

Writing and Speaking Promotion based on Movies in GFL Classes in Jordan

*Renata Asali-van der Wal **

ABSTRACT

The study focuses on teachings of German Foreign Language by movies in German classes including writing and speaking of GFL classes in Jordan. The irrelevant social issues should not be shown to students in class as it helps in avoiding the consequences of social and cultural disparities. For promoting writing and speaking, feature films greatly influence some dimension of learning. The film adapted for the Jordanian German learners is titled 'Short Sharp Shock'. The process of visualization for GFL learning activities of students in Jordan has a great impact on overall performance in their studies.

Keywords: Bachelor program; cinema, German, foreign language, University of Jordan.

Introduction

The teaching patterns in Jordan have been observed quite diversified in which most of the students were enrolled in German-English Double Major Bachelor programs. The University of Jordan offers their students advanced writing as an exercise book, which is compulsory in their course curriculum for students of second year. Furthermore, the University of Jordan also offered a film club for the students by German Academic Exchange Service. However, students were prevented to show inappropriate social issues to avoid the consequences of social and cultural disparities. The importance of gender themes cannot be ignored for providing a broad continuum to German cinema. In a study, it has been investigated that the integration of movie fragments not only help the students in reading, but also sufficiently help in developing writing skills (Xhemaili, 62). A student is observed to attempt better writing and speaking tasks after watching a movie, and the vocabulary exercises are helpful in comprehending the questions more easily; thus, making students to score effective results (Liu, 52).

1. Aim of the Study

The study emphasizes on German Foreign Language (GFL) teachings, along with a use of movies in classes, which is particularly utilized for writing, speaking, and promoting GFL classes in Jordan. The study has taken film by Fatih Akin "Kurz und schmerzlos" (English title: 'Short Sharp Shock', 2001) as an example. This has helped in providing some suggestions for language instruction that would be applicable in Jordan. Furthermore, the study has explored the GFL teaching in Jordan and promoted writing and speaking by integrating films during teaching practices.

2. GFL Teaching in Jordan

The teaching assignment of lecturers usually vary at University of Jordan. For instance, a local post-doctoral lecturer (lecturer, Assistant Professor, Associate or Full Professor) teaches an average of 9-12 hours per week; whereas, an instructor with a Master degree teaches 15 hours per week, and a lecturer from the DAAD (German Academic Exchange Service) teaches 6 hours per week, and his/her assistant working at 9 hours per week. A semester is about 14 weeks (total of 42 hours) including mid-term and final examinations). Learning material is provided for each course in form of "readers" available for students. Lecturer can add material to the reader if needed. Exclusively, students of German-English Double Major Bachelor program and are in different years of their studies. Their German skills vary from A2 to B1 level according to the Common European Framework for Languages (CEFR) - with a few exceptions (Hulstijn, 3).

* Department of European Languages, Faculty of Foreign Languages, University of Jordan. Received on 29/8/2017 and Accepted for Publication on 14/6/2018.

3. Writing Course in University of Jordan

The readers provided by the German department for the course 'Advanced Writing' is an exercise book *Einfach Schreiben! Deutsch als Zweit- und Fremdsprache A2-B1* of the Klett Publishing House and is meant for the students of the second year. The reader is based on the official curriculum according to the CEFR, and includes all authentic topics concerning life in Europe. With this reader, students are train for the levels A2-B1, which results in the gradual improvement of their writing skills and prepare for the B1 exam (Grotlüschen & Zimper). The reader is supposed to be updated after each semester, depending on the learning needs of students. The topics as housing, making appointments, health issues, shopping, etc. in the Klett-Reader are helpful since some of the students are also interested in the HSK scholarships, and later confronted with the issues in Germany.

4. The Role of Movies in Foreign Language Teaching

One of the activities offered by the DAAD at the University of Jordan is a film club, which is an addition to the course of "Advanced Writing", but it is open to all interested students and is organized by a DAAD Language Assistant (Hyökki, 15). Another study is based on the belief that the duration of a movie makes it impossible to use it in the classroom because the screening of the whole movie would take too much time of the class (Wörther, 5). Depending on the level, one can show maximum 20-30 minutes of a movie in the classroom; whereas the overall average duration is 90 minutes. Therefore, unless the movie is cut for teaching purposes, one can hardly use it for practicing listening, writing or reading skills (Schwaiger et al., 192). Thoughtful didactic suggestions can enrich the teaching contents and methods and can also increase the impact on learners because movies evoke stronger emotions than written texts (Stanford, 23).

