

**The Filmic text in the EFL classroom:
Contributing to the students' language and culture**

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Dedicated to the 18 students who made a Form Teacher out of me.

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ABSTRACT

This report analyses how an approach centred on the filmic text in the EFL classroom contributes to the learners' linguistic and cultural knowledge. The action-research project was carried out in a private Catholic school in Sintra, during the 2021/2022 school year. For three months, two classes – one 8th and one 10th grade – were observed and then taught for five months. The unit plans were designed using films which dealt with the topics. Each lesson worked on different skills, with a wide range of activities that aimed at developing students' language and culture. At the end of every single unit plan, focus groups were conducted and written assignments were submitted, allowing, in the first case, the continuous development of the lesson plans, catering to the learners' needs, and in the second, displaying the linguistic learning potential (e.g., increase in the use of varied vocabulary and decrease in error repetition). A comparison between learners' rate of participation at the beginning of the observation stage and at the end of the filmic lesson plans reveal a higher level of engagement in the latter activities. Results show that their participation in class increased both in quantity and in quality, as their discussions became more detail-oriented, including film analysis vocabulary and cultural meaning construction, thus revealing a growing cultural awareness when linking or contrasting the different cultures shown on screen with their own. All in all, the use of film in these EFL classrooms contributed to the learners' linguistic and cultural learning process.

KEYWORDS: Filmic text, EFL classroom, Culture, Language

RESUMO

Este relatório analisa a potencial contribuição de uma abordagem centrada no texto fílmico para o conhecimento linguístico e cultural em sala de aula de inglês. O projeto de investigação-ação foi levado a cabo num Colégio privado Católico em Sintra durante o ano letivo de 2021-2022. Durante três meses, duas turmas – um 8º e um 10º ano – foram alvo de observação, e posteriormente ensinados durante cinco meses. Cada Unidade didática foi desenhada com base num filme que abordasse o tópico da unidade. Cada aula trabalhava diferentes capacidades, com uma variedade de atividades que tinham como objetivo o desenvolvimento linguístico e cultural dos alunos. No final de cada unidade didática, os alunos participaram em *focus groups* e entregaram trabalhos escritos para avaliação, permitindo assim uma adaptação contínua do plano de aulas tendo em conta as necessidades específicas dos alunos, e uma demonstração do potencial para a aprendizagem linguística (por exemplo, o aumento no uso de vocabulário variado e a diminuição da repetição de erros). A taxa de participação dos alunos no fim das aulas fílmicas planeadas é muito superior à observada na primeira fase do estágio. Os resultados mostram que a sua participação aumentou não só em quantidade, mas também em qualidade, com uma tendência para o aumento de detalhe e de pormenor nas discussões entre os alunos. O vocabulário específico de análise fílmica e a construção de um significado cultural passam a fazer parte das mesmas, revelando assim um aumento no reconhecimento e na consciência culturais, particularmente quando ligando ou contrastando as diferentes culturas presentes no ecrã com a sua própria. Em suma, a utilização de filmes nas aulas de inglês contribuiu para o processo de aprendizagem linguística e cultural dos alunos.

PALAVRAS-CHAVE: Texto fílmico, Aula de inglês como língua estrangeira, Cultura, Língua

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LIST OF ABBREVIATIONS

APECEF – Associação para a Educação, Conhecimento e Formação

CAE – Cambridge Advance Exam

CEFR – Common European Framework of Reference

EFL – English as a Foreign Language

FCE – First Certificate in English

ICC – Intercultural Communicative Competence

PET – Preliminary English Test

Introduction

As once put by Martin Scorsese, “Cinema is a matter of what’s in the frame and what is out.” The depths to which film can be analysed in a classroom have yet to be fully explored. It is not my intent to achieve this, but the potential for linguistic and cultural analysis in what a student sees on screen and what is behind what is shown could not be left out during this MA in English Teaching. Having had the opportunity to work with Dr. Jane Bottomley at the University of Manchester in a Module entitled ‘Language and Culture Through Film’, I experienced, as an English as a Foreign Language (EFL) student, the benefits of learning by decoding messages and interpreting meaning on screen. During this MA, started at the beginning of 2021, there were several modules where film analysis was presented as a didactic approach in the classroom, and it was clear that this was an issue I was interested in exploring as a teacher-trainee. If it had worked for me as a student, and looking at films in depth had brought my attention to linguistic and cultural features I had not considered before, how could this be transposed to a current classroom context? What may the benefits be for students?

After one school year at Universidade Nova de Lisboa and following what is required from the Ministry of Education for a teacher trainee to complete their Master’s in Teaching, Ramalhão was the stage for the final portion of my training. Seven different unit plans were designed in the space of five months to evaluate whether analysing films in the EFL classroom contributed to the learners’ linguistic and cultural learning process. The targets were an 8th grade (3rd cycle) and a 10th grade (Secondary) class, with different levels of proficiency, and in line with what they were expected to learn, based on the National Curriculum. Whilst observing the students for a term, there were three main issues that arose: 1) the participation rates were very low (both in spoken and in written activities); 2) they would become excited when shown scenes from films, but there were not activities developed afterwards to analyse or discuss what they had just watched (the clips were more time fillers than material to be explored); 3) it was unclear to them what they could gain from interpreting the meaning in a film. Bringing these three issues centre stage and considering what I had previously experienced with film in class, the question then seemed to be, ‘How may filmic text contribute to learners’ language and

culture acquisition?’ It may be pointed that two of the three issues mentioned seem to be more linked to motivation than the learning process that is referred to in the research question, but my point was to analyse how, after surpassing the issue of getting their attention (as it seemed that film managed to do that, it was just being underappreciated as a learning material), film as a multimodal text and its analysis could benefit the way students perceived language learning and how it was a source of cultural discussion.

All lessons entailed the analysis of an excerpt from a film, which was specifically chosen to fit the topic of the unit. The analysis focused on different skills, with an attempt to showcase how one material (the film) can be the foundation for all skills to be developed. There was a particular emphasis on speaking, considering that the progression of the tasks relied heavily on students’ input and opinions. Specific writing structures were also revised and then used as the form of a response to the events of the film, and grammar rules alike. As for the analysis of the film, that is, camera motion, choices of camera angles, as well as sound and colour effects, these were the main points of discussion in pre-reading and pre-watching activities. To evaluate their progress during the year, focus groups were conducted at the end of each unit, and the increase in their participation rate, their willingness to join the focus groups, and the fast pace of the conversations – mostly guided by the students, as they started having their own questions to ask and their ideas to put forward – seems to reveal the high level of learning potential in this approach, with increased motivation from students.

Bearing this in mind, and considering the report as a whole, chapter one presents the literature review of the main concepts, such as film and its place in the EFL classroom, as well as its linguistic and intercultural learning potentials. Chapter two presents the methodology according to which the action research approach dealt with the research question. Moreover, it explains the choice of data collection tools and how these addressed the question at hand. The following chapter focuses on the practicum, thus enlisting details about the context (i.e., the school and the students) and how the activities carried out considered film and its benefits for the learners’ language and culture. Finally, chapter four discusses the results of the selected methods, suggests further adaptations so that film can take a more central role in the EFL classroom, and indicates possible future research.

Chapter 1 – Literature review

To outline the theoretical background, it is crucial to define the underlying notions at the centre of the report, such as filmic text and the EFL classroom. This chapter presents these topics and how they are brought into an action research stance to analyse whether linguistic and cultural knowledge can be developed through film in an EFL context.

This chapter, therefore, presents the different concepts, starting with film and filmic text (1.1) and its role in the EFL classroom (1.2). It then addresses how language and culture may be developed by using film (1.3), particularly how these two are intertwined and provide simultaneous input to one another (1.3.1). Lastly, it is highlighted how this juxtaposition is particularly poignant to discuss the intercultural dimension of EFL learning (1.3.2).

1.1 – Film and filmic text

Film and filmic text are understood within the context of this report as the combination of an analytical approach to details and a holistic perspective of the meaning of films in an educational setting (Viebrock, 2016). This entails learners' ability 'to decode and produce all kinds of visual images and all kinds of combinations of different semiotic systems' (Viebrock, 2016, p.13) as films are multimodal texts, an issue to be further explored in section 1.1.1. Referring to the 'filmic text', it entails the comprehension of film in its narrative form, that is, depicting a story told by the characters, where the film-maker is in control of the action (Manchel, 1990), and not videos developed with language and teaching as a *leitmotif*. According to Edgar et al. (2015), film is analysable as text because it integrates written, audio and visual texts, with the further advantage of being an authentic material (see section 1.2 for the learning potential in its authenticity).

As Jewitt (2008) suggests, the construction of knowledge can be co-related to the mode and the media chosen to represent each piece of information, as it may shape

the 'what' and the 'how' in the process. In view of this, the curriculum should focus on more than one mode because, when doing so, the teacher is building a multimodal environment in the classroom which may increase students' learning potential and the variety of teaching materials used (e.g., graphic novels, videogames, Instagram posts). In the case of films there is great potential, as put forward by Hale et al. (1968), since incidental learning takes place when watching a film, that is, without planning, students learn from an activity not led by the teacher. According to the authors, learners were able to answer questions concerning details in the short film, even though they had not been explicitly told to pay attention to them. The point is that people tend to retain information from the films they watch. The issue of whether they can then actively engage with the language and culture from the film is further discussed in the following sections, with studies showing that film may have a place in the classroom as a means to develop knowledge, particularly when considering it as a multimodal text, where more than one mean is needed to fully understand and engage with it.

Wildfeuer (2017) further suggests that the construct 'film as text today' is bridging 'the gap between general approaches to film interpretation (...) and modern linguistic analysis of how meaning in multimodal texts is created' (p.1). The concept of multimodality refers to texts which combine more than one mode, such as written, spoken and paralinguistic, still and moving image, audio and spatial meaning (Steckmest, 2021). Films use more than one mode at a time, thus making them multimodal texts, however, there is the potential of leaving one of them out to work on a specific skill. For example, a teacher may choose to mute the film and encourage students to understand the meaning of a scene solely based on the image, camerawork and facial expressions.

As put forward by Wildfeuer (2017), for the meaning-making process to take place, coherence and structure as textual qualities guide the learner, who is able to discern the messages through interpretive inferences. Moreover, meaning in film derives from the interaction of 'images, sounds, music, [and] gestures' (Wildfeuer, 2017, p.1). This interplay results 'in a narrative text whose comprehension and interpretation requires the spectator's active participation' (ibid., p.1). This construction happens dynamically, as it unfolds with changes in time and space, and it may be re-interpreted

as both evolve. It is also a progressive construction, as it entails the learner to connect what is happening with their social constructs and prior knowledge they have of what they are watching.

This concept of active viewing, that is, of understanding visual media as an active process involves ‘scaffolding, focal attention, critical thinking, and participation’ (Steckmest, 2021, p.12), with an emphasis on the different modalities of the film. The focus on working with a variety of skills and abilities when analysing a text is centred on the concept of multiliteracies, a growing agent in the EFL classroom. If literacy is based on the learner’s ability to effectively communicate because they can speak, read and write (cf. Gogolin et. al., 2021), then multiliteracies refers to the ability to communicate effectively in more than one language, and in more than one mode. Students are to develop their linguistic and cultural skills so their meaning-making abilities further evolve. As argued by Steckmest (2021), if this set of skills is encouraged when working with film as a multimodal text, it creates opportunities where students may engage with their full communicative knowledge.

1.2 – Film in the EFL classroom

The permeation of screens in learners’ lives has proven fruitful in research as to how teachers can bring this reality into their classrooms and use it to their own advantage (cf. Donaghy, 2019). As a way of tackling this issue, the EFL classroom has moved away from a setting where the teacher dictates what is to be learnt about structure and content of language to a context where students engage with each other and significant issues, where English is used to understand and build meaning (Porto, 2018), consequently acquiring greater linguistic proficiency whilst developing Byram’s concept of Critical cultural awareness (*savoir s’engager*) (Byram, 1997), which incites learners’ ability to critically evaluate different cultures, including their own. To do so, they also need to actively engage with the other four skills presented in Byram’s (1997) Intercultural Communicative Competence (ICC) scheme (*savoir comprendre, savoir être, savoir apprendre and savoirs*).

Besides the need to include cultural diversity in the classroom, Hofmann (2018) argues that choosing to focus on unidimensional teaching materials may jeopardise students' motivation and subsequent focus and learning opportunities. With a particular emphasis on secondary schools, the author points out that at this level, learners are at a crucial point in the development of their identity and their creativity, which may biologically condition them not to be as predisposed and motivated (cf. Richards, 2012). Bearing this in mind, if the audience is potentially less interested, it is necessary to adapt to the context and be willing to help learners make sense of the world around them. This can be done by including cultural references that are familiar and comfortable to them, even if as a starting point, so to then explore other perspectives and deepen their reflection on issues they may be unacquainted with (Hofmann, 2018). Teachers would be using what students already recognise, such as films and TV shows, thus contributing to a higher level of engagement and motivation, as aforementioned. This strategy in classroom management and lesson planning is at the core of a language teaching approach where the learner is at the centre.

