

Enhancing EFL students' speaking through film interpretation

Lilik Herawati

Higher School of Foreign Language (STBA) Pontianak, llkherraaa@yahoo.com

ARTICLE INFO		ABSTRACT		
Keywords: <i>EFL Students' speaking, film interpretation, vocabularies.</i>		<i>One of the words that invited huge public interest in 2009 is "Illuminati". This word appeared many times along the film entitled Angels and Demons (a thriller film directed by Ron Howard). It suggested us that there is a name given to a secret-society from enlightenment-era both real and fictitious. A film can contribute many advantages for people at all ages. One of the most influential benefits we can learn from film is from the moral message delivered through the story. The other crucial things from film that can be grasped is about the language especially when it is delivered in English language. This paper would like to serve how to foster students' speaking through film interpretation. Reading film is all about interpreting the content of the film. EFL Students can generate their critical thinking of worldwide view by interpreting film through some aspects. Along the explanation they will also develop their English skills especially for their vocabularies. This research is gaining how the third years students in Sekolah Tinggi Bahasa Asing (STBA) Pontianak develop their vocabularies from film interpretation. Firstly, students are asked to choose the film they discussed. Then, they will watch the film many times and understanding the contents clearly. Next, they will learn some aspects of film chosen for discussion and improving their critical thinking through the issue inside the film and delivering all ideas in front. The processes began by determining students into two groups, the first group would be fully controlled and the others would be freely interpreted the film in gaining the new vocabularies. Finally, students with fully controlled grasping more vocabularies through their English speaking.</i>		
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1. Introduction

Life becomes more beautiful because of film. There are various films which reflect the reality of life as well as the future. The right words become a main concern in deliberating a film discussion. Since a film critic is all about a process of re-creating a film and a perspective on it through languages, so a sensitive and accurate use of words to express all is paramount.

The concreteness of film is the heart of some of the best film writing, largely because reader depends so much on the visualization of a scene or a sequence. The other is all about the accuracy with which the writer describes what he or she sees becomes the most influential ones toward others. Claudio Bisoni (2006:9) subdivides the object of his inquiry in two macro-groups in discussing the history and methods of criticism. He distinguishes critiques which he calls specialized, which can be found on cinematographic reviews and are analytic, from critiques whose principal aim is to inform and guide spectators and which are published on newspaper, weekly magazines or broadcasted on TV. So, the analysis through cinematography would wider the film discussion itself.

Pezzotta extrapolated some shared beliefs and common objectives of-film discussion. She noted that firstly, even if film are the results of their directors' collaborations with cast and crew, they are most likely to be meaningful, coherent pieces of art, when the filmmakers dominate the proceedings. Secondly, if the director is and artist, an auteur his film should be the expression of his individual personality. Thirdly and, consequently, the filmmakers' obsessions can be individuated in thematic and/or stylistic consistencies of his body of work. Therefore, film is so challenging to be discussed because we can have various way in interpreting it in gaining some purposes. It seems like retelling the story which means articulating represented events from the sequences as Aristotle said that we would move from the beginning, to the middle, then to the end part of events. Narrative has generally been thought of as a pleasurable way of spending time, or filling it, and from time to time we are even conscious of going to the movies to "kill time. You might say that narrative is the sense organ 'we have collectively evolved to detect and record the passing of time and, like all sense organs, it is highly selective and restricted in what it perceives of 'the real world' (2005:60).

Discussing film will obviously close related in narrative time that is mention before whether it is though analysis, close analysis or even interpretation. In the case of film, however, we are presented with the products of technology that is not intrinsic, to our comportment in the world. We neither think nor, normally, communicate in celluloid, video or digital imaging. By and large, however, this 'becoming machine' of our cinematic spectatorship is repressed and translated into a 'human perspective' by a host of conventions designed to comfort and flatter us rather than jolt us out of our routine behavior. In this case, people might know how mainstream cinema developed means for encouraging our belief that what we see projected on the screen is a matter of human psychology, human desires and human sense perception (Fulton, 2005:86-87). Here, we can accommodate some clues in generating a film interpretation or forming the point of view toward film.