According to the school education, 49% of movie goers have completed high school and often they went for a movie because the subject or the story is interesting to them. Nevertheless, it can be assumed that most of the students were female at the Faculty of Languages, an average of 19 to 23 years old. The current issue concerning Germany and the German-speaking countries were very interesting for them. Television and the associated initial or renewed reception of feature films on DVD (home cinema) were also aspects of cinema as living place of youngsters. Movies on DVD were watched many times. Certain scenes were citable as poems or sections of text. Included films in the classroom were therefore a welcome competence promotion.

The content of topics is enormous, ranging from literary adaptations, history, foreign cultures, and migration to food, animals or biology. Some of the topics include academic subjects; others can also be assigned to several subjects where in changes of a question and the access is depending on the subject (Asali-van der Wal, 42). The DVD with its special features has provided pedagogical options to encourage and motivate the learners with various resource materials. Thus, the University of Jordan has utilized the DVD as a meaningful resource towards student learning and that also helped throughout in engaging students in the classrooms.

Within the educational settings, many schools and universities have upgraded this DVD medium as a better learning approach. Specifically, the language teachers also prepare their lecture with help of DVD and give high priority in incorporating DVD into the language classrooms. Motivating the students for learning different language and also bridges a gap between writing and speaking skills. Through the movies, the students learn more promptly and are better able to use new vocabulary and idioms. It also develops a sense within students to comprehend other languages meanwhile observing the gestures.

Since at the University, it is unwanted to show intimate scenes or some subjects such as critical examination of security services, religious problems and criticism of the Jordanian government and issues that relate to the gender. Therefore, the lecturers in Jordan should work in the classroom only with cut-outs, as it is hard to find a German movie by no gender themes and providing students with the broad spectrum of German-language cinema at the same time. The chapter divisions of DVDs and navigation options of DVD players were developed, which was possible without any problems nowadays. The use of excerpts from movies can also develop sense if the students do not know the movie in its entirety. There are many movies that can stand on its own as a short film or be easily understood by an introductory

integration into the context. In case of German studies at the University of Jordan, the feature films or excerpts were highly suitable for the promotion of writing and speaking skills in writing or a reading course.

It is an effective and attractive teaching medium that entertains and trains more media competence. Like literature, film can take up a variety of topics, which is based on reality, culture, and intercultural competence (Karl & Skopal). Students can gain an insight into their lives, hopes and dreams of people in German speaking countries and possibly modify the existing prejudices or stereotypes.

Assaf (2018) evaluated the reality of psychological counselling services endowed to children benefitting from social welfare institutions in Jordan. The study has evaluated that children lack to understand the social services reality provided by social welfare institutions. Mahadeen (2018) anticipated the knowledge of the students of the faculty of social sciences in reference to the level of recognition and student's intellectuality. The study has investigated that the entire level of commitment to the management was quite higher in the faculty of social sciences. Wasef (2018) has shown a positive preference of students toward the music in the faculty of arts and design. This shows the desirability of students toward understanding and learning music at the university level.

Cultural themes offer authentic communication occasions. In addition, all four skills were easy instrumentally. According to Abraham (2012), four dimensions of learning with feature films can be detected:

- Media educational dimension with the utilization and critical skills
- Media aesthetic dimension which can promote utterance and interpretation skills
- Reading promotional dimension with the contrastive comparison to literature
- Communicative dimensions, used in the still images and sequences as a catalyst for speaking and writing and the viewpoints can be interchanged.

If an individual continues to see the writing skill promotion, four of the aforementioned functional areas can be described; such as, clarifying writing, during which still images can be described or film plots summarized. In a rhetorical letter, a dilemma can be described or a film review written. The third functional area would be the poetic writing, by allowing the students to continue telling the scene film plot or write dialogues. With a movie the didactic work should be considered before, during and after watching. In addition, each of the software players has an ability to create screenshots from DVDs. This function makes it possible to create individual images or image series to illustrate argumentative relationships from movies. Screenshots also allow to analyse key frames of a movie into the details of the equipment, the screen layout and the statement intention and to allow image description.