In doing so, there is room for external input (e.g., a news report that may be interesting to discuss in class) to become part of the lesson, hence allowing for a deeper interconnection between the real world and the classroom. Different types of media, such as the use of ICT and television, have played a crucial role (cf. Grimm, 2015) in contributing to language classrooms becoming very much representative of 'the permanent communion of different languages and cultures' (Kramsch, 2014, p.249). It is necessary then to prepare students to communicate in the real world, and as English is 'seen as a means of communication which should not be bound to culturally-specific conditions of use, but should be easily transferable to any cultural setting' (Corbett, 2003, p.2), its role in intercultural communication is prevalent.

Moreover, the use of film in the EFL classroom is likewise supported by the *Common European Framework of Reference for Language – Companion Volume (CEFR-CV)* (Council of Europe, 2020) in the category of audio-visual perception. For instance, at a B1 level, learners are expected to follow films in which visuals and action carry much of the storyline (Council of Europe, 2020), hence the importance of choosing an adequately paced film. For students to create meaning and further develop their

linguistic intricacy, they must be able to follow films to an extent that does not compromise their understanding. There is also evidence in the updated CEFR-CV of an increasing awareness of the close link between language and culture where useful intercultural descriptors are provided for EFL teachers when exploring film and developing activities that explore linguistic and cultural issues.

Bearing this in mind, films may take a pivotal stance in the EFL classroom, since students already spend part of their free time watching films and series in English, making them a part of their daily life. Moreover, films have the potential of allowing for a representation of the real world, hence the need for a careful selection of the film (Corbett, 2003). This authenticity not only in the films but also in the dialogues is presented by Legutke (2012), who identifies three features that make films authentic texts to use in a classroom: firstly, films enable learners to explore their own life musings and perspectives in a 'nonthreatening way' (ibid., p.115), as it is not their own personal story they are reflecting directly upon. Secondly, this distance between the learners and the characters may help them develop a deeper understanding and a higher threshold towards others. Thirdly, both of the aforementioned points require learners to reflect upon and express their perspectives in spoken and written texts, thus articulating their linguistic knowledge to participate in classroom activities.

Kaiser (2011) adds that this knowledge can be developed at three different levels: 'films can serve as a model of language use' (p.241), as vehicles of cultural information and as an 'exploration of how multiple semiotic systems work together to create an artistic, meaning-full text' (p.241), that is, how spoken, written and paralanguage show meaning, and how learners use, in turn, language to create and discuss it. As Borghetti (2011) stresses, analysing films in the EFL classroom involves developing decoding skills that foster an emphasis on both language and culture interpreting skills, as learners must examine the filmic text and culture it represents, firstly to decode it and secondly to encode it into their own knowledge. These ideas seem to address the descriptors in the CEFR-CV for intermediate and proficient foreign language learners, such as the ability to 'follow films employing a considerable degree of slang and idiomatic usage' (Council of Europe, 2020, p.53), as this requires learners to engage with the cultural cues and to infer non-explicit meaning.

For learners to engage with the films in terms of the characters as well as the linguistic and cultural features, the learning objectives need to be the foundational concern when selecting the films to use in class. The language level and the topic of the film play an important role in learners' participation, as their level of engagement may vary depending on the issues touched upon, how well they can understand and discuss them and whether they bear any resemblance to their personal reality. Viebrock (2016) argues that a balance between distinctiveness and provocation is beneficial in a classroom context where learners are to be challenged to discuss different matters.

Besides content-related criteria, the structure of film narratives may be of interest as well, taking into consideration, for instance, the complexity of the storylines, film aesthetics and intertextuality. These different areas of film analysis leave room for learners to interpret meaning from cues other than verbal ones, which is why it is important for them to be made aware of different camerawork, techniques and post-production details, such as camera angles, or specific juxtaposition of light and sound, as they will be able to explore and infer meaning from specific choices that were made in films. The way music and costumes may help tell the story, and how students can be made aware of it and actively engage with meaning construction are the basis for the inclusion of active viewing as a fifth skill (besides reading, writing, listening and speaking) (Steckmest, 2021). This skill is developed when students call upon different components of their learning process to understand and discuss meaning.

When working with films in the EFL classroom, there are likewise different approaches that may be selected, depending on the established learning objectives. Viebrock (2016) presents some options along with their associated advantages and disadvantages. For instance, a straight-through approach, in which the film is shown in its entirety in class, with possible pauses along the way, can be said to mimic the cinema environment, but it may overwhelm learners with linguistic information and they may lose a lot of it, thus taking a passive stance on the viewing and analysis. A segment approach entails splitting the film into several short intervals and using it in different lessons. This approach focuses on particular moments or items of the film, thus facilitating and promoting interpretation activities at a deeper level of understanding. As for the clip approach, it involves isolating individual scenes to be analysed and it may

only include one scene of an entire film, which may affect the general understanding of the storyline; however, this is not a major issue, since it is mostly used when examining specific cinematographic techniques, for instance. Lastly, the sandwich approach consists in selecting some pivotal moments for the set learning objectives and providing any necessary information about the scenes not presented.

In addition to the different types of approaches which may be implemented to analyse films, preparation and guidance are also necessary. As Viebrock (2016) argues, films should not be brought into class without previous preparation, hence the need to develop *pre-viewing*, *while-viewing* and *post-viewing* activities with learners, as explained in section 2.3. By scaffolding the use of film in the classroom, its learning potentials are fulfilled with an active participation from students at all stages. Where *pre-viewing* activities prepare students for the following tasks, *while-viewing* ones draw their attention to particular details. *Post-viewing* activities should bring together different skills and the knowledge that has been developed during the analysis of each film. For example, as presented in section 3.4.3, when students attempt to translate into their own language a colloquial expression (as a post-viewing activity), they need to consider the language they have been dealing with (*while-viewing*) and how a direct translation may not work, thus requiring them to discuss different possible meanings so they can choose the equivalent colloquial expression in their own language.

1.3 – Language acquisition and culture through film

Taking centre stage in this report are notions linked to language acquisition and culture through film. The former is considered the individual lifelong process of experiencing and acquiring new language, thus including linguistic forms and practices, connotations and discourse practices deemed as inseparable (Risager, 2006). The intertwining of semiotic and pragmatic components of language creates a need for an approach that allows learners to work on and develop their own ‘symbolic mentality’, as put forth by Kramsch (2014), that is, their notion that an image, sound and/or? choice may be interpreted in a non-literal way. Focusing on one single skill does not encompass

the full necessity and aim of language teaching and learning. Thus, the use of film in the EFL classroom allows for a dynamic analysis of language in use, as it requires different layers of understanding and interpreting. The following sections discuss how language and culture can be analysed as merged into one (section 1.3.1) and how this fosters students' ICC development (section 1.3.2).

1.3.1 – Linguaculture

A term coined by Michael Agar in 1994, 'linguaculture' refers to the fact that 'using a language involves all manner of background knowledge and local information in addition to grammar and vocabulary' (Agar, 2006, p.1). This means that when speaking a language, users embody more than grammar and vocabulary, they are encompassing a culture in words and gestures. For this reason, fostering learners' linguistic knowledge entails exposing them to language in use, so as to experience a range of paralinguistic behaviour (Harmer, 2001), which, as presented in section 1.2, working with film in the EFL classroom may foster.

An example of how this scaffolding can be done with film in the classroom is Sert's research (2017), which sustains that when presenting a segment of a film, teachers who create tasks involving a discussion of what students have watched are intrinsically creating an opportunity for language learning. Stemming from a Conversation Analysis (CA) approach, this study gathered data from EFL classes in a Turkish secondary school. Even though the main focus was on emergent interactional patterns between students, the selection of pre-watching activities allows for a discussion of the link between the level of students' active participation in the speaking task and the potential for linguistic knowledge to be fostered. Students were asked, for instance, to predict the following events in a paused scene from an animated short film, which allowed for language learning 'through the use of embedded correction, embodied correction, and embodied explanation' (Sert, 2017, p.17). The results indicated not only a concern with accuracy, but also with fluency and intonation.

Although this was a teacher-oriented activity, more recently, Sert and Amri (2021) examined the benefits of student interactions in a discussion task based on a film

watched in class. Students were asked to narrate the scenes in group and, through peer correction and help in finding the adequate vocabulary for specific moments, the authors were able to analyse the learning potential in the co-development of the narrative. As they point out, co-narration entails not only linguistic skills and previously acquired knowledge, but also their reorganisation into new meanings and understandings. This collaborative meaning-making process is described as one of the goals of learning, alongside 'unknown vocabulary or grammar items' (ibid., p.127). When focusing on grammar, the fact that students noticed an incorrect or missing word or concept within co-narrations, is linked to their resolution of 'knowledge gaps, which may eventually lead to learning potentials and learning-in-interaction' (ibid. p.127). This study used video records of four EFL lessons in year 7 in Sweden (the highest level of EFL in the Swedish school curriculum), where the emphasis was on both the communicative component as well as the cultural and ethical matters. As an introductory activity, students watched a film and then discussed four questions considering the topic of their group work. When examining the transcriptions of the discussions, Sert and Amri (2021) concluded that students corrected each other and suggested better wording, revealing not only a linguistic concern, but also a focus on culturally adequate vocabulary. They also found that participants accepted each other's feedback, thus actively learning from each other. What was first a linguistically focused approach became a cultural one, as students discussed both content and language issues.

Thus, films can be culturally stimulating and, as noted by Chao (2013), the benefits also include gaining learners' interest and stimulating their curiosity, as they perceive films as a more engaging and interactive way of seeing what they have been reading about or listening to in less 'natural or realistic' (ibid., p.250) contexts, such as audio files in coursebooks. More than the awareness of how language may work, learners can obtain cultural information from different sources of stimuli, either because they are watching encounters as they happen, or due to their discussions about the differences and liaisons between what they see and what they act upon. By watching culture in action, they confront their own perceptions with those of the cultures being represented, thus allowing them to engage with their own sense of criticality, crucial in

an ICC approach. For this reason, the use of films in ELT classes may develop students' critical cultural awareness.

In this sense, Kramersch's (2014) definition of culture fits the reasoning for using film in the EFL classroom, because it is a third place where learners not only make use of the foreign language, but also understand the non-linguistic features that permeate it, such as historical and social factors in its development. Film can provide the landscape for this process to happen by creating opportunities for students to watch, analyse, question and discuss paralinguistic elements (e.g., gestures and facial expressions and historical backgrounds). This definition encompasses a notion of a sense of belonging which surpasses borders on a map. This idea would be limiting because, for example, a second-generation immigrant may identify as Portuguese and yet they may not have been born in Portugal. Therefore, Kramersch (2014) extends the definition to include a level of symbolism, attitudes and beliefs that stem from a common past and a constructed sense of belonging, thus characterising it as:

a co-constructed membership in a discourse community that shares a common social space and history, and common imaginings' that is not tied to physically belonging and being in a given space, but rather to 'a common system of standards for perceiving, believing, evaluating, and acting. (Kramersch, 2014, p.31)

Taking the link between language and culture a step further, Risager (2007) proposes the use of the concept of languaculture in a pedagogical approach which aims at overcoming the strict dichotomy of language and culture as being an 'essentialist duality' or radically distinct. Stemming from a notion of language as social practice, Risager envisions culture as meaning, as a carrier of such a multitude of perspectives that language may never be 'languaculturally neutral' (p.171). By using a foreign language, learners begin to understand that it carries meaning and that by using it, they create meaning in it as well, regardless of where it is used. Risager (2007) presents a further development to the concept to address and attempt to categorise the cultural dimensions of language. Notwithstanding, it is clear there are points which are not bound to a specific language and that 'language users spread in social networks across cultural contexts and discourse communities, but they carry languaculture with them'

(p.171). So, language users bring their cultural identity to whichever language they use. When they analyse cultural elements which are not their own in the foreign language they may be learning, doing it through language in action, using film as one of their sources may enable them to see and listen to a palpable dimension of the foundation of their linguistic and cultural knowledge.

1.3.2 – Intercultural dimension

As defined in section 1.2, ICC refers to students' ability to communicate effectively with other cultures and establish comparisons and contrasts with their own so to critically analyse and understand them. Therefore, interaction inside and beyond borders – that is, understanding that it is inside the classroom that students get to experience, question and operationalise the awareness they will develop to thrive in an intercultural working and living environment – must include ICC (Byram et. al, 2018). The combination of language skills with knowledge and attitudes helps learners to become 'intercultural citizens' and speakers, and that is the aim of Foreign Language (FL) education. ICC integrates all four skills (reading, listening, speaking and writing), considering that language learning and teaching have become an 'interpersonal process whereby learners come into contact' (Kramersch, 2014, p.75), as speakers have a multitude of social and personal backgrounds.

Considering culture, in recent years FL teachers have gone from a 'culture-as-nation' approach (that is, understanding culture as limited by national borders) to adopting an 'intercultural' (Kramersch, 2014) perspective, where the focus is on students becoming intercultural speakers by fostering social justice and awareness, as well as reflecting critically on language, discourse and culture (Byram et. al, 2018).

However, according to Byram (1997), for learners to develop their ICC, they have to first look at their own perspectives, analyse their beliefs and how these may go against or become compatible with others' beliefs and attitudes. Thus, cultural self-awareness is the first step to exploring personal qualities, such as 'empathy, open-mindedness and respect for others' (Corbett, 2010, p.2). This process entails evaluating and valuing 'otherness' in view of cultural exploitation and mediation (Finch et. al, 2011).

Therefore, taking film into consideration, the gradual exposure of learners to other cultures on film contributes to leading to a resistance of the stereotypical conception of the other (Corbett, 2010).

