strengthen text and media competence. (Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2013c: 11, translated by IM).

By contrast, the study of film in the New South Wales GFL classroom is compulsory only in the Year 12 extension course. The film currently prescribed is *Am Ende kommen Touristen* (*And Along Come Tourists,* D, 2007, Robert Thalheim). Students must have an understanding of the whole film and a close understanding of 12 prescribed scenes. The syllabus mandates that students engage analytically and critically with the film, especially in how it relates to various prescribed issues (Board of Studies 2009b: 10 – 11). Students must understand how the film conveys meaning (Board of Studies 2009b: 12). In the final written examination, students' understanding of the film is assessed by a reading comprehension task and by a writing task. In the former, students must consider a short extract from the film and respond to questions about the meaning of that extract within the film. In the latter, students are again given an extract, as well as a scenario in which one of the film's characters finds themselves. This situation does not occur in the film. With reference to the extract, students must assume the voice of that character in the given scenario and write a short text (New South Wales Education Standards Authority 2017b; New South Wales Education Standards Authority 2018). It is important to note that German Extension is the only subject in which German language students must study a text closely. That is, the lack of film in the New South Wales GFL syllabus is not necessarily an indictment of film as a medium, but a reflection of a teaching methodology which generally does not favour the study of texts. In spite of this, the German Extension syllabus states that texts – including films – are of value to language learning: students "gain an appreciation of German language through the study of contemporary texts" (Board of Studies 2009b: 6).

In all other New South Wales GFL courses, film and other forms of text and media are only suggested as a possible medium through which to study language. Teachers may choose which textual formats they introduce in the classroom. Media competence is not included in the 'Key Competencies' in the German Continuers syllabus for Years 11 and 12; rather, students develop technological competence "in interacting with others via communications technology" (Board of Studies 2009a: 13).

The high-level integration of film in the North Rhine-Westphalia EFL syllabus suggests that educators believe firstly that students are capable of learning foreign languages in

this way, and secondly that they benefit from such a learning approach. The use of film in the New South Wales English and History syllabi makes clear that educators recognise that film is a valuable educational medium. It further reveals that, outside of the foreign language classroom, film is already used in New South Wales to teach students to use language, to make linguistic connections and to move between cultures. These three skills are in fact the stated objectives of the New South Wales GFL syllabus for Kindergarten to Year 10 (Board of Studies 2003; 13). This leads directly to the conclusion that film could be more deeply embedded in the New South Wales GFL syllabus to the educational benefit of students.

4. The feature film *Lore* in GFL lessons

The following tasks, based on the feature film *Lore*, demonstrate that theoretical approaches to the use of film lend themselves well to simple and effective practical application. This application in turn exemplifies how film could be further used in the New South Wales GFL classroom. The film is appropriate for students in Years 10 to 12, which aligns with the film's classification (Department of Communication and the Arts 2015). The following dossier of work is prepared for a close study of *Lore*.

4.1 Synopsis

The film opens in southern Germany. In the northern spring of 1945, Hitler committed suicide, the Second World War ended and the Allies occupied Germany. The film is told from the perspective of children. The eponymous character, Hannelore, nicknamed Lore, has grown up with her younger sister Liesel and twin brothers Günter and Jürgen in the time of Nazi rule. Lore's parents are senior representatives of the National Socialist German Workers' Party (NSDAP). Like most children and adolescents of her time, Lore has internalised a faith in Hitler, nation and fatherland through the youth and junior organisations Hitler Youth (HJ) and League of German Girls (BDM), as well as through her family. Only her youngest brother Peter, still in his early infancy, has been spared the perversion of the Nazi doctrine. Her father sees his youngest son for the first time when he arrives in 1945 from Belarus ahead of the approaching Allies. As a Nazi officer, he is jointly responsible for the mass murder of Jews. Incriminating documents are destroyed in a "night and fog action" and the family flees to a weekend house in the Black Forest.

Lore's father is arrested by the American military government; her mother then escapes in order to avoid her own arrest, leaving the younger children in the care of Lore. Lore plans to travel with her siblings to Husum, from where the children can make their way over the marsh and reach their grandmother. The group is without identity papers and must avoid military posts and extensive curfews. The children discover that the trains are not running, and they must walk to complete their 900-kilometer odyssey. The route through four sectors of ruined Germany weaves away from larger settlements, through forests and across meadows and fields. The children leave all unnecessary luggage behind and survive by begging and exchanging valuables for food.