An individual does not have to see the entire movie to take advantage of the aesthetic qualities of the movie (Wörther, 5). The opportunities for such an experience in class were extremely rare. The film atmosphere may also be obtained when working with chapters and excerpts. At the University of Jordan, it is possible with the film club because the university provides a good equipped room with screen, speakers, comfortable seats etc. The film catalogue of the Goethe Institute Egypt, that supplies Jordan as well, included about 150 movies (DVD and 35mm), which were free of charge for film clubs, film festivals, cultural and educational institutions for non-commercial screenings. Overall, the selection is enormous with a total of 634 movies worldwide.

5. Promotion of Writing Skills by Using 'Requiem' and 'Die Fremde'

In the summer semester 2014, two films were shown by the DAAD that had to do with the topic 'Religion and Society', namely "Requiem" (director Hans-Christian Schmid, 2006) and 'Die Fremde' (English title: "When we leave", director Feo Aladag, 2010). The reservation regarding topics exorcism, honour killing and Judaism as any breaking of taboos among students has proved to be false according to DAAD report (Hyökki, 15). The students showed interest to discuss the movies in the classroom and could form an opinion on the various problems in the movies quickly. By using the film exercise books of the Federal Agency for Civic Education, worksheets were created for the students. In classes, the film's plot and possible comprehension problems were always discussed and then the students processed the worksheets in either individual or group work and wrote different texts on and about the films.

During the film club in 2014, a mind map has been used as an entry or activation of prior knowledge before seeing the movie 'Requiem'. Since the language level of students corresponded approximately to the A2 level according to CEFR, and brief discussion in plenary could be out after seeing only accompanying questions put to movie content. At the end, students have written a summary of the movie content using word cards in group work. The access to the film 'Die Fremde' was according Hyökki from stills (screenshots), which were directly related to the movie. There were constructed speculations about the movie content, expectations, and emotional involvement, which were used during picture descriptions. After seeing 'Die Fremde', the students had to answer accompanying questions to the content of the movie and to write the summary. Extension was carried out with the inclusion of grammatical exercises. Students have formulated advices and wrote the film continued in future tense.

The didactic design for these two films was done by the lecturer. It should be mentioned that there are now also commercial vendors, such as Matthias-Film, who have discovered the didactic potential of feature films. Examples of such concepts are mentioned by Wörther that the movie 'Blueprint' with the German actor Franka Potente, containing a video and a ROM layer (Wörther, 5). On the video level of the films, there are single chapters, a sequence programming, multimedia extras such as film clips, interviews, animations, photos or graphics and question/answer functions, which let test attention and understanding. On the ROM layer, the other helps should be mentioned such as information methodical tips for using the DVD, lesson plans, worksheets and much more.

6. Didactical proposal for the movie 'Short Sharp Shock'

Literature classes and language lessons may overlap and complement each other in a foreign language. DVDs often contain not only the dubbed version and the original versions. It is also possible to facilitate the understanding of language by displaying the original language subtitles, so that the parts which were not understood can be eaves dropped. The gain compared to didactic language programs is the greater authenticity of language use in a variety of different situations requiring action feature films in any case. Moreover, the narrative context and the information implicitly contained in the images form a vocalizations explanatory and supplementary horizon that often let an understanding of what is said, without of every word has to be known.

There are enormous numbers of didactically prepared German movies that can be shown in German classes. Numerous textbooks for learning German make German-language films usually presented in sequences or even as regional studies reading comprehension from the film content. In Jordan, there is textbooks *studio d* or *studio 21* of the Cornelsen publishing house, *Aspekte* and *DaF kompakt* by the Klett-Langenscheidt publishing house, where many German movies are presented. Another didactic movie can be found in the so called 'Film Rucksack' (Engl.: *Backpack of films*) of the Goethe Institute.

Certain films, taboo subjects such as religious criticism, suicide, prostitution threat, were not shown in Jordan. Similarly, unacceptable scenes such like allegedly kissing scenes, sex acts or naked body were also avoided. Although, the Goethe Institute of Jordan provides all films that were available in the library; but at the University of Jordan, they should not be fully shown for social reasons. The criteria for the movies are not easy to define. To prepare a didactic concept for a film for each instructor, it is extremely time consuming and ready-made proposals are often unusable in Jordan. Now the instructor faces the challenge to show the students as many German films from the film canon as he/she can and avoid at the same time everything supposedly reprehensible. One of such films was presented, a movie of Fatih Akin 'Short Sharp Shock'.