The issue of easily stereotyping the other can be tackled through a variety of different activities regarding the use of film in the EFL classroom. One example is through subtitling, as suggested by Borghetti (2011), since it requires learners not only to understand the verbal message, but also to comprehend and interpret nonverbal and cultural cues. This allows learners to engage with the language and intercultural acquisition process as well as to foster responsibility, as they must make lexical and structural choices that denote a higher or lower level of understanding and tolerance towards 'the other' (Borghetti, 2011). Moreover, while subtitling, learners have to 'exploit and develop their communicative-linguistic competencies in the foreign language, at times without even being aware of this' (ibid., p.10). According to the Council of Europe (2020), in tasks such as subtitling, learners will develop their competencies for 'using contextual, grammatical and lexical cues to infer attitude, mood and intentions and anticipate what will come next' (ibid., p.60).

Kanellopoulou et. al (2019) further argue that in providing students with the means to create subtitles, they combine the verbal and non-verbal system of a language. Stemming from the dual-coding theory (DCT), according to which 'a person can learn new materials using verbal associations [and] visual imagery' (Kanellopoulou et al., 2019, p.3), this type of task may optimise the learning process, because when learners establish new links between words, sounds or images, 'they are likely to learn the words better and retain them more easily than when they use only one mode' (ibid., p.3).

Furthermore, there may be some extrinsic difficulties to subtitling tasks that are evidence of cultural differences, and that by being addressed, allow for students' ICC to be further developed. Borghetti and Lertola (2014) found that the difficulty of translating a text into their native language 'played a major role in creating opportunities for [cultural] awareness development' (p.431). In this study, students of Italian as a FL watched a short clip from a film filled with cultural elements from the Italian university system that they could relate to. In the discussions, students displayed a level of cultural reflection and intercultural concern by not focusing on the translation of the terms

themselves, but on how the English audience would understand them when referring to foreign University systems and which terms would be more adequate. The authors also note that the students' level of autonomy comes into play with their awareness of the responsibilities of a translator towards the text, culture and audience, which affects the development of their own intercultural awareness. Even though students appeared to be more concerned with how the text may be received, it seems evident that providing students with tasks to work with subtitles gives them the opportunity to become more autonomous in their ICC development (Borghetti et al., 2014).

In sum, this chapter presented the current literature on what a film is and its potential in the EFL classroom, its relevance at present and how students' linguistic and cultural knowledge may be developed when viewing a film. The research on the different approaches to viewing a film in class and the benefits that multimodality and active viewing may have led to the formulation of the research question, which focuses on looking at how this can be put into practice with two different groups. The following chapter focuses on the methodological approach for the action research implemented during the practicum, thus actively reflecting the decisions made and the approach that was developed based on the literature review presented.

Chapter 2 – Methodology

This chapter presents the methodology applied for the research question to be answered. Firstly, it addresses how the action research approach is fundamentally linked to the training of a teacher, and how it influenced the report at hand (section 2.1). Secondly, it covers the national guidelines and how this project fits within them (section 2.2). Thirdly, it briefly presents the films selected and the reason for their choice (section 2.3). Finally, it refers to the data collection tools and it argues for the use of focus groups and of students' written assignments as means of understanding whether the filmic text is benefitting EFL learners and, if so, how (section 2.4), thus providing a brief insight into the following chapter, where the results and the practicum itself are discussed.

2.1 – Action research

According to Burns (2019), this approach to teaching has become prevalent in the EFL classroom, as it brings together the action, which involves a planned intervention, and the research, which entails observing students and identifying issues that need to be addressed. The hypothesis of solutions for these issues feed back into the action component of the approach, thus forming a cycle. Nunan (2006) suggests that regardless of the definition of an action research approach, it is 'thinking about teaching' and it must address how to put into practice ideas to further develop teachers' techniques and learners' knowledge in the classroom. Any change brought about in future lessons should benefit both parties in the equation. This is the main reason for the inclusion of the verb 'contribute' in the research question, as there are studies where the use of film in the classroom has been the main focus, however, most of them focus on the teacher's standpoint (cf. Bonsignori, 2018; Basol, 2019). There is a growing demand for the involvement of the learners and their concerns both in the design of lesson plans and in the building of their own linguistic and cultural repertoire (Council of Europe, 2020). For these reasons, it seems pivotal to engage learners in the process.

The research question ‘How may the use of the filmic text in the EFL classroom and students’ participation in tasks centred around it contribute to their language and culture?’ was built on the notion of a classroom context where, after a period of observation, students would be presented with a different teaching approach that would tackle some of the issues noticed, as explained in section 3.2.

According to Burns (2010), a plan of action may be drawn so to identify an issue that needs to be addressed and suggest how to do it. The author further suggests that this needs to take into consideration the constraints of each specific teaching context and what changes can realistically be implemented. After observing an 8th and 10th grade class (which are described in detail in Chapter 3) for one full term (from September to December 2021), some of the issues noted were the different levels of students’ engagement, very much dependent on the type of activity developed. On many occasions, students’ immediate question after each activity was: ‘Why are we doing this? What part of this is on the test?’ More often than not, the teacher pointed out the validity of learning English for more than just providing the correct answers when being assessed.

During the observation stage, the choice was to observe which activities students engaged with the most and, simultaneously, which ones they could not see a point in doing. In one instance, one student from the 10th grade said he particularly enjoyed it when the teacher began the lesson with a video to introduce a topic, but he could not see how that could be more than merely an introduction. He also added that his favourite lessons were the ones in which they watched films and did nothing. Based on this student’s feedback and on the instances I observed in both groups, where their level of engagement seemed to be higher when the teacher would begin or end a lesson with an excerpt from a film, a hypothesis was created: If the filmic text is the centre of the lesson, what linguistic and cultural competencies can students develop?

The intervention plan was then to develop throughout the practicum didactic units in which films were used as the starting point for an activity (step 5). Considering the students’ lack of engagement in the classroom, it was important to reflect on how this issue may be overcome, thus catering to their own specificities. According to Nunan (2016), one of the main benefits of action research is the possibility for future teachers

to learn from what was done in the classroom and then use it, thus perpetuating the cycle. This sense of ongoing and live research in the classroom validated the action research approach within a teaching-training context. As Burns (2010) presents, this comes from the need to reflect on, evaluate and describe the effects of the action to make sense of what has happened and to understand the issue that has been explored more clearly. Burns (2019) also adds that the research portion of this approach ‘involves systematically collecting data about the progress or applicability of the actions, analysing what they reveal, reflecting on the implications of the data, and, as relevant, developing alternative plans or actions based on reflection and analysis’ (p.993), and the selected data collection tools and strategies are presented in section 2.4.

2.2 – National guidelines

Considering the lesson plans’ adaptability and feasibility within the national curriculum, it is important to justify the choice of film in this context. When leaving Secondary education in Portugal, learners are expected to be able to recognise symbolic languages and different representations of the real and the imaginary, which are essential to the communicative processes in personal, social, learning and pre-professional situations (Martins et. al, 2016), in which the use of linguistic products, such as artistic representations of language and culture, are encompassed.

When considering the 3rd cycle level, learners are expected to take part in a larger community, a process in which both interpreting skills and intercultural competencies not only play a key role but are also further developed (Ministério da Educação, 1997). When analysing films, both their interpretation skills as well their intercultural awareness were necessary to fully engage with the tasks that aimed at developing their linguistic and cultural competencies. When specifically focusing on the 10th grade, there was a special emphasis on developing students’ listening skills in a natural and fluent speech environment (Moreira et. al, 2003), and as argued by Surkamp (2018), films may ‘provide extensive and authentic language input from the target culture’ (p.180).

2.3 – Films and activities

Throughout the practicum, the films chosen took into consideration the linguistic learning potential (as discussed in section 1.3) and the topics of the school curriculum. For instance, when choosing *The Breakfast Club* (Hughes, 1985) to present school cliques or *Dead Poet's Society* (Weir, 1989) to discuss issues such as choosing a future career whilst in school and the pressures of having to do well in one's studies, learners were faced with characters' reactions and choices with which they may or may not agree, and they now had the setting to argue for and against while using English (Hofmman, 2018).

When it came to how to present the films, the sandwich approach was chosen because it allowed me to select pivotal moments for the set learning objectives, while I provided information about the scenes which were not shown in class (Viebrock, 2016, p.25).

Regarding the analysis of films in a classroom setting, there are three steps that have been argued for, as no film should 'be presented without preparation' (ibid, p.26). The *pre-viewing* activities provided the context of the film and presented the potential linguistic issues learners might have to deal with, thus focusing on their expectations and associations. For instance, in one activity, I opted to introduce specific vocabulary through the elicitation of idioms related to technology. This activity was developed with the film *Click* (Coraci, 2006), which tackles issues such as the dependence on gadgets. Several possible idioms were displayed and students had to consider which ones would fit the sentences presented. The point would be for them to be able to use them in context, during the *while-viewing* activities. These focused on a myriad of aspects, but ensured the understanding of the motion and communication in the film, thus accompanying and evaluating its reception by learners. These were the moments where the aesthetics of the film were often the target of the lesson. As further explained in Chapter 3, the film *The Hundred Foot Journey* (Hallström, 2014), for instance, allowed for the analysis of camera work and how it depicted stereotypical attitudes towards two seemingly opposite cultures. *Post-viewing* activities allowed for more in-depth interpretation, evaluation and discussion. These ranged from re-writing a moment based on expected reactions, the change of media in which the story is retold or a

change of perspective when describing events. A specific example of a post-viewing activity that entailed not only learners' linguistic knowledge, but also their intercultural competence was the writing of subtitles, which will be addressed in chapter 3 of this project.

2.4 – Data collection tools

Throughout the action research, a number of data collection tools were implemented in order to assess language and cultural acquisition on behalf of the students after viewing and analysing different scenes from films.

Considering the learners' level of engagement, it was necessary to evaluate whether the use of film and associated tasks served the purpose of being motivational vehicles of linguistic items and cultural nuances that the students noticed and discussed. In the classroom, as the lesson plans were taught, I was able to observe the different reactions from students to the activities and their level of engagement, as well as the progress in their participation levels. These observations were noted down in my STP notebook and were then analysed, alongside the logs created for the students' participation. When a student participated in a group task in English they would get a square (representing a closed space) with an 'E' next to their name; if it happened in Portuguese, they would get a square with a 'P'; if it happened during activities that I was leading, such as class discussions or asking/answering direct questions, they would get a circle (representing that we were all part of it) with a letter corresponding to the spoken language. This system allowed for a visual depiction of students' participation rate and for a feasible and quick analysis.

Additionally, after implementing lesson plans where all activities had at least one excerpt from a film as its starting point, at the end of each unit, focus group discussions were held. As an example of qualitative research, focus groups involve a 'focus on specific issues with a predetermined group of people, participating in an interactive discussion' (Hennik, 2013, p.1). The interaction between the participants, a group of 10 students (5 male and 5 female) per class, each lasting between 20 to 45 minutes, allowed

them to feel comfortable sharing their views and opinions and, logistically, it was feasible to get them together. Conducting focus groups, as the lessons I taught progressed, aimed not only at identifying the level of understanding of what the benefits of these lesson plans might be for the participants, but also at analysing their insights and awareness of their progress in terms of language and culture. The longest one occurred at the end of the last unit taught to the 10th grade, but the general tendency for both grades was for them to take longer as they grew more comfortable with each other and with the dynamic of the group. As Hennik (2013) points out, during the discussions, participants share and hear different views, which allows them to reconsider their perspectives, clarify issues with others and make suggestions for later steps in the project, which may be taken into consideration (cf. Appendix 1). This freedom given to participants lies at the core of the emergence of focus group discussions, whereby the artificial nature of one-on-one interviews could restrain participants and influence their answers, thus cancelling the potential of getting them to be active members of an afterwards discussion. As for the presence of the moderator in the room, s/he keeps the focus of the discussion, without limiting the level of comfort of the participants (Cohen et al., 2011). The potential that focus groups have for generating hypotheses and of enabling the collection of data on attitudes, values and perceptions was not overlooked and allowed for the following cycle of intervention to accommodate learners' suggestions (Nunan, 2016).

In addition to the focus groups, some lesson plans included written assignments and/or homework tasks that were then collected. These were mostly *post-viewing* activities, where students had more time to reflect and were expected to take into consideration revised structures for writing tasks. For instance, after revising the structure of a review, students were asked to write a review of the rival restaurant of their choice, referring to a discussion that was sparked in class during the analysis of a scene from *The Hundred Foot Journey* (Hallström, 2014). Students could choose whether to stand for the Indian or French restaurant, and they were given the freedom to write derogatory critiques, considering that there is one point in the film where they are set on attacking each other's business, or eloquent critiques of the service. Students had to abide by the rules of the structure (using between 220 and 260 words) and they also had

to use at least 10 items from the vocabulary list compiled during the Unit, which encompassed both isolated words and idioms. This example is but one instance of written assignments that were then taken into consideration for their final grade. Moreover, they provided me with data to analyse the progress in their writing because at the end of the school year each student's tasks were comparatively examined, thus providing data later discussed in Chapter 4.

Thus, chapter 2 presented the chosen approaches to address the research question. Following the requirements for the practicum, it discussed how the different steps in action-research contributed to development of the each task, after the observation stage of the classes that I would be teaching. It linked the issues found to the national curriculum, as it explained how both could be brought into discussion when using a filmic text in the classroom. It then examined how focus groups, the collection of written assignments and further observations done throughout the lessons allowed for an evaluation of the activities' contribution to the learners' language and culture. The methodology was put into practice with the two different levelled classes and in the form of the activities presented in the following chapter.