Thomas, a solitary young man, joins them on their way. He carries Jewish papers and states that he has come from Buchenwald. Through her socialisation in Nazi Germany, Lore has a deep dislike of Jews, but the mysterious stranger becomes an indispensable companion to her. He saves the group from starvation several times and arouses ambivalent feelings in Lore. As she gradually realises that her parents committed cruel and inhumane crimes, Lore comes to doubt the Nazi ideology she so convincingly advocated. When the children reach their grandmother's house weeks later, Lore does not want to believe the words of her grandmother, who remains convinced by the ideology of Nazism.

4.2 Reasons for embedding *Lore* in the GFL classroom

The work with the feature film *Lore* is fruitful in the GFL classroom for a number of reasons. First, the film's themes are relevant to GFL learners: alongside love and death, the themes of childhood and innocence count among the universal cinematic topics. The experience of childhood in the Nazi period has rarely been portrayed in German language films. The film touches on a wide range of topics that have great synergy with cross-curricular teaching and learning. It considers such historical topics as Nazism, the Holocaust, the post-war period and the denazification. Political themes such as propaganda and dealing with the past are central. The topics of re-education and the German democratisation process are also briefly addressed. It is important for learners' intercultural awareness to address the prevailing social norms, values, worldviews, behaviours and rules at the end of the Second World War from varying perspectives. Psychologically, the film is intriguing because Lore's personal development involves cognitive

dissonance, the disintegration of constructions of reality and the collapse of world images.

Secondly, the film's characters speak simple and understandable German. The film's cinematography lends context to the characters' emotional worlds and thus assists students' comprehension of the characters' language. That is, the film is appropriate for students with a language ability less than that expected of the New South Wales German extension course. As a film adaptation, *Lore* can be further compared with the novella of the same title from *Die dunkle Kammer* (2001) by British writer Rachel Seiffert. The novella is linguistically more challenging than the film, and opens up a comparative study to students with more advanced German language ability.

Thirdly, the film may be analysed as a text. Students can analyse its aesthetic and cinematography. The narrative structure and the approaches of filmic storytelling could be considered. *Lore* places the audience in the position of perpetrators' children, and uses symbolism to great effect: students could be purposefully made aware that they construct meaning when they watch the film. The meanings of the poem 'Abendlied' ('Evening Song: The Moon is Risen') by Matthias Claudius (1740 –1815) and the Brothers Grimm's fairy tale *Cinderella* in the film could also be analysed in detail.

4.3 Teaching *Lore* in the GFL classroom

Lore holds remarkable potential to foster the development of learners' communicative and intercultural abilities in the classroom setting. The following worksheets[1] provide eight activities based upon the film. The tasks adopt a threefold division approach, demand both analysis and reflection from students, and enable students to explore *Lore*'s thematic and cinematic components.

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[1] Other scholars have shown in detail how worksheets can be used to work with films and film sequences in GFL lessons. For didactic models and teaching suggestions on dealing with films in foreign language teaching, see for example Allan (1985); Bechtold & Gericke-Schönhagen (1991); Brandi (1996); D'Alessio (2000); Harms (2005a); Lonergan (1984); Schwerdtfeger (1989, 1995). The quality of worksheets may be assessed with reference to, for example, Hahn (2018).

Worksheet 1: *Lore's* themes

Pre-viewing: Analyse *Lore'*s German film poster[2]. What does the poster tell you about the character it depicts? When and where do you think the film is set? What do you think it is about? How does the film poster tell you this? Complete the same task for the English film poster[3]. Compare the posters.

While viewing I: Watch the scenes immediately after Lore's mother's departure (timestamp 22:13-26:20). Note moments which you think illuminate Lore's character.

Post-viewing I: How much do you know about Lore? How would you describe her character? Is Lore ignorant? Is she innocent? To what and to whom does Lore belong? How does the film tell us this?

While viewing II: Watch the scene in which Lore sees the photographs on the village wall (timestamp 35:57-39:04). Make notes on the symbol of glue used in the scene.

Post-viewing II: Discuss your thoughts with your partner. How do these photographs affect Lore's ignorance, innocence and belonging? How is glue used as a symbol to convey Lore's ignorance, innocence, guilt and belonging? Do you think it is an effective symbol?

Worksheet 2: *Lore's* use of sounds

Pre-viewing: Read the poem 'Ich hatt' einen Kamerad' (see appendix). In what context do you think the poem was written? In what context do you think the poem could be used in the film?