It is a production of the Wüste Film production in co-production with ZDF funded by the Hamburg Film Fund LLC in cooperation with Geyer-Media LLC with a support of Filmwerkstatt Schleswig-Holstein from the year 1998. The contents or the topics of the film speak about the intercultural life in Germany, problems of a district in a German city, contains various phonological accents, including ancillary products such as relevant factual texts, readings, statistics. It should also be mentioned that it is about a mixed cultural friends, love, violence, and criminality in Hamburg.

It is about the young adults in the dilemma between the desire for money and the hope of a normal life. When selecting

the movie, criteria were taken into consideration, such as the migration background of the director himself, further migration as a problem and the contrary as normality. In movie, clichés were just shown as the broken stereotypes. The variety is clear, because it is about people of different age, gender, origin, and milieu. For the above-mentioned movie ‘Short Sharp Shock’, there can be found different didactic proposals, one of them is by the Goethe Institute Milan (Italy) in the framework of a project ‘backpack of films’. This proposal will now be considered with more details over here and alternatively adapted for the Jordanian German learners.

7. Summary of the Movie Content

Three friends Gabriel (Turk), Costa (Greek) and Bobby (Serb) act in a Hamburg criminal’s scene. When Gabriel returned after a stay in prison, he wanted to have an honest life and takes a job as a taxi driver. His two friends have no understanding for it. Bobby is a boyfriend of Alice, who operates a jewellery store with Gabriel’s sister Ceyda. Ceyda is the girlfriend of Costa, who keeps up himself with petty theft afloat. When Ceyda and Costa were finally separated, the friendship of these three was put to a severe test. Bobby entered the Mafia and also involved Costa but finally at the end, he was being cheated. Bobby flees to his German girlfriend Alice, who was then together with Gabriel. Bobby understands that he has lost everything; the gunshot of the Godfather ended his life. Even Costa was killed and Gabriel avenges the death of his friends and flees to Turkey.

7.1 Didactic proposal at the macro level

A teaching outline is presented and discussed at the macro level below. At the University of Jordan, the following scheme was planned for about 5 lessons 45 minutes each which can be viewed in appendix 1. In the first activity, the learners should hear only the sound track of the chapter 1. In this listening phase, they should note what sounds they hear. They also should try to bring the noises in a relationship. This raises a question of what could have happened, because you can hear splintering glass, a slap, etc. Where the movie could be playing? How many people occur? After the brief meeting in plenary learners have to look at the sequence with the picture and discuss the assumptions. They should also note all the similarities of the protagonists Costa, Bobby and Gabriel (Figure 1).

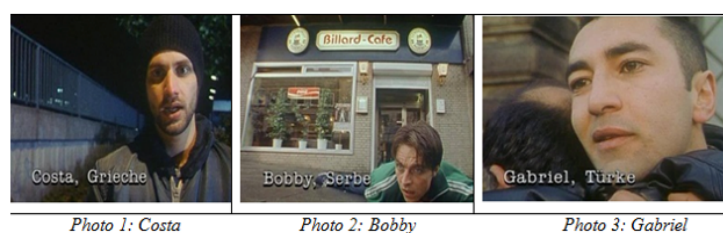


Figure 1: Similarities of the protagonists Costa, Bobby and Gabriel

Figure 1: Similarities of the protagonists Costa, Bobby and Gabriel

They were connected through their foreign origin and conflicts with the law. The second time the learners saw the scene with the picture till the track mark 0:09:00, until all three presented friends were united. The benefit of sound listening without seeing images was the experience to get much information transmitted already on the acoustics. The students learned that they can hear different scenes, resulting in closer listening. The activities for chapter 2 were taken from the SUPSI (2016) proposals with a slight modification of task 1c, which indicated ‘How similar are Turkish and Jordanian wedding? Describe please!’, because the question ‘What differences you can notice between a Turkish and a Jordanian wedding? Tick the entry and describe!’ would the Jordanian German learners probably have hardly anything to say. At the wedding two other figures are presented, namely Ceyda (sister of Gabriel and girlfriend of Costa) and Alice (girlfriend of Bobby and Cedes business partner, Figure 2).