Chapter 3 – Practicum

Considering the nature of this report, after presenting a literature review of the main topics (Chapter 1) and the methodology implemented throughout the action research (Chapter 2), this chapter presents the context where the practicum took place (section 3.1), the groups I worked with during my practicum (section 3.1.1), the main findings during the observation stage (section 3.2), and a brief description of the planning stage of the practicum and how it aimed to answer not only the learners' needs but also the research question (section 3.3). It then focuses on the specific tasks that substantiate what was addressed in the previous section (section 3.4), as well as examples of activities that took place outside the classroom (section 3.5).

3.1 – School context

The practicum was conducted with two different student groups, an 8th and a 10th grade, at Colégio S. José do Ramalhão, in Sintra, Portugal. Founded in 1942 by The Dominican Sisters of Saint Catherine of Siena, the school is set on the grounds of the Ramalhão Palace, which dates back to the 17th century. Chosen as the refuge to Queen Carlota Joaquina, its location sets the limit between the busy road of IC19, where traffic jams are abundant, and Sintra, a World Heritage Site. Due to financial issues, the Sisters entrusted the running of the school to *Associação para a Educação, Cultura e Formação* (APECEF) in 2013, thus making it part of the S. Tomás family of schools. As one of the private schools in Sintra's school cluster, Ramalhão is a private Catholic school with about 700 students. Even though it began as an all-girls boarding school, it is now mixed, with students ranging from the ages of 3 to 18. Ramalhão's educational project is set on four main ideals: reason, experience, relationship and freedom. It is through the development of students' reasoning and through the experience of knowledge in applied realities that a close-knit relationship is established with the teachers. The school board shows students the real world, providing a guided perspective of what it means to teach and work at Ramalhão. Each year the school has a different guiding

motto, but the underlying notion that permeates everyday life is that there is a great risk in Education (Giussani, 2001), as teachers give themselves into an almost consuming Mission.

During my practicum, I was under the supervision of Professor Raquel Travassos Cortez, who had high expectations in regards to the creation of original material that met the requirements of the curriculum, so that students would not be penalised when in comparison to the other classes in the same grades, where there was no teacher trainee doing their practicum.

3.1.1 – Classes

The groups I observed and taught were the 8thA and 10thA, part of the 3rd cycle and secondary education, respectively. Both groups had three blocks of English lessons each week, with a 50 to 60-minute duration. As tradition dictates, at Ramalhão each class has its own form room, and it is the teacher who moves around the different rooms. In these groups' case, both had their space in the Palace, which proved to be disadvantageous because both rooms were large and echoey, which meant that it was more difficult to control them during speaking tasks. The best way to overcome this was to walk around the room during the activities and when students' voices started to rise a bit more than anticipated and acceptable, they would quickly be made aware of it and quiet down. Their individual interventions were signalled by raising their hands, and when this did not happen, their participation would not be taken into consideration as a disapproval of their non-conforming to the rule. This curiously proved to be more challenging in the 10th grade, where their level of comfort with the language allowed for more consistent will and effective participation, which, in turn, led to a more disorganised speaking environment. All in all, both classes complied with the activities and rules, with occasional instances of tardiness, particularly in the Friday afternoon classes with 8thA and the Wednesday morning lessons with the 10thA, as it was their last lesson of the day, considering they had a free afternoon.

- **Class 8thA**

The 8th grade had 26 students, all between 13 and 14 years old. With a grade point average of 14.7 in English, this was a strong class, with most students showcasing all the required skills to sit the Preliminary English Test (PET) Cambridge Exam (B1 level in the CEFR scale) at the end of the school year. This class also encompassed two students with severe learning impediments, who required adapted tasks. As a result, I met with Professor Cortez to better understand what tasks they would be able to complete, so as to work more closely with them when they were facing a more difficult challenge. In most instances, the tasks and material provided were adapted, and when this did not happen, either Professor Cortez or I would accompany their work closely. When it came to group tasks, even though they often worked together, there was an attempt to include them in stronger groups, as all students were acquainted with their learning difficulties and were used to supporting them.

Professor Cortez was their form teacher, which revealed to be an asset, as this class had been described as having a very high level both of participation and agitation. Even though the latter was not verified, there was no issue with classroom management and most students were extremely engaged in the tasks. The issue was with those who displayed difficulties in understanding the tasks, since they tended to lose their focus. The challenge was in quickly identifying these students and taking the time to further explain the aims.

Considering that the main feature of the lessons planned involved the inclusion of scenes from films, it was interesting to note that most students already had the habit of watching English-spoken films in their free time. Bearing this in mind, it was easy for them to follow most tasks, needing to use English subtitles only when conducting activities where specific vocabulary was needed to fill in gaps, for instance.

- **Class 10thA**

The 10th grade had 28 students, all between 15 and 16 years old. As tradition went at Ramalhão, all high school classes included students from both the academic and the vocational courses. As a result, in this particular group, 19 students followed the academic path, whereas 9 followed the vocational path. In terms of their assessment,

these differences were reflected in the percentages attributed to the different elements, which may have had an impact on their levels of participation and commitment, as well as fulfilment of assigned tasks. The written assignments and projects developed equated to 20% of the final grade for academic students, whereas for the vocational ones it went up to 50%, for example. This was taken into consideration when developing the homework tasks, particularly for the last set of lesson plans, as these assignments equated to almost half of their term grade.

Regarding the vocational students, there were students with learning impediments, such as dyslexia and mild autism. Considering the school expectations for the end-of-year Mock Tests, the majority of the group was prepared to sit the First Certificate in English (FCE) Cambridge Exam, with the vocational students taking the PET test, which means that most students were expected to be at a B2 level. The selected student's book is set to prepare students to sit the Cambridge Advanced Exam (CAE) in one year, so these students were challenged daily to surpass the national requirements.

With an average grade of 15.6, this was mostly a strong group of students. However, there was a big disparity of levels within the same class due to the inclusion of the vocational students, who tended to opt for this curriculum when considering their lower abstract thinking and academic skills, and the entry of four newly arrived students.

3.2 – Observation phase

The starting point for the practicum entailed the observation of the groups of students I would teach during the practicum, so as to identify different issues that could be taken into consideration when designing my lesson plans. Furthermore, I got to observe the classroom dynamics, such as the relationship between the students as well as their level of response to the teacher (both linguistically and behaviourally). This observation stage took place between September and December 2021.

Angrosino (2012) suggests that observation takes place in different stages. An initial one, where description is the centre, as it allows the observer to have a general perspective of the setting and the participants – in this case, the classroom, the students

and the teacher. The general perspective in both classes was that these were well-behaved and accommodating students who were very curious to have someone else in the room. After a few lessons, they would interact with me, but only outside, asking questions about my being there and about myself. It was clear that the different time schedules of the lessons affected their concentration and participation, with morning classes proving to be much more productive. This was afterward taken into consideration when designing my lesson plans. It was also in this initial phase that I noticed a disparity between the students in terms of participation. The ones who participated a lot were always the same, leaving the others to remain silent for most of the lesson, except when directly called by their teacher. In 10thA there was an instance where one student asked not to respond, as they did not feel comfortable speaking in English. In the 8thA one felt that there were some students who were not asked to intervene on purpose, for fear of disruption of the class. One of them was clearly above average, and their frustration with the pace of some lessons led them to turn to their side and comment on everything happening inside and outside the class.

Students' varying levels of attention fed into a second phase, where it was necessary to advance to a more focused observation to 'recognise patterns' (2012, p.167), moving from general questions to more specific ones that would then lead to the research question. At this point, I began pondering how there could be a way to make the students want to participate, even if not directly with the teacher. From comments they would make throughout the lessons, it was also evident that even though there was great resistance to reading, watching Netflix shows and films was a part of their routine, and considering the linguistic and cultural learning potential in both, films were bound to be in the research question.

Angrosino (2012) then mentions a selective phase, where, after identifying what needs to be dealt with, it is necessary to choose what to look for and how to suggest changes that address the issues at hand. This point was reached at the beginning of November, when I started designing the first unit plans bearing in mind the learning potential of film in the classroom as the foundation for the practicum, in order to attain learners' interest, participation, and awareness of their learning process.

As denoted by the author, having someone inside the classroom observe both the cooperating teacher and the students may potentially affect the environment of the lesson, as s/he may feel uncomfortable when being observed and the students may alter their behaviour. It was then important to find solutions for this not to happen. Regarding Professor Cortez, my cooperating teacher, who was my previous acquaintance, there was no apparent alteration. When it came to the students, at first, in both classes, I sat at the back of the room and as the classes went along, I would take notes. As time went by, they started feeling more comfortable and eventually interacted with me inside the classroom. At some point, the students who were seated at the back started to ask for my help and clarification, to which Professor Cortez conceded.

As aforementioned, the 8thA had two students with specific learning difficulties, and seeing an opportunity to work closely with adapted teaching and learning materials, Professor Cortez invited me to sit closer to the students so to guide them through the tasks proposed. This was a pivotal moment in the practicum, for which I am extremely grateful, as I not only got to analyse the material and evaluate how I could adapt my own, but I also had the opportunity to engage with the students, so as to understand their difficulties and experience first-hand what it is to teach a mixed abilities class.

3.3 – Different cycles of intervention

The research question was based on getting students to participate more actively and engaging with the material more than they seemed to be doing with their coursebooks. The choice of each film was mostly based on the unit topic they were to learn during a specific time, according to the year plan, to which I had full access since the beginning of the practicum. I was given the choice to teach all the required hours in one sitting, closer to the end of the school year, or to phase them out. Considering the plan was to receive feedback from the students and to implement changes throughout the practicum, so as to evaluate their perception of their learning progress, the choice fell on the latter option. Considering Nunan's (2006) suggestion of different cycles of intervention in an action-research approach, section 3.2 would equate to the first stage,

the observation one (September to January), where the issues with motivation and engagement with the materials were identified. The implementation of the first two unit plans, one in each grade (in the first two weeks of December) and the first focus groups at the end corresponds to the second stage, where the results from the latter led to adjustments for the next unit plans – namely the availability of material on Teams, to be consulted after the lesson. Hence, the third stage took place during the first three weeks of January, and it was structurally identical to the second stage – unit plans followed by focus groups. The final stage, set in the last two weeks of March and the first two weeks of April, took into consideration students' concerns with their writing skills, which was the reason for implementing more written assignments, and included the multidisciplinary project for the 'Book club' (section 3.5.2).

Both groups agreed that it was more exciting to have the films serve as the starting point for the lessons. During the first round, both groups expressed concern with the question regarding how they would prepare for a test based on the topics discussed during the lessons I taught. For this reason, the following unit plans were accompanied by a PowerPoint presentation where they could find the vocabulary and grammar organised, as well as the corrections for all the suggested exercises done in class and as homework. These were only provided at the end of the units, so as to avoid those students who had not done their homework copying from the slides. A further discussion of other issues presented by the students during the focus groups and how they were dealt with, bearing in mind the research question, can be found in Chapter 4.

3.4 – Tasks

Considering the guiding theme, a variety of different tasks were implemented throughout the practicum to explore students' languaculture development (section 3.4.1) and how their ICC benefits from film (section 3.4.2). Below are presented a selection of some of the most relevant tasks.

3.4.1 – Developing languaculture through film

Any film in English can depict language in action, and even though its learning potential was presented in section 1.1, it is important to consider how dialogue, for instance, can be analysed as an example of a grammar rule, or explored in terms of examples of non-Standard English. A film can also be examined to identify words related to a particular topic or to predict the following events of a scene. These are only some examples of how linguistic issues may be depicted through film in the foreign language classroom.

Bearing this in mind, and the fact that the 8thA students were to learn about the world of work as part of their second term unit, the film *The Breakfast Club* (Hughes, 1985) was selected, as it depicts a school environment and deals with the consequences of not abiding by certain rules and hierarchies. It also allowed for a discussion about the American school environment, where cliques are very common, and establish a comparison with students' own system and the one from the UK (this type of cultural approach in film analysis will be further explored in the following section).

This Unit plan (Appendix 2) started by focusing on vocabulary acquisition, namely to do with cliques and character description. In the second lesson plan, students were given a reading task after analysing the characters' behaviour in pairs, as they all represented the stereotypes of their own cliques. For the third lesson, students had to predict what would come next in three different scenes (cf. Lesson no. 3 in Appendix 2). This elicitation of future verb tenses (e.g., the difference between using 'be going to' and 'will' structures) stemmed from the need to revise them with the students. After they predicted the scenes, they were shown the rules, and were asked to copy them onto their own worksheet, and then use them to create their own examples about the film (e.g., by completing the sentence, 'On Monday, these 5 students...' with the 'be going to' structure, with examples such as '... are going to talk to each other' being provided). By having to apply the theoretical knowledge to the film they were watching, they were able to notice the nuances between the different forms of future in English, which often escape students' grasp, and even more so at an 8th grade level. This was a rather lengthy task, so they had to complete the final exercise as homework. As a result, there was a low number of completed exercises in the following lesson, where they were

asked to provide their personal examples based on their own lives, by completing sentences that started with, for example, 'Tomorrow I...', 'By the time I turn 18, I...' and 'When I get my first salary, I...'. Since the worksheet provided them with the prompts, I was able to give them five minutes at the beginning of the following lesson to write at least two examples, so to confirm whether the structures were viable and clear to them. The last lesson addressed the structure of an argumentative essay, as this was the task the characters had to complete in the film, which led to the students having to write their own version of the text, abiding to all the rules that were revised. This was part of their homework, which I corrected and provided individual feedback on. This was the first formal written assignment that I collected, and which served as a term of comparison to the following ones during my practicum. It allowed me to identify the most common errors and to evaluate how they were able to formally use the specific vocabulary and structures that were revised during the unit.