While viewing: *Listen* to the scene at the widow's farmhouse (timestamp 44:39-46:54). How is the poem used? How do the characters react to the poem? What do you expect the scene to look like? How do you interpret the statement 'Wir haben ihm das Herz gebrochen. Er hat uns so geliebt'? *Watch* the scene at the widow's farmhouse. How does the

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[2]   Available: http://www.lore-der-film.de/downloads.php. (11.09.2019).

[3]   Available: https://www.moviepostershop.com/lore-movie-poster-2013. (11.09.2019).

scene align with and differ from your expectations? How is the poem used in the film? How do the characters react to the poem?

Post-viewing: Discuss your thoughts with your group. Why do Lore and Liesel react to the poem as they do? What role does the poem have in the scene? What role does this scene have in the film?

Worksheet 3: Comparison of *Lore* and *Die dunkle Kammer* – Lore and Thomas' guilt

There are a number of significant differences between the film and the novella from which it was adapted. Lore's relationship with Thomas is rendered much more subtly in *Die dunkle Kammer*, and does not develop to the extent that it does in the film. Lore appears less anti-Semitic in the novella; her ambivalence towards Thomas seems to stem more from the fact that he is a stranger than from the fact that he is Jewish. In the novella, Lore and Thomas do not kill the fisherman by the river. Instead, the text more deeply addresses the question of Thomas' guilt (from the war), and explores Lore's emotions after the children have completed their journey and are living with their grandmother.

Pre-viewing: Read the final pages of the chapter 'Lore' in Rachel Seiffert's *Die dunkle Kammer* (equivalent to p. 196-217 in *The Dark Room*, 2002). Why does Thomas leave? Why does Lore burn his photograph? Why does Lore have "the sick feeling that Thomas was both right and wrong, good and bad; both at the same time" (Seiffert 2001: 210).

While viewing: Watch the scenes in which Lore buries the photographs of her father, in which Lore and Thomas meet the fisherman by the river and in which Lore attempts to kill herself and Peter (timestamp 1:00:52-1:11:11). Why does Lore bury the photographs? Why do Lore and Thomas kill the fisherman? Watch the scene in which Jürgen shows Lore Thomas' identity papers (timestamp 1:27:18-1:29:40). What does this reveal about Thomas?

Post-viewing: Discuss your thoughts with your group. In what ways is Lore guilty? In what ways is Thomas guilty? Does the characters' guilt differ between the novella and the film? Does this change the meaning of the film? If so, how?

Worksheet 4: Children's understanding of Nazism in *Lore*

The DVD of *Lore* is accompanied by a booklet, which includes an introduction written by Cate Shortland. Shortland quotes Albert Speer's children, who state that they never asked their father about his role in the Nazi forced labour program.

Pre-viewing: Read the quotes. In pairs, discuss the quotes. How do they make you feel? Why do you think Speer's children never asked him about his involvement?

While viewing: Watch the final scenes of *Lore* (timestamp 1:29:41-1:40:40). How does Lore feel? How does the film relay Lore's feelings? Does Lore experience the 'sick feeling' described in the novella (see worksheet 3)? If so, why does she experience this feeling?

Post-viewing: Write a diary entry from Lore's perspective. Read your work out to the class. Discuss with your partner. How do you think Lore would develop after the film? Do you think that Lore would have a similar attitude to Speer's children? Has your understanding of Speer's children's quotes changed? Is this issue of silence still of relevance today, perhaps as regards the legacies of colonisation and apartheid?

Worksheet 5: *Lore's* visual form

Pre-viewing: How can a film most effectively communicate a message? What films have you seen that did this particularly well?

While viewing: What ideas do you think Cate Shortland wishes to convey through *Lore?* When and how does the film impart this information particularly well?

Post-viewing: Discuss in groups. Watch the trailer to the 2011 documentary film *Hitler's Children*[4]. What message do you think the documentary seeks to communicate? How do you think it achieves this? Are there any similarities with the film? Do you think that one of the texts is more 'truthful'? Do you think that one of texts is more 'emotionally truth-

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4   Available: https://www.youtube.com/watch?v=j_IO7VQfZW0). (11.09.2019)

ful'? Do you think it is more important for a text to be truthful or emotionally truthful?

Worksheet 6: *Lore's* cinematography

The teacher prints screenshots from the film. Ideally, these are striking, evocative images which do not betray the film's plot. Examples of various camera angles and/or shot sizes, field sizes etc. could be used (for example Vineyard 1999; Rogge 2010; Hickethier 2012).