*Photo 4: Ceyda**Photo 5: Alice***Figure 2:** Introduction of Ceyda and Alice**Figure 2: Introduction of Ceyda and Alice**

Chapter 3 was about the pain of separation Costa from Ceyda. In this chapter, two stills were presented (Figure 3 and 4).

*Photo 6: The trio looks surprised***Figure 3:** Ceyda seen with the new German boyfriend by the trio**Figure 3: Ceyda seen with the new German Boyfriend by te trio (The trio looks surprised)**

Conjectural matter can be done what they are seeing. After that, the resolution can be held by the second still image (Figure 4), in which Ceyda caught were seen with the new German boyfriend by the trio.

*Photo 7: Ceyda and Sven***Figure 4:** Ceyda caught with the new German boyfriend by the trio**Figure 4: Ceyda caught with the new German boyfriend by the trio (Ceyda and Sven)**

It came to a fight, then into an argument among the three friends, because Gabriel actually wanted to grow up and to stop the crimes. These last sequences should be shown and then processed with the worksheets (SUPSI, p. 14 of dialogue, S. 15: 2b, 2c, 2d). Afterwards, the Chapter 4 should be seen without interruption, the students saw how Bobby manages to pass the test of courage and enters the Mafia as well as Gabriel acquires a job for Costa at the post office. Chapters 5 and 6 were very well suited for the free guided writing, because there were too many unsuitable scenes from the cultural point of view (intimacies, disco visit, alcohol, brothel, nudity, etc.). This way would not constantly interrupt the movie and skip scenes. The key pictures can be distributed at this point as stand screenshot sets in small groups, then the students should sort the images in the correct order and write the course of the story. For internal differentiation would also be possible to hand out captions without numbers and the photo set, assign images to the headings and then reconstruct the story. Then the story should be presented in plenary (Figure 5).



Figure 5: Presented in plenary

Figure 5: Presented in plenary

After the argument between Bobby and Gabriel in the video shop, students saw chapter 7 without interruption. The friends spent a relaxing movie night together. The next morning, however, it came to a confrontation between Bobby and Alice, who then kicks her boyfriend out of her apartment. The voltage was maintained, as Gabriel tried to prevent the weapons deal. When Gabriel came in the club (1:00:05), the DVD was stopped and the students made assumptions about the future courses and discussed the set of cards with possible scenarios distributed by the instructor, and then continued to see the result from the track number 1:01:31 and compare the assumptions (Appendix 2).

Gabriel was beaten and left by Bobby down. Disappointed, he then went to Alice (till 1:04:33). The conclusion of the chapter was rounded off by a worksheet intended to ensure the understanding of the recent film history in the form of W-questions such as “What desires do the protagonists in life?”, “How has developed the story?”, “Why Gabriel could not lead a normal life”, etc. Chapter 9 was the actual weapons deal (1:06:11-1:12:04), which went wrong and the chapter 10 culminated in the tragic events (1:12:05-1:18:22). Both chapters were seen without interruption, and then reconstructed content in the form of text parts (Appendix 3, SUPSI, p. 8). These parts of the text obtain all learners in sliced form.

The last two chapters of the movie showed the revenge and the farewell. The Learners should get two sets of two and three still images described them and predicted the possible end. The first two images were from Gabriel, where he initially took a weapon from his home and in the second part of the set he reserved a flight to Istanbul. The images were also presented in this order; the learners can describe the images and try to predict the future course of the story (Figures 6 and 7).



Photo 9: Gabriel in the picture

Figure 6: Future course of the story

Figure 6: Future course of the story (Gabriel in the picture)



Photo 10: Scenes of Costa

Figure 7: Future course of the story

Figure 7: Future course of the study (Scenes of Costa)

The second set is about Costa, where he prayed in the Church, bought from a drug dealer a gun and finally said goodbye to Ceyda. After the description of the pictures, the movie can be shown till the postamble (1:24:16). The reflection sheet helped afterwards to talk about the scene of movie (Appendix 3). At the end, it matters the form and content log of the cinematic path. The film analysis, apart from the content description also allowed the questioning and critical reflection of media discourses on migration.