Regarding the 10th grade, an example of a linguistically relevant task was during the 3rd Unit Plan, where the film *Click* (Coraci, 2006) was used to discuss issues, such as the dependence on gadgets and the overstepping of boundaries of how much they control our lives. In one of the *pre-viewing* activities, students were shown the vocabulary required to deal with most tasks of the unit. The vocabulary consisted of two-word idioms, and students had to consider which combination would fit the sentences they were presented (and on display in the PowerPoint slide they were looking at). This required them to identify the words individually and to analyse what compound adjectives and idioms could be formed. There was an increase in the difficulty, with most students not recognising some of the terms. By the end of the exercise, in which they were paired up, all compounds (e.g., 'soundproof', 'backlash') and idioms (e.g., 'fall by the wayside', 'come into prominence') had been identified and addressed, so that they could use them when asking questions and referring to specific moments of the film. As most vocabulary items were present in the film, students recognised them throughout the lessons and used them consistently in speaking and writing activities. This contrasted with the approach to teaching vocabulary in the previous unit for the 10th grade, where it was worked on as a *while-viewing activity*, with students having to identify the new vocabulary, list it and create their own examples

while it appeared in the film. Students benefitted most from this *pre-viewing* approach to vocabulary, as they were more aware of the meaning of the words and idioms whilst watching the film, which enabled them to focus on listening activities and predicting what happened next.

However, and as argued in section 1.3.1, using a language is communicating culture in words, and so, when analysing a film, learners may choose to focus on movement, the background image, the character's eye twitch, or the choice of lighting, details which may indicate something about the characters' culture.

Considering the cultural learning potential of a film (see Chapter 2), the following tasks were developed with the 10thA group during the second term. The Unit topic was food and how it is a cultural symbol, which fits perfectly with the film *The Hundred-foot Journey* (Hallström, 2014). The depiction of the struggles of an Indian family trying to make it with their Indian restaurant across the road from a Michelin-starred French restaurant in the French countryside displays a collection of cultural encounters waiting to be analysed. Students were first asked to discuss the quote 'Food is memories', and to relate it to their own culture. As shown in Appendix 3, the first lesson dealt mostly with their listening skills and vocabulary, focusing on specific scenes from the film where food was described by different characters. It was interesting to note that students noticed significant cultural differences in the way the descriptions were made, with the association of specific vocabulary to each culture. However, the most poignant task for the matter of cultural discussion and learning took place during the second lesson, where they were shown images from two food markets (an Indian and a French one) and both restaurants at night. Students were then asked to compare the scenes with each other and to consider how these were similar and/or distinct from their own personal experiences. On the one hand, this task got them to first discuss the existing differences and then to share them with the group. On the other hand, this level of personal engagement made it so that, even if with significant difficulties, weaker students added their own points to the discussion. Furthermore, it allowed students who come from different cultural backgrounds, such as Brazilian and Angolan, to share their own experiences. Most students used words that described the scenes and put each culture inside a preconceived box, with the French market and restaurant being

described as 'boring', 'quiet', 'formal' and 'strict', whereas the Indian ones were perceived as 'lively', 'colourful', 'exciting' and 'familiar'. This clear division led to an interesting discussion about stereotypes and what they thought tourists perceived of the Portuguese markets and restaurants, with a student noting that it depends on the market and the restaurant one goes to, as there are very organised, expensive markets, as well as traditional ones, similarly with the restaurants.

Another example of how notions of culture were explored, referring back to *The Breakfast Club* (Hughes, 1985), during the third lesson it was interesting to note that, even though not as present in the Portuguese culture as it is in the American one, some students argued that there are cliques in their own school, and they quickly wanted to try and identify with one in specific, which led to a lively discussion of which clique they would fit into. Moreover, the remaining lessons in this Unit took on a more cultural approach, focusing on the differences between the school systems in different countries, with students being asked to prepare a short presentation of what their ideal day at a school would be, thus allowing them to take ideas from the different systems and to build their own.

The understanding of different school systems was also present in some of the activities in the first Unit I taught to the 10th grade. The depiction of an all-male American boarding school elicited a number of questions because Ramalhão used to be an all-female boarding school. In order to draw clear comparisons and contrasts, a group of students asked me to interview teachers who had worked there when it was still a boarding school. They met with me to discuss the questions and to revise their structure, and then asked them to the Maths and English teacher. This activity, which was not originally planned, brought together both language and culture, which became a *leitmotif* in the practicum – how these two components of students' learning process are in constant dialogue with one another as languaculture.

3.4.2 – ICC in film

Nonetheless, these last three examples also exemplify how the dialogue between two or more cultures can be a learning experience brought by films in the EFL

classroom. Roell (2010) describes the filmic text as 'a treasure trove' (p.3) where students can be shown – in terms of image, sound, dialogue and behaviour – how people who come from contrasting settings deal with different issues, how they interact with one another and how unlike or similar it might be in comparison with the students' own realities. Kramsch (1995) advocates that the intercultural learning potential in film lies in the multitude of perspectives a teacher can choose to analyse, as it allows to raise awareness of cultural issues, but also to focus on specific linguistic details and foster the learners' language learning process.

At the end of the 2nd term, the 10th grade worked on the aforementioned film *The Hundred Foot Journey* (Hallström, 2014). As discussed in the previous section, this was a culturally dense film, as it touched on many topics to do with immigration and belonging. However, one of the most relevant tasks that dealt with students' intercultural awareness and worked on this dimension was one that stemmed from a fifteen-second scene. In this scene, racial slurs were used and a group of students was offended, whilst another said that there was a point in what was being said because the characters had, in fact, tried to bring their Indian culture into a very stereotypical French countryside. Sensing an opportunity to widen the discussion, I went off the original plan and asked students to write down questions they would like to ask each other. I collected them and one student at a time read some of them out loud, to keep the anonymity of the enquirers. Some examples of the questions were, 'Were you surprised that Madame Mallory was the one helping them clean the slurs out of the wall?', 'Why are you so offended by the idea of Indian people bringing their culture with them?', 'Do you think all Indian restaurants in your hometown are imposing their culture on you?' and 'Do you think this would have happened if they had opened a French restaurant? Would it have been better or worse?'. These questions point towards an awareness of a clash between two cultures and the possible link between these depicted in the film and the students' own. The question regarding their own hometown is an example of Byram's (1997) *s'engager* skill, because students showed that they were not only evaluating critically the French culture, for apparently not accepting the newcomers, the Indian one, for seemingly imposing itself in another country, but also wondering and questioning how their own culture would react if put in the same position. The ability to

put themselves in the other's shoes – with both cultures, in this case – is the cultural self-awareness that Corbett (2010) and Finch et. al (2011) refer to.

Moreover, at the beginning of the 3rd term, 10thA focused on a unit that dealt with topics such as technology, technological advances and how these have changed everyday life. As previously mentioned, the film *Click* (Coraci, 2006) depicts the life of a workaholic whose life is transformed when he is given a remote control that allows him to pause, fast forward or skip certain events of his life. This unit plan only took three 60-minute classes, but it could have been further expanded, as the discussions were very fruitful. Even though the unit plan can be found in Appendix 4, it will be briefly described, as the task under analysis is the last one, the culmination of all the others. The first lesson focused on providing students with the vocabulary (isolated words and idioms) dealing with the topic at hand. The function of the remote in the film was not disclosed until later, as students were asked to discuss and predict what the remote control might do. For homework, they then had to consider what their ideal remote would be able to control. In the following lesson, students watched a scene that depicted one of the settings of the remote and they did a reading exercise, where different attitudes towards technological innovations were discussed.

For their final lesson, after different activities where students explored the problematic issues related to the choice of having a technological device control one's life (and everyone else's), the second exercise of the 3rd worksheet (Appendix 4) consisted of them re-watching the first scene they were shown and to create the subtitles for it. The choice for implementing this task stems from the need to get learners to engage with the language and the cultural meanings, and to develop a palpable outcome for other schoolmates to experience. This required students to “assume the role of experts in that specific languaculture” (Borghetti, 2011, p.10), thus enabling them to explore the responsibility of translating from a language and culture, which is not their own, to another. This scene was carefully chosen as it included colloquial expressions, such as ‘gonna’ and ‘they can bite it hard’, which cannot be directly translated into Portuguese, as it would lose its non-literal meaning. It was interesting to note that the biggest struggle was with the verb tenses, since in English there are considerably fewer options when compared to Portuguese. As this was a group activity,

it was difficult for all students to participate equally, but most showed a high level of interest, particularly when deciding whether to translate at a word or meaning level. The colloquial expressions enticed them not only to consider the wording of the subtitle, but also what equivalent expression to choose to keep the meaning and make it clear to the target audience (cf. section 1.3.2).

3.5 – Multidisciplinary projects

At Ramalhão there is a great concern about the benefits of taking on an interdisciplinary approach. It then seemed important to include some activities that provided significant learning opportunities as a teacher-trainee. The potential seems particularly poignant when it comes to projects that bring together EFL and the students' mother tongue, especially when considering 'issues such as attitudes to grammar and linguistic diversity' (Harris & Grenfell, 2004, p.9). Some of these will now be further described in the following sections.

3.5.1 - Fernão Lopes' Chronicles

As part of the Portuguese National Curriculum for the 10th grade, students are expected to read and study *Crónicas de Fernão Lopes* (Lopes, 2009). Written in 1450 by Fernão Lopes, these tell the story and the History of medieval times in Portugal.

Typically, these are challenging texts for students to engage with and they tend to do badly in the 1st half of the 2nd term, when it is studied. To tackle this issue, the Portuguese teacher organised a meeting with me to discuss the possibility of organising a field trip to help students visualise the story and History, as most episodes are set in Lisbon. The main reason for including English was that the film that provided the closest imagery to the one created by the texts, whilst respecting the students' age and the school's religious background, was *Outlaw King* (Mackenzie, 2018). Having learnt about my project of including films as the central part of a lesson plan, he was quick to contact me. *Outlaw King* was partially shown in the Portuguese class, with me providing a brief historical introduction to it. Students were then asked to note down five details they

noticed that could be symbolic of the era depicted in the scenes. The aim was for them to compare the ones they identified with the ones they believed to be real in the Portuguese medieval culture, aiming for a medieval intercultural encounter.

After the English-driven introduction to the context, students were taken on a field trip around Lisbon to the main sites where the *Crónicas* took place. This fostered not only their interest in the events they read out loud, but also in the historical context. At the end of the trip, students played a game called 'Castle's Raid' in Terreiro do Paço, where they represented each of the sides of Lisbon's siege in 1384. As each team tried to overtake and occupy the opponent's place, they could challenge each other, and English language challenges were some of the options. Albeit far-fetched, this game allowed for students to engage with English during an outing, and at their own choice, as they were the ones devising the strategy for the game.

In the following English class, students' experience with the medieval culture was used as a motto to discuss some of the most common misconceptions about English Edwardian culture, as students showed a great deal of interest in learning more about the Church of England and its origins and the War of the Roses which, albeit not entirely related to the topic at hand, became part of their interests since most of them revealed to be big fans of the HBO show *Game of Thrones*, loosely based on this historical setting.

3.5.2 - Book Club

This field trip led to an ongoing cooperative work between the Foreign Languages Department and the Humanities Department that extended far beyond the curriculum and aimed at developing 10th grade students' interest in reading. The combined efforts of the two departments culminated in a set of four English lessons designed around the discussion of the books students were asked to read in Portuguese. There was a list of three to choose from: *Northanger Abbey* (Austen, 1817), *The Prince and the Pauper* (Twain, 1881) or *The Adventures of Sherlock Holmes* (Doyle, 1904). Students were told the number of pages to be read before the book club sessions, which allowed to develop lessons according to specific themes and weekly online quizzes organised by the Portuguese teacher and me. Then, every two weeks, students did a

writing exercise based on the selected literary work, so to think creatively about one moment of the story. For example, in the second lesson (Appendix 5), students revised the structure formal and informal letters. Afterwards, I set a written assignment, in which they had to consider the main character of the book they chose and their best friend. The prompt was vague enough to contemplate the three books, as students had to put themselves in the main character's shoes and attempt to solve a problem that the character's friend was facing. This allowed them to displace themselves and break the barrier as readers and creatively engage with the plot, whilst revising and using the structure of a letter. This was an opportunity to improve their term grade, as it could count for their formal evaluation, but about a third of the class did not submit it. This confirmed the co-op teacher's concern with absent homework, an issue that was common to all subjects. To tackle this, for the following assignment, students had time to start it in class and only had to conclude it at home, which increased the amount of delivered work.