Film developed through times. It brings many advantages for those who love to deal with it. People can grasp the message or even interpreted it more than what we might ever think before. Film interpretation can be also as one of interesting ways in learning English through some methods. Here, the writer would like to do research toward it in fostering EFL students' speaking. They will interpret the film as well as to enrich their vocabularies.

2. Research Methodology

To elaborate the idea; descriptive qualitative method is employed to get more focus in the analysis. Qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experience and the world in which they live (Stake, 2010:3). The writer employs descriptive-qualitative method in discussing the data from Film Interpretation class of SI 6AB (The third-year students) of Higher School of Foreign Language (STBA) Teknokrat Lampung in academic year 2012/2013 even semester. The writer was grouping the students into two; the fully controlled ones and free men which means one group would be controlled fully than others is freely to interpret the same film. The purpose of making the groups is to analyze their critical thinking through the film itself as well as their vocabularies development in speaking.

The writer noted this development in table comparison which show the differences from both side of groups. Firstly, the writer let the students watch the same film altogether in the class. Secondly, the writer group them into two and give some special orders to be done correctly and accurately by one group that is chosen. Meanwhile, others are having such free activities in interpreting the film based on their own understanding and without any single order and guiding notes given. At last, but not least, both of the groups will present their paper containing all of their deep film interpretation. Here, the writer records their presentation to analyze more the students' vocabularies improvement. Besides, their critical thinking through the interpretation is also scored to compare their capability in delivering the paper presentation through their speaking.

3. Findings

A story of film can be seen as a narrative structure. A story is made from events and existences. An event could be in the form of human action, existence includes characters and setting, The whole story and existence are forms of content, meanwhile substance of content is the people or something formed by author's cultural code. Form of expression or passage is narrative transmission structure, substance of a content is verbal, cinematic manifestation, ballet, pantomime, etc.

"A narrative is a communication; hence, it presupposes two parties, a sender and a receiver. Each party entails three different personages: On the sending end are the real author, the applied author, and the narrator while on the receiving end, the real audience (listener, reader, viewer), the implied audience, and the narratee ... The sense modality in which narrative operates may be either visual or auditory or both. In the visual category are nonverbal narratives (painting, sculpture, ballet, etc.) and written text. In auditory category are musical narratives, radio plays, and the oral performances. But all written texts are realizable orally. (Chatman, 1978:28). Therefore, from the narrative structure, the manifestation of a passage could be in form of picture and music. Obviously, film consists of pictures and music, therefore it could be analyzed as a system of narrative.

Film interpretation is one of the ways to enrich English skills in the EFL classroom. By this method, EFL students are expected to be proficient language users. In the class of film interpretation of Higher School of Foreign Language (STBA) Teknokrat; S 1 6AB, the activity of learning English for EFL classroom is started by watching the same film given by the lecturer. Usually, they need two meetings (including watching it at home) to master the film

contents well and clearly. Then, in the third meeting, students are grouped into two which one group is fully controlled (hereafter group A) in having such a deeper interpretation and analysis toward the film while others (hereafter group B) are freely to do it so.

In doing the film interpretation, group A would have some guidance in starting all the things. The lecturer helps them a lot to make all the interpretation and analysis more systematically and factual even brighter. Normally they would start the film interpretation by comprehend more the genre of the film. Categorizing it into some specific kind of film so they will understand more what film they deal with. Then, students are asked also to determine the style or the current issues pointed out by the film.