Both positive and negative images were shown over others. By working with immigrant movies, no perception of ethnic categories should be conveyed, but rather different dimensions of heterogeneity should be illustrated. Not least, it helped the learning process when instructors put beside the reflection on the movie content, the film language and aesthetics. This should include an inventory of sequences description with inclusion of the social context. Last but not the least, most important results should be summarized. Similarly, various objects were achieved, such as a criticism of the movie, creation of the movie poster, production of the red thread of the film based on screenshots and some other more. In winter semester 2015/2016, at the German Department all students of the third and fourth year watched and discussed the movie “Short Sharp Shock” during their course “Reading and discussion”. Only five questions were asked to 18 students, namely:

1. Fanden Sie, dass das Thema zu nah am Tabu war oder sogar ist? (Did you think the topic of the movie was too close to the taboo?)
2. Fanden Sie, dass der Film, so wie er geschnitten wurde, ok war? (Was the cut movie in the shown form good?)
3. Fanden Sie die Sprache ok? Akzeptabel? (Was the language acceptable?)
4. Was möchten Sie noch dazu sagen? (What would you like to mention more?)
5. Wenn Sie die Wahl hätten, würden Sie den Film sehen wollen. Sollen die neuen Studenten ihn sehen oder eher nicht? (If you had a chance, would you want to see the movie again and should the new students watch it or not?)

Astonishingly none of the students has criticized; therefore, the language and the subjects were reported as interesting and definitely worth seeing. Finally, the wish remained to have more didactic concepts of movies, which were not only cultural and country neutral, but suitable for each country in order to wake more interest to learn German language and about its culture.

Conclusion

Through the teaching, instructors improved the methodology of conveying the idea to the learners. The students in Jordan learn languages differently at the universities. Every instructor can teach students with new perspectives, ideas and ways of learning. Lecturers often have different teaching strategies and teaching behaviour, which is important for the students to learn German language and culture from different perspectives. The chapter divisions of DVDs and navigation options of DVD players can be easily implemented. The use of movie clips can also make sense when the students did not know the whole movie because a chapter can be understood as a unit or may arouse curiosity on the whole movie. Various aspects of teaching make the film (cut-out) used worthwhile, such as topics masculinity, migration and concepts such as inter / multi / transculturally, location and last but not least the language. The didactic proposals to show movies in German classes were numerous. In this study, an attempt was made to propose a concept of how to work with movie clips and to meet the demands and requirements of the country needs.

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Conflict of Interest

The author certifies that there are no affiliations with or involvement in any organization or entity with any financial or non-financial interest in the subject matter or materials discussed in this manuscript.

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تعزيز الكتابة والتحدث عن طريق استخدام الأفلام في تدريس اللغة الألمانية للناطقين بغيرها في الأردن

ريناتا العسلي - فان دير فال *

ملخص

تهدف هذه الدراسة في المقام الأول إلى تفعيل دور الوسائط والأدوات المرئية في تعليم اللغة الألمانية لغة أجنبية للطلبة الأردنيين، لما له من دور رئيسي مؤثر في تعلم اللغة الأجنبية وعنصر جوهري في اكتسابها. كما يسعى، في المقام الثاني، إلى تعزيز مهاراتي الكتابة والمحادثة واللاتي تشكلاّن تحديًا حقيقيًا لطلبة اللغة الألمانية؛ لصعوبتها على المستوى الصرفي أو القواعدي. اعتمدت منهجية البحث على اختيار فيلم "Short Sharp Shock" نموذج لهذه الأنشطة وتم تعديلها للطلبة لتجنب الوقوع في بعض الإشكالات الثقافية والاجتماعية. واختارت الباحثة التركيز بشكل خاص على المحتوى اللغوي وكيفية الإفادة منه في تحفيز الطلبة وتمكينهم من المحادثة والكتابة من خلال إنشاء سلسلة من التمارين الخاصة لكل مهارة وتسهم في المشاركة الفاعلة للطلّاب داخل الغرفة الصفية. وأظهرت نتائج الدراسة أنّ الطلبة يبدون تحسناً ملموساً على المستوى اللغوي وتزداد فاعليتهم؛ لأن مفهوم الأنشطة غير تقليدي ويسهم في رفع كفاءة التفاعل بين الأستاذ والطلّاب.

الكلمات الدالة: اللغة الألمانية لغة أجنبية، الأفلام التعليمية، مهارات الاتصال، الاكتساب اللغوي.

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