During this unit, every Wednesday, for four weeks, students would prepare the room before I went in by displaying the tables in a horseshoe shape to favour communication between them (Marx et al., 1999). Besides the aforementioned writing task, the largest portion of the lessons fostered their speaking skills. Two different types of tasks were developed with this aim. Firstly, considering that not all students were reading the same book, starting in week 2, those who were reading the same book presented it following a set of questions to guide them. The goal was for them to present it from a personal perspective, to see how students reading the same book could have contrasting reading experiences. Those who were not reading that book would ask their classmates questions. The epitome would have been to excite students enough to read a book other than the originally selected, which happened in two instances. Secondly, several tasks were designed for them to engage with each other, such as discussion-based activities or a 'find someone who' one, where students had to find someone who was reading a book that matched the different descriptions they had on their worksheet (Appendix 5).

At the end of the four lessons, the excitement about having read the books was higher than expected. However, it quickly became clear that there was a group of

students who had not read any of the books. Considering that the teachers plan to keep the book club running next year, there is a need to take this fact into consideration, so as to increase the rate of participation.

3.5.3 - Open Day

Ramalhão holds a yearly event called 'Open Day' where all Departments showcase students' work done throughout the year in a big central Exhibition. This year it fell on the 7th of May and its topic was the link between the image of a lighthouse and the sentence of the year, "We do not obtain the most precious gifts by going in search of them, but by waiting for them" (Weil, 2009, p.35). The Foreign Languages Department focused on emotions and vocabulary. The plan was to show that, as years go by, students become more aware and more knowledgeable about how to express and discuss their emotions. Four basic emotions were chosen and then students from all classes were asked to take pictures bearing those same emotions. The images were organised alongside synonyms for 'happy', 'sad', 'shocked' and 'hungry'. As expected, higher level students came up with more complex words, such as 'elated', 'melancholic', 'flabbergasted' and 'ravenous', respectively. This activity allowed me to fully engage with all Departments of the school, as the actual organisation of the space for the day took almost three full days.

It is during the Open Day that the semi-final and the final rounds of the yearly Debates' competition takes place. Following the Oxford Union Debates, students at the secondary level sign up for a debate competition where two teams of three go against each other and argue for their side of a motion. I was invited to help with the organisation of the competition throughout the year and to introduce the judges during the final debate. All departments were involved, as they were asked to help participants prepare their argumentation. For instance, the final proposition up for debate was, 'The Church is perfect and made up of imperfect beings', which led to a discussion where one team used Henry VIII's break from the Catholic Church as an example to substantiate their position. In this case, the students sat down with me to learn more about the English Reformation. Where English is concerned, this was a good occasion to suggest articles and scientific papers written in English based on the topic. The students who did

the readings later asked me to help them prepare for the debates and these conversations happened mostly in English, thus attempting to develop their ability to critically think and present arguments using a foreign language. One of the teams used a quotation in English, as they believed it increased their chances of looking like they conducted research during the preparation phase, and that they were comfortable to include it in their speech.

To sum up, this chapter presented the school context and the classes, and described the tasks that attempted to address the research question. Based on what was done throughout the practicum, the following chapter presents the results obtained during this period.

Chapter 4 – Discussion of results and further research

This final chapter presents an in-depth reflection on the possible implications and meanings of the results (section 4.1). After drawing conclusions, it discusses how to adapt some of the activities and expand the project to other classrooms, including suggestions for future research (section 4.2).

4.1 – Results

This section focuses on discussing the main results drawn from the tasks implemented throughout the practicum (sections 3.4.1 and 3.4.2), the focus groups, the analysis of the notes taken during students' discussions in class as the different units progressed, and the evaluation of written assignments. After a general discussion of the overall results, the findings that stood out the most are separated into the ones most closely linked to the students' languaculture and the ones regarding their ICC.

Overall, the level of engagement and participation in the activities, albeit not quantified, was undeniably higher than that at the beginning of the school year. Using a marking system that differentiated students' participation in terms of language (English or Portuguese) and context (group or class/teacher interactions), it was possible to create a visual representation of the increase in their participation and use of English. Noteworthy is also the fact that most students who did not participate in the first few lessons became avid speakers in the last ones, with a steady maintenance of participation for those who began the year already partaking in the activities. The focus groups allowed students as well to share information about what they saw and what they perceived, and then contrast and compare it with each other. As we completed each Unit, the number of volunteers who wanted to participate in the focus groups increased, as some mentioned that the class time was not enough to fully discuss all the topics. Altogether, my notes revealed a growing interest in the tasks and a longer running time of their discussions in class.

Considering the collected data and notes, it is clear that students' participation levels were higher at the end of the practicum, which contributed to the development of their speaking skills, with a growing number of participants in the discussions. In turn, this indicates the growing concern they had with the quality of their participation, as they wanted to make themselves clear so that others would understand their points. Peer correction became prevalent both in speaking and in writing, where students were given the opportunity to correct each other's written assignments. For this to happen, they grew more aware of the need to use appropriate vocabulary when addressing topics such as technology and cultural shock. Regarding their language acquisition, besides the vocabulary to deal with all tasks, results show that the revision of verb tenses and structures (e.g., reported speech) enabled students to discuss film events clearly, both in speaking and in writing tasks. In the latter, for the 10th grade, there was a general increase in their written evaluation, with most students increasing by three marks the grades in their assignments when comparing the first one (a formal letter written in December) and the last (changing the ending of a story, in April). As Steckmest (2021) discusses, active viewing as a fifth skill in the EFL classroom can only happen because the other four skills are being worked on, as their confluence allows for an immersion of the students in the analysis and discussion of films along with their implications in their own culture.

Considering Sert's (2017) stance on how creating tasks that involve the discussion of a film gives students the opportunity to actively learn a language, the present results demonstrate how my students, as EFL learners, displayed culture in words when they partook in their group discussions.

At the beginning of each focus group, students shared who their favourite characters were and explained their choices. Regarding *Dead Poets Society* (Weir, 1989), the first film analysed in the 10th grade, one student suggested that the film had two main characters, Neil Perry, the student who took his life (his favourite character), and Mr. Keating, the teacher. This began a lively discussion between three of the students about what makes a main character, and whether this decision was based on how they felt about the characters' decisions and not on their actual role in the film. This surpassed my expectation regarding what they would focus on and what they would

draw from the film, which goes in line with what Borghetti (2011) argues, as students needed to decode the meaning of the film to then encode it into their own experience, so to form their opinions and discuss them with each other.

On the one hand, the links the students established between the several films as the units went on, with seemingly unrelated topics, were a sign of how English is a vehicle for communication with others about a myriad of topics and not just a set vocabulary list to be memorised for a test. During the final focus group with the 8th grade, a student asked his classmates what they thought would have happened if Coach Carter, the main character from *Coach Carter* (Carter, 2005), had to deal with the students from *The Breakfast Club* (Hughes, 1985), the second film they worked with. This turned into a conversation about whether Coach Carter's teaching approach would work at a school like Ramalhão, with one of them extrapolating to how it would be at any Portuguese school, considering the stereotypes they are aware of regarding how the public system works. This connection between what their culture is and how it could come into shock with an outside reality if it were to happen was established by students and discussed within the group. Confronting this with the descriptors of what is expected of students at the B1 level, which state that learners 'Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language' (Council of Europe, 2020, p.53), it is evident that they are doing more than that, as they are interpreting the cultural meaning behind certain behaviour and considering how that would be dealt with in their own culture. This ties in with the expectations for a B1 student in the 'Building cultural repertoire category', which states learners

can explain features of their own culture to members of another culture or explain features of the other culture to members of their own culture. Can explain in simple terms how their own values and behaviours influence their views of other people's values and behaviours. (Council of Europe, 2020, p.125)

On the other hand, it is arguably challenging to evaluate their linguistic acquisition without applying a test to assess their development. However, throughout the different sessions, it was clear that they were growing more aware of each other's mistakes, with several instances of peer correction taking place. If at first it mainly

happened with one or two participants correcting their peers, by the second focus group there were more instances in which this happened, with a particular emphasis on verb tenses. Students grew more and more aware of the difference between using the past to describe the events of the film and the present to link it to their own reality. When addressing *The Hundred-Foot Journey* (Hallström, 2014), one 10th grade student directly asked what verb tense he should use when referring to a past event within the film. Even though I was asked the question, it was a fellow classmate who suggested an answer. He started by saying that he needed to think of a way to go further back, and even though he could not identify the tense, he suggested, 'His mother had been dead for quite a while before they moved to France.' as the correct phrasing. The descriptor related to the different levels of understanding conversations between other people for the B2 level states that students 'Can follow a chronological sequence in extended informal discourse, as in a story or anecdote' (Council of Europe, 2020, p.49) and the aforementioned sentence is proof that they were able to follow it in the film and understand the sequence and what verb tense to use when describing the events.

When discussing *Coach Carter* (Carter, 2005), the conversation turned into what the right term was between 'coach', 'trainer', 'manager' and 'mister'. Half of the participants, the male group, drew on their personal knowledge, mostly to do with watching football, to argue for the use of the word 'manager' as the most appropriate, saying that 'coach' was what American English opted for, whereas British English would confirm their choice. Notwithstanding, the girls suggested that 'manager' was possibly more linked to the business side of football, and 'coach' would be best because it encompassed more sports. For this linguistic concern to be raised students had to be aware of different words for the same concept and of the nuances between them.

Besides actively engaging with language and culture when completing the tasks, students also faced their own preconceived notions regarding other cultures and how that contrasted with their own. Their participation in the subtitling task showed a growing awareness of how vocabulary plays a role in understanding others. When choosing how to translate idiomatic expressions, students struggled with finding equivalents, as the direct translation would only reflect the word and not its meaning, according to one of the groups. Linguistically, this confirms Borghetti (2011) and

Kanellopoulou et. al's (2019) conclusions of how subtitling gives students the opportunity to combine the verbal and the non-verbal system of a language.

Culturally, Byram's (1997) call to challenge students to confront their reality with that of others and to question how to get them to communicate on different levels of sensitivity was also present, for example, when a discussion centred around racism started after watching a scene from *The Hundred-Foot Journey* (Hallström, 2014). Students' cultural awareness developed in two ways: they decoded the literal and the historical meaning behind the messages and they encoded them into their own reality. They also discussed how they would have reacted, what their opinion of this attack was and they were likewise confronted with each other's different stances. This confrontation of beliefs and attitudes was only possible because perceived how different cultures could communicate, thus increasing their knowledge of how others see the same issues in different ways.

Bearing in mind these results, film is to be a part of my future lesson plans. These have contributed to my awareness of how to address topics, such as food and sports, and of how films may help engage students in deeper conversations. The fact that film is a multimodal text allows for more than one skill to be developed and it enables me to choose what to focus on, catering to the students' specific needs.

4.2 – Other classrooms and future research

An action-research approach aims at the continuous cycle of improving not only oneself as a teacher, but also sharing the best outcomes with other teachers, classrooms, and schools. Considering the added benefit that I recognised in the level of participation and engagement of the students throughout the different sessions, it is important to consider the challenges and the foreseeable adaptations when attempting to implement similar unit plans in other environments. Results indicate that analysing scenes from films and having them as the basis for a discussion or the starting point of a written assignment fosters students' interest and encourages them to acquire the

required vocabulary and structures to better discuss the topics at hand, which is beneficial for all contexts.

In addition, this project was rather ambitious, as it involved breaking with the norm of the school, where teachers tend to rely on the coursebook and material provided by the publisher for a number of reasons. On the one hand, considering the number of hours teachers have with each class, the trend has been to not create new material except for specific purposes, such as themed weeks or the corresponding Cambridge Mock Test. On the other hand, most parents complain about the cost of the coursebook and workbook, so it is very difficult for teachers not to use them.

Notwithstanding all these foreseeable difficulties, this project would likewise be difficult to implement in some Portuguese schools, as it entails the use of several tools that may be unavailable, such as interactive boards, big screens to watch films, and a clear sound system. Hence, the feasibility of the project in these terms may prove to be one of the biggest challenges when considering expanding it to other schools.

In an attempt to take the present ideas to more classrooms, it is necessary to also consider what different perspectives might have benefited the project. For this reason, other approaches could tackle some of the challenges faced during this year and/or suggest a deeper analysis of more concrete results.

Firstly, since using film in the classroom relies heavily on the use of technology, this could be overcome by reworking the structure of the lessons into a flipped classroom scheme, where students engage with the scenes at home, and follow some of the activities independently, thus saving group work for the class. All speaking activities would be developed in class as well, relying mostly on the commitment students would have to make to actually watch the scenes and prepare the lessons beforehand. This could be interesting to examine two different areas in which the learning process could be developed: firstly, they would work on their autonomy, seeing that if things are not prepared, they will be unable to participate in the activities and fully engage with their classmates (with detriment to the teacher, who would have to find a way to work around this and to the classmates who were willing to prepare); secondly, the extent to which there is a portion of their learning process that can be autonomised, and what that would entail for the role of the teacher.

The fact that the lessons taught were not consecutive may have hindered the ability to truly draw conclusions on the long-term effects of the analysis of the filmic text on the learners' development. For this to happen, it would be interesting to apply this type of approach during an entire year with one class, while maintaining the coursebook and non-filmic material with another class, thus allowing the teacher to analyse whether the classes were developing at different paces or with different levels of intricacy, both linguistically and culturally.

Overall, this chapter provided evidence that during my practicum students benefited from the use of film in the EFL classroom, with both groups displaying an increase in rate and quality of participation in the speaking activities. The assessment of their written assignments also showed a progress in vocabulary use and spelling correction throughout the school year.