Pre-viewing: Select an image which you find striking. Why do you find this image striking? Write a short story (approximately 250 words) inspired by this image. How exactly did the image inspire you? Share your story and your thoughts on your image with the class.

While viewing: Note when you find an image in the film striking, and why you find it striking. What role does that image play in the film? What role does your first image (chosen before viewing the film) play in the film?

Post-viewing: Discuss in groups. Were you surprised by how your image was used in the film?

This leads into a wider discussion about the cinematic techniques used in the films, including the use of cinematography, nature and setting in the film. As above, teachers could make these techniques clear with a montage or screenshots of scenes. Students could then analyse the evolution of these techniques over the film, and how they compare and contrast with Lore's development.

Worksheet 7: *Lore's* symbols and metaphors

The teacher prints screenshots from the film which demonstrate the evolution of the motifs used throughout the film. Images of window bars, the ash rain, the Indian, the porcelain deer, photographs, water and children playing could be used.

Pre-viewing: Consider a sequence of images relating to the same motif. Analyse the images. What do you associate with the symbols used in the images? How are these symbols presented over the course of the film? Which elements of that presentation are similar at the beginning and at the

end of the film? Which elements are different? What do you think this development means? Share your thoughts with the class.

While viewing: Note when the images analysed above appear in the film. What appears before and after these images? Do these images enhance or alter the film's meaning? If so, in what ways?

Post-viewing: Discuss in groups. Were you surprised by how the motif was used in the film?

This leads into a wider discussion about the symbols and metaphors used in the film.

Worksheet 8: Depictions of Germany in 1945 in *Lore*

Pre-viewing: On the white/smart board, create a mind map of anything you associate with 'Germany in 1945'. Discuss the mind map as a class. What ideas dominate the mind map?

While viewing: Note when the film depicts German society. How does the film present the society? Does the film represent Lore, Thomas or Lore's siblings as being part of that society?

Post-viewing: To what extent does Lore embody German society? Does this change over the course of the film? How does this change? How is this shown? Was post-war Germany shown as you had expected it to be in the film? What was similar? What was different?

5. Conclusion

Film is an increasingly important medium in modern society. This article highlighted that work with film in the classroom is beneficial, and revealed that this has been noted in educational contexts. Through its analysis of the CEFR and New South Wales and the North Rhine-Westphalia secondary school syllabi, this article determined that teaching and learning with audiovisual material has become formally anchored in recommendations and syllabi, and, in New South Wales, in HSC examinations. The article argued that film could, however, be further embedded in the New South Wales GFL curriculum to students' advantages. Effective classroom work with film demands that learners activate their prior knowledge and that they constantly engage with the

medium. Teachers must prepare activities which offer a systematic methodology for working with film material, as well as an overarching didactic concept. Learners require such tasks in order to develop the visual literacy and media literacy competencies necessary to decode the language of images. The case of the feature film *Lore* by Australian director Cate Shortland illustrates how the threefold division approach may be applied to multifaceted work with film in the GFL classroom. It must be emphasised that the systematic implementation of film should complement rather than substitute the well-established use of print media. The targeted integration of film in GFL teaching is not only important from a didactic and constructivist point of view, but it is also welcomed by learners, who actively and creatively engage with audiovisual media.

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Appendix

Poem: *Ich hatt' einen Kameraden ('I had a comrade') (1809)* written by Ludwig Uhland (1787–1862)

Original German text	**English translation (edited by IM)**
Ich hatt' einen Kameraden,	I once had a comrade,
Einen bessern findst du nit.	You couldn't have found one better.
Die Trommel schlug zum Streite,	The drum called us to battle,
Er ging an meiner Seite	He walked by my side
In gleichem Schritt und Tritt.	In the very same step.
Eine Kugel kam geflogen:	A bullet came a-flying,
Gilt sie mir oder gilt sie dir?	Is it my turn or is it yours?
Ihn hat es weggerissen,	It ripped him away,
Er liegt vor meinen Füßen	He lies at my feet
Als wär er ein Stück von mir.	As if he were a part of me.
Will mir die Hand noch reichen,	He still wants to reach out his hand to me,
Derweil ich eben lad.	Just as I am reloading.
Kann dir die Hand nicht geben,	I cannot hold onto your hand,
Bleib du im ew'gen Leben	Stay you in eternal life
Mein guter Kamerad!	My good comrade.