Boggs (1991 :269) said before analyzing the separate elements that reveal style in film, it is worthwhile to make some general observations about the film as a whole. In this first general overall analysis, we might consider which of the following terms best describe what is stressed or emphasized by the film:

1. Intellectual and rational or emotional and sensual
2. Calm or quiet or fast-paced and exciting
3. Polished and smooth or rough and crude-cut
4. Cool and objective or warm and subjective
5. Ordinary and trite or fresh, unique, and original
6. Tightly structured, direct, and concise or loosely structured and rambling
7. Truthful and realistic or romantic and idealized
8. Simple and straightforward or complex and indirect
9. Grave, serious tragic, and heavy or light, comical, and humorous
10. Restrained and understated or exaggerated
11. Optimistic and hopeful or bitter and cynical
12. Logical and orderly or irrational and chaotic

After all the things are done; the genre category and the issues stressed inside then students would write down the results in a short narration before they go to the next step. The lecturer will accompany them in accomplishing their writing while noting their improvement in catching some new and important vocabularies inside the film. After that, the lecturer commanded students to do more interpretation by considering some aspects of film cinematography.

4. Discussion

There are only some aspects which are used to engage students understanding toward the film. Firstly, it is about sound and dialogues. The writer sees that sounds and dialogues are most crucial factors that can be a bridge in delivering the contents of film. Boggs (1991 :66)

stated that sound plays an increasingly important role in the modern film because it's here-and-now reality relies heavily on three elements that make up the sound track: sound effects, dialogue, and the musical score. These elements create additional level of meaning and provide sensual and emotional stimuli that increase the range, depth, and intensity of our experience far beyond what can be achieved through visual means alone. Then, a major part of our attention to sound in the modern film is naturally directed toward understanding the dialogue, for dialogue gives us a great deal of important information in most films. Group A will continue to do the interpretation by considering these aspects deeper. Moreover, they would also integrate it with the special uses of sound effects and dialogues (Boggs, 1991 :204-207) explained, Sound effects to tell an inner story, the directors manipulate and distort sound for artistic ends - to put us "inside" a character so that we can understand what he or she is feeling. The example is *On the Waterfront*.

Distortion of sound to suggest subjective states, for instance, the characters remembered the familiar voices even though that voices distorted echoes louder and louder, blending the character's mind into hysterical scream, the viewer would obviously know that he/ she is having a big trouble, with all fears and horror suggested by these actions. When a Strangers calls as the example for this. - Ironic Juxtaposition of sound and image, usually picture and sound work together to carry a single set of impressions. It is occasionally effective, however, to create ironic contrasts between them. For example, *The Grapes of Wrath*. By knowing those things, students (group A) will understand more the function of each sound and effects in maintaining the storyline along the film. Boggs proclaimed that music has such a remarkable affinity to film that the addition of the musical score was almost inevitability. Even in the earliest films, the audience felt a very real vacuum of silence because the pulsing vitality provided by the moving image seemed unnatural, almost ghostly, without some form of corresponding sound. But by the time became possible to use recorded dialogue and sound effects, music had already proven itself as a highly effective accompaniment for the emotions and rhythms built into the images (1991 :218).

Therefore, after engaging all aspects which are mentioned above, group A will get deeper interpretation and more knowledges. Moreover, this group has a chance also to discuss more with the lecturer regarding to all the theories and the orders that must be solved by them so they will get a better alignment toward the discussion that they have. After all, they might arrange a complete narration about their film interpretation through their writings to be presented later one by one. At last, both of groups are going to present the result of whole interpretation in front of class. They will propose it one by one represented each group. The notions that are derived by the writer are mentioned as followed:

Students from group A who are fully controlled show us how significant their improvement toward the vocabularies and their speaking ability as well as their critical thinking in creating a good writing through the paper they produce. Meanwhile, the other groups are having less development toward their bank of vocabularies as well as their speaking ability. Eventually, after analyzing all results, lecturer also makes an evaluation for all groups and giving some suggestions in following up all groups 'interpretation therefore they are all in the same mutual understanding and having better improvements both vocabularies and speaking ability.

5. Conclusion

From the discussion and results, the writer derives that film interpretation can be a good medium in developing EFL students' skills in English. They can engage their basic ability in English by making such a deeper interpretation toward the film given. Since EFL students are expected to have good proficiency in English so they can gain some vocabularies and having a significant improvement in speaking English fluently.

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