Conclusion

This report is the culmination of two years of training, both academically and in a classroom as a teacher-trainee. Both stages led to the choice of a research question, which I afterwards sought out to explore throughout the practicum, with the results providing possible answers and further reflection.

Bringing back the notion of the teacher as a reflexive professional, Stîngu (2012) states that 'engaging in critical reflection means that teachers have to both understand their experiences in the social context and also to understand how they can use that knowledge to develop their practice in the future' (p.618). Considering the practicum, even though I had previously taught in similar backgrounds, throughout the school year I had the opportunity to reflect upon several issues regarding my practice.

Firstly, this experience allowed me to reflect upon what was being done, consider the students' perceptions, and adapt plans according to their reactions, which was new to me. Years of teaching do not equate to professionalism and perfect lesson plans, as these do not exist. What teachers may do is adapt their approach and their materials, but this can only be done if attention is paid to the students and their learning needs.

As much experience as I had dealing with students, there are never two groups that behave the same way or react similarly to the activities, so it is always a challenge to engage with new learners. The added pressure of having someone who is my senior in the room evaluating how the lessons went, knowing where I was not in control of time, for instance, is a reminder of how important it is to keep a high standard for students. Regarding the students, a lack of participation from some of them was expected. I had observed the absence of interventions from both groups during the observation stage, and it was important for me to realise that not all students react with the same level of enthusiasm to the tasks. It was clear that the general lack of engagement with the activities was going to be one of the issues, even though the average grade in English for both groups was high.

Besides the concern with their interest in the lessons, I quickly understood that I had been worried about completing the suggested exercises in the coursebooks and ensuring the students that they had covered all the possible tasks regarding the grammar topic of a unit, for example. Having to design my own materials, with a film and the national guidelines as the basis for the unit plans was both challenging and freeing: the sole focus was the learning needs of the students, and how each lesson plan would get them to actively engage with English and take a step further in their linguistic and cultural acquisition.

Additionally, as a student in the MA, the unit plans were fundamental for two different reasons. Firstly, the discipline that designing them beforehand requires, trying to decide which activities work best for a specific group, bringing together the requirements of the curriculum and the tasks that will awaken students' senses, is a skill that has altered my approach to what being a teacher entails. Teaching better lessons increases the chances of maintaining students' interest, and doing all of the planning in advance means having the leverage of knowing where the lessons are going and what the desired outcomes will be. It is a teacher's duty to be fully comfortable with the topics and approaches, so students feel confident and trust the process.

Secondly, having the opportunity to develop the lesson plans with the research question in mind allowed me to explore an area that seems to be underdeveloped and full of learning potential that could benefit students, as the need to focus on visual literacy is growing exponentially. If their screen time is increasing, bringing the filmic reality into the classroom is breaking down the walls and using it to their advantage. For this, the seminars on Didactics and Intercultural Communication allowed me to explore techniques that were then applied during the practicum (e.g., silent viewing and blind listening to scenes from a short film, which call for different skills to be used, and require a deeper level of interpretation, based solely on the information students do have access to).

There are some aspects though that can only be learnt when inside a classroom which is the case with how to handle the two biggest issues that these lesson plans had: the occasional technical difficulties and time management. Regarding the former, there was one lesson where the Internet failed, and the film that was being shown was online,

so that delayed some of the activities. The solution was to alter the order of the tasks without hindering neither the learners nor the original plan regarding when and what to show from the film. As for all the following lessons that entailed showing film excerpts, I chose to download the films and cut the scenes that were needed to avoid depending on the Internet. When it came to time management, it was a particularly challenging issue during the first unit plans. Having been made aware of this by Professor Cortez, for the following lesson plans a lot more time was given for each step, namely when speaking and group work were involved, which allowed the lessons to go smoother.

In conclusion, undergoing this MA with previous teaching experience was highly beneficial for me but, most importantly, for my future students, as it made me reconsider some of my preconceived notions regarding what to do and what to focus on. It made me steer away from the set material and become aware that the creation of material for each group of students is a fundamental step to cater for their needs, which consequently benefits their learning process and prepares them to perceive English as a *leitmotif* throughout their social and work life. The linguistic and the intercultural potentials in the analysis of a film and the communicative competence when decoding its meaning, and analysing it in a context where more than one culture is present are skills that I wish to work on with my future students. Considering the importance that films had during my practicum, I believe that exploring film in the classroom is highly advantageous for students because its multimodality ensures the development of all skills required to proficiently communicate in a foreign language.

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Appendix 1

Focus group – 10A – January 2022

Research question: How may filmic text analysis contribute to learners' language and culture acquisition?

Introduction: Miss Inês introduces herself, presents the topic at hand, and asks each student to say their name and their favourite character from the film. Students will be encouraged to ask each other questions and to expand on their choices. (As for the following questions, their order may be adapted according to the development of the conversation. All of the questions may be followed by a "Why or Why not?" question)

Introductory questions:

- When you were told you were going to be learning from a film, what were your expectations? What type of film did you expect?
- What type of activities did you expect?
- What do you remember the most from the film?
- Were there any surprising scenes/words/characters/moments in the film?

Key topics and specific questions:

- When watching a film, do you tend to focus more on what they are saying or on what you see happening?
- Do you prefer learning from a book or from a film? Why?
- Do you think it's possible to learn just from the films?
- Did the music in this film help you understand what was going on?
- Did you learn more from the coursebook or the film? Why?
- How different were these lessons from what you're used to?
- What did you learn about their culture from the film?
- Did it help you reflect on your own culture?
- If you were asked to do a test about the film, how would you study for it?

Closing questions:

- What did you like the most about using a film in class?
- What did you enjoy the least?
- If you were teaching the class, what would you do differently?

Post discussion:

- Is there a film you have watched that you would like to see in a classroom?

Appendix 2

Unit 3 – All in a Saturday's work



Class profile:

26 students (8th grade)

Portuguese syllabus fitting:

The school community: ours and the others’.

Main aims

To analyse the concept of ‘school clique’.

To compare and contrast different school systems.

To interpret and create meaning in music and film.

To speculate about text based on prompts.

To motivate students to consider future school implications.

Duration:

6 lessons of 60 minutes

Class: 8th grade

Unit 3: All in a day's work

Lesson nº1 – Who is who?

Learning objectives	Procedures	Interaction	Time	Materials
<p>To briefly define the central concept for the unit.</p> <p>To recall former film experiences.</p> <p>To relate a concept to a text (film).</p> <p>To predict language / events.</p>	<p>Brainstorming around the unit topic 'All in a day's work' (lead-in)</p> <ul style="list-style-type: none"> - Teacher elicits vocabulary related with school and friends by asking students the following questions: <ol style="list-style-type: none"> a) What is your current job? - Teacher introduces the film 'The Breakfast Club' by saying it is a film set in an American high school, but without revealing its name. Teacher explains students will be watching different sections of the film throughout the Unit. - Students answer the questions: <ol style="list-style-type: none"> a) Have you ever watched the film? b) What films set in High School have you watched before? c) It is a Saturday. Why might students be at school? - Watching the 1st scene (00:03:20 – 00:04:51). - Students describe what and who they see. - Class discussion to check their answers. 	Whole class	10'	Blackboard Computer Speakers Datashow
<p>To validate expected language.</p> <p>To develop content for an exercise.</p> <p>To operationalise meaning.</p> <p>To generalise meaning.</p>	<p>Pre-watching activity (Cliques scene)</p> <ul style="list-style-type: none"> - Teacher displays a PPT and elicits the definition of 'clique'; - Students listen to a definition of the term 'Cliques'; 	Teacher > Whole class	5'	Computer Datashow PPT Speakers

Worksheet 1

Cliques – Vocabulary exercise



1 – Following the PowerPoint, please write down:

- the name of the character
- their clique
- 5 adjectives to describe them.

2 – Now that you have met the characters, write who is most likely to:

Bender Andrew Allison Claire Brian

- a) Have the best attendance: _____
- b) Have the worst attendance: _____
- c) Have the best grades: _____
- d) Spend a week in detention: _____
- e) Help the teacher with a handout: _____
- f) Lose their timetable: _____
- g) Explode the lab during an experiment: _____
- h) Be under a lot of pressure: _____
- i) Be unemployed: _____
- j) Be creative: _____
- k) Have a good salary: _____
- l) Start their own business: _____

Homework: complete the vocabulary exercises 2, 3 and 4 on page 39 from the Student's Book.

Lesson nº 2 – In or Out?

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To revise vocabulary from a previous lesson.	Homework <ul style="list-style-type: none"> - Correction; - Vocabulary organisation. 	Teacher > Whole class	12'	Student's Book Blackboard Computer Datashow
<p>To discuss studying abroad pros and cons.</p> <p>To recognise vocabulary from a specific topic.</p> <p>To speculate about links between different themes.</p> <p>To pick up data from the video.</p> <p>To skim through a text to infer general meaning.</p> <p>To scan for specific information.</p> <p>To analyse non-literal meaning.</p> <p>To contrast similar texts.</p>	Pre-reading activity <ul style="list-style-type: none"> - Teacher tells students they will now watch a scene from the film where their different cliques become even clearer. - Watching 'Physics Club' scene (00:13:20 -00:14:00). - Students answer the following questions: <ol style="list-style-type: none"> a) Which clubs are mentioned in this scene? b) How different do they seem? c) What other clubs can you think of? d) Have you ever been part of a club? <p>Reading 'Are you in or out?' article.</p> <ul style="list-style-type: none"> - Teacher hands out worksheet 2 and asks students to read the title and to suggest what the text will be about. - Students read the text and answer question 1. - Class correction. - Students pair up and answer exercises 2 and 3. 	<p>Whole class</p> <p>Whole class</p> <p>Individual work</p>	<p>10'</p> <p>23'</p>	<p>Computer</p> <p>Speakers</p> <p>Datashow</p> <p>Worksheet 2</p>

<p>To analyse language in detail. To share ideas and provide feedback.</p>	<ul style="list-style-type: none"> - Class correction. <p>Post-watching activity</p> <ul style="list-style-type: none"> - Students answer a quiz about which clique they would belong to. - Class discussion about results. 	<p>Pair work Whole class</p>	<p>10'</p>	
<p>To synthetise the content of the lesson</p>	<p>Summary</p> <ul style="list-style-type: none"> - Students make suggestions about and write down the summary. 	<p>Whole class</p>	<p>5'</p>	<p>Blackboard</p>

Worksheet 2

Reading exercise

Are you in or are you out?

Have you had it up to here with the **gossip**? Are you tired of following the **dress code** of your group but think you'll be dropped if you don't? Are you concerned about whether you'll still be included this year at school or whether you'll feel like an **outcast** — or worse, be picked on? Whether you're on the outside looking in or the inside wanting out, it can help to know what makes cliques tick.

Being part of a group can help make your day easier to deal with — and you can learn life skills like being a good listener and respecting people. Groups can form around things people have in common. So, **jocks, goths, preps, skaters**, and even the math club are naturally drawn together because they share similar interests. The people in these groups feel they have a place where they can be themselves. Some friendship groups are flexible and welcome people. Others seem much more restricted, though. People in these groups make it clear that not just anyone can be part of their crowd. That type of restricted group is sometimes called a **clique**.

Cliques tend to focus on maintaining their popularity. For instance, a clique may try to make it seem like the people in it are "better" than those outside. People in cliques sometimes hurt others on purpose, by excluding them or by being mean. Unlike regular groups of friends, where members are free to socialize with others outside the group, people in cliques often do everything together. They sit together in class, go to the mall together after school — and they only do stuff with other clique members or people they decide are "cool."

Although people might think it's better to belong to a clique than to be excluded, many times

people in cliques end up dealing with lots of pressures and rules. They soon start to worry about whether they'll continue to be popular or whether they'll be dropped. After a while, they may begin to realize that true friends wouldn't be so bossy or demanding.

Cliques attract people for different reasons: For some people, being popular or cool is the most important thing, and cliques give them a place where they can get this social status. Other people want to be in cliques because they don't like to feel left out. Cliques aren't just for girls. Guys form cliques, too — usually around a sport, computer game, or type of clothing or music.

It's not all roses inside a clique either. Sometimes members want out. They don't like the rules, and they don't like hurting people's feelings. As people get older, they may not feel like being part of a clique anymore. Usually toward the end of high school, kids are more relaxed about this, but earlier on in your school life it can take a lot of courage to leave a clique or decide to remain on the outside.

Want to know the real secret to being popular and having friends? Be a good friend. People who enjoy true and lasting popularity are those who have good friendship skills. Being a friend means being respectful, fair, interested, trustworthy, honest, caring, and kind. So, if you want to have friends, be just the kind of friend you'd like to have and stay true to who you are.

1 – After you have carefully read the text, choose option A, B, C or D to answer the following questions.

1 – In the opening paragraph, what is the writer trying to do?

- A** Give details of how cliques work.
- B** Explain why people join cliques.
- C** Provide examples of cliques.
- D** Introduce the explanation of cliques.

2 – Groups and cliques are formed ...

- A** To facilitate contact.
- B** To exclude others.
- C** To give people places where they can be themselves.
- D** Because some people have things in common.

3 – Once in a clique...

- A** You can never leave it.
- B** You can never hang out with outsiders.
- C** You go everywhere together.
- D** You become mean to others.

4 – Why is being part of a clique not as easy as it looks?

- A** Because there are lots of events you need to go to.
- B** Because you need to keep in touch with a lot of friends.
- C** Because you get nervous about being excluded.
- D** Because everyone wants to be you.

5 – Cliques are not for boys and girls. This sentence is...

- A** False, because everyone can have their clique.
- B** True, because boys and girls cannot be in the same clique.
- C** True, because only girls have cliques.
- D** False, because cliques are not for anyone.

6 – Why do people want to leave the cliques?

- A** Because they grow up.
- B** Because they feel trapped.
- C** Because they move schools.
- D** Because they move to other cliques.

2 – Find words or phrases in the text that mean the following:

- 1 – spread rumours (para 1) _____
- 2 – reject (para 1) _____
- 3 – limited (para 2) _____
- 4 – spend time with (para 3) _____
- 5 – testing (para 4) _____
- 6 – captivate (para 5) _____
- 7 – bravery (para 6) _____
- 8 – ability (para 7) _____

3 – The following sentences are missing some words or expressions. Use the parts of the text that are underlined to complete them.

A – Mr. Vernon doesn't want to _____ the group's misbehaviour, so he locks them inside the room.

B – Do you remember the scene where Andrew _____ Brian? That is a clear case of bullying.

C – Claire said she didn't _____ writing the essay because it was unfair.

D – The teacher has _____ with Bender's missing homework. I think he's going to be suspended from school.

E – Now that I am _____, I don't understand why I ever joined that clique.

F – We were _____ by our love of film, and now we're best friends.

G – It's clear that _____ being a great student: Brian is under a lot of pressure.

H – When people are unhappy in their cliques, they just _____ and to be let go.

4 - Clique Quizz Directions:

For each question below, choose the answer that best completes the sentence to describe yourself.

1. I _____ sit with the same people at lunch every day.

- A) always
- B) sometimes
- C) never

2. When someone I've never talked to before speaks to me, I feel _____ .

- A) annoyed
- B) afraid
- C) excited

3. I _____ meeting new people!

- A) hate
- B) don't care about
- C) love

4. When making a decision, I usually listen to _____.

- A) my friends
- B) my family
- C) myself

5. My group of friends usually _____ other people.

- A) makes fun of
- B) ignores
- C) welcomes

Adapted from:

<https://www.learningforjustice.org/classroom-resources/lessons/cliques-in-schools>

Lesson nº 3 – Now or never?

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
<p>To relate sub-themes to central points.</p> <p>To express personal opinion.</p> <p>To validate expected events.</p> <p>To identify future structures from instances of filmic dialogue.</p> <p>To analyse the structure of the future tenses.</p> <p>To apply the structure in a controlled setting.</p> <p>To produce personal examples using the acquired structures.</p>	<p>Pre-grammar activity</p> <ul style="list-style-type: none"> - Teacher tells students they are going to watch a scene with a conversation between the principal and the janitor about their future. - Watching ‘Thought’ scene (01:06:10 – 01:06:29) - Students answer the questions: <ul style="list-style-type: none"> a) What is the principal worried about? (Eliciting future forms) <p>Grammar activity: Revising future forms</p> <ul style="list-style-type: none"> - Teacher hands out worksheet 3. - PPT with 2 different snippets of the film – to revise the future structures; - Students watch each scene and suggest what is happening next; - Each slide contains a question to elicit the correct future tense; - Teacher explains each structure at a time; - Completing scenes to validate answers. - 1st scene – ‘Escape scene’ (00:45:28 – 00:46:54 + 00:47:00 – 00:47:10) - 2nd scene – ‘Bender escapes’ (00:51:30 – 00:52:00 – 00:52:37) <p>Post-grammar activity</p>	<p>Whole class</p> <p>Whole class</p> <p>Individual work</p>	<p>10’</p> <p>30’</p> <p>5’</p>	<p>Computer</p> <p>Speakers</p> <p>Datashow</p> <p>Worksheet 3</p> <p>PPT</p>

	<ul style="list-style-type: none"> - Students complete last exercise to put each structure into practise. - Students discuss their own expectations about the rest of the film. 			
To synthetise the content of the lesson	<p>Summary</p> <p>Students make suggestions about and write down the summary.</p>	Whole class	5'	Blackboard
	<p>Homework</p> <p>Concluding the worksheet.</p>			

Worksheet 3
Future Tenses – Grammar

1 – Following the PowerPoint, please write down:

The future Tense	The rule	The example from the film	The example you create
------------------	----------	---------------------------	------------------------



2 – Now focus on the phrases for the future and complete the following table with the examples discussed in the PPT.

Phrases for the future	Example from the PPT

3 – Now onto you. Complete the following 5 sentences about yourself.

- a) Tomorrow I _____.
- b) Next week, _____.
- c) By the time I turn 18, _____.
- d) As soon as I _____.
- e) When I get my first salary, I _____.

Homework: finish the worksheet and complete the grammar exercises 1 and 6 on page 38 from the Student’s Book.

<p>To analyse language in detail. To share ideas and provide feedback.</p>	<p>b) How different is their food compared to yours? c) Why do you think that is?</p> <ul style="list-style-type: none"> - Watching 'UK Secondary school day' (https://www.youtube.com/watch?v=l-HpUlzzCIE) - Students are asked to describe what they notice the most. - Class discussion. - Students complete the worksheet with the information. <p>Post-watching activity</p> <ul style="list-style-type: none"> - Students plan: if they were to record a similar video, what would they film? - In groups of 3, students prepare a 3-minute presentation to the class of their ideal day – to present in the following lesson. 	<p>Pair work</p>	<p>8'</p>	
<p>To synthesise the content of the lesson</p>	<p>Summary</p> <ul style="list-style-type: none"> - Students make suggestions about and write down the summary. 	<p>Whole class</p>	<p>5'</p>	<p>Blackboard</p>
	<p>Homework</p> <ul style="list-style-type: none"> - Prepare their ideal day, to be presented during the next class. 			

Worksheet 3

School systems

1 – Using information from the film, the YouTube video and your personal experience, complete the table below.

	USA	UK	Portugal
Facilities			
Subjects			
Cliques			
Food			
Clothes			
Students			
Rules			
Clubs			

2 – Your school is organising a ‘Students’ Rule’ day.

You get to plan the timetable for that day.

Using the 3 school systems we have analysed, plan your ideal school day.

You have 3 minutes to present it to your class, during our next lesson.

Here are some prompts to help you:

The lessons are going to start at...

Lunch will be...

The school will have these clubs: ...

Tip: Refer back to the 1st worksheet to check some of the vocabulary to organise this day.

Lesson nº 5 – Here or There – cont.

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
<p>To prepare group presentations.</p> <p>To negotiate and choose between different perspectives.</p> <p>To organise vocabulary and personal choices.</p> <p>To express and justify personal opinion.</p>	<p>Pre-speaking activity</p> <ul style="list-style-type: none"> - Students prepare last details of their presentations. - Students clarify vocabulary and structures with teacher. <p>Speaking activity</p> <ul style="list-style-type: none"> - Groups present their 'ideal day' at school. <p>Post-speaking activity</p> <ul style="list-style-type: none"> - Students vote for the most original and the most possible 'ideal day'. 	<p>Group work > Teachers</p> <p>Group > Whole class</p>	<p>10'</p> <p>35'</p>	<p>Worksheet 4</p> <p>Voting paper</p>
<p>To discuss studying abroad pros and cons.</p> <p>To recognise vocabulary from a specific topic.</p> <p>To speculate about links between different themes.</p> <p>To pick up data from the video.</p> <p>To analyse non-literal meaning.</p>	<p>Pre-watching activity (Punishment scene – 00:05:52 – 00:07:20)</p> <ul style="list-style-type: none"> - Teacher tells students they will now watch a scene where their punishment is discussed. - Teacher asks students what was their last punishment at school. <p>Watching 'Essay scene'</p> <ul style="list-style-type: none"> - Students are asked to describe what they are seeing. - Students answer the following: <ul style="list-style-type: none"> a) Name what should students not do. b) What should they write about? 	<p>Whole class</p>	<p>10'</p>	<p>Computer</p> <p>Speakers</p> <p>Datashow</p>

<p>To analyse language in detail.</p> <p>To share ideas and provide feedback.</p> <p>To predict based on visual cues and on previously discussed topics.</p>	<p>Post-watching activity</p> <ul style="list-style-type: none"> - Students must answer the following questions: <ul style="list-style-type: none"> a) How do you think this is going to work? b) Where do you think the film is headed? c) What might happen in the end? 			
<p>To synthesise the content of the lesson</p>	<p>Summary</p> <ul style="list-style-type: none"> - Students make suggestions about and write down the summary. 	Whole class	5'	Blackboard

Lesson nº 6 – Sincerely yours...

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
<p>To infer meaning from filmic text. To listen for specific information.</p> <p>To share meaningful constructs from individual analysis. To contrast textual examples. To compare expectations and reality in filmic text.</p> <p>To analyse different textual structures. To identify key information. To organise textual structures.</p>	<p>Pre-writing activity</p> <ul style="list-style-type: none"> - Teacher explains the suspense will end and students will now watch the scene that unveils what will happen regarding the essay. - Watching ‘Who’s writing’ scene (01:28:00 – 01:28:41) - Students answer the following questions: <ul style="list-style-type: none"> a) Were you surprised with their decision? Why/ Why not? b) What do you think Brian will write about? <p>Writing-analysis activity</p> <ul style="list-style-type: none"> - Students watch the final scene, where Brian reads the essay (01:34:11 – 01:34:50). - Students mention some details they picked up on. - Teachers hands out worksheet 5. - Students answer the following questions: <ul style="list-style-type: none"> a) What text structure is this? b) Why is this not an essay? c) What would an essay require? - Following the PPT, students answer questions 2 and 2.1. 	<p>Whole class</p> <p>Group work</p>	<p>8’</p> <p>12’</p> <p>25’</p>	<p>Computer Datashow Speakers</p> <p>Worksheet 5 PowerPoint</p>

<p>To apply linking devices to complete a text.</p>	<ul style="list-style-type: none"> - Class discussion. - Students answer questions 2.2 and 2.3 using information from the slides. <p>Post-analysis activity</p> <ul style="list-style-type: none"> - Peer correction. - Setting the homework. 			
<p>To synthesise the content of the lesson</p>	<p>Summary</p> <ul style="list-style-type: none"> - Students make suggestions about and write down the summary. 	Whole class	5'	Blackboard
<p>To operationalise the structure analysed in class. To create meaning using previously acquired vocabulary.</p>	<p>Homework</p> <ul style="list-style-type: none"> - Using the structure analysed in class, students must write an essay using between 140-190 words discussing whether it is better for teens to belong to a clique or not. 			

Worksheet 5

Essay – Writing exercise

1 – Now read Brian’s essay.

Dear Mr. Vernon,

we accept the fact that we had to sacrifice a whole Saturday in detention for whatever it was we did wrong. But we think you’re crazy for making us write an essay telling you who we think we are. You see us as you want to see us... In the simplest terms, in the most convenient definitions. But what we found out is that each one of us is a brain, and an athlete, and a basket case, a princess, and a criminal... Does that answer your question?

Sincerely yours,

The Breakfast Club.

2 – Look at the following essay question. In groups of 3, have a brainstorm about the topic.

Online school will never be a solution. Do you agree?

Write about:

1 – Technological development

2 – Students’ attention

3 – _____ (your own idea)

Ideas:

2.1 – Read the following example and decide whether it answers the essay question.

1) _____ these two past years, when we have all been in school inside our own houses, students have not really thought about the choice between staying and learning at home or going back to school.

2) _____ technology has made online school possible and easy, especially for students who may live far away from the nearest school. 3) _____, if they are ill with infectious diseases like the chickenpox, maybe they can stay at home and learn.

4) _____ students love technology so much that by using it to learn, they will participate a lot more and pay more attention to all the activities.

5) _____, my grades have gotten worse since starting online school because I cannot focus long enough. Yes, technology helped during quarantine, but my phone is next to me and my WhatsApp groups are always active, so I end up losing track of what the teacher is saying.

6) _____, 7) _____ technological development _____ students' attention are factors to consider when deciding to study at home or to go back to school. 8) _____ one _____ the other system is perfect, so it depends on each family's wish and possibilities.

2.2 – Using the words from the slide, please label each paragraph.

2.3 – The table below contains words that help organising the essay. Use these to complete the gaps. Only 1 from 'Opinion' needs to be used.

Organisation	Opinion
Both... and...	From my own experience
Neither... or...	In my opinion
Despite	I believe
Likewise	
It is often said	
To sum up	

Appendix 3

Unit 3 – Let's eat



Class profile:

26 students (10th grade)

Portuguese syllabus fitting:

Unit 3 – Contact with other languages and cultures

Main aims

- To identify personal and stereotypical links to 'food'.
- To interpret 'food' as a cultural item.
- To understand cultural nuances and implied meaning in music and film.
- To compare and contrast different cultural references.
- To motivate students to consider their own cultural stereotypes.

Duration:

3 lessons of 60 minutes

Class: 10th grade

Unit 3: Let's eat

Lesson nº1 – Eat what?

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To briefly define the central concept for the unit.	<p>Brainstorming around the unit topic 'Let's eat' (lead-in)</p> <ul style="list-style-type: none"> - Teacher refers students to the quote 'Food is memories' from the film and asks for comments. - Class discussion. 	Whole class	5'	Computer Datashow
<p>To recall former film experiences.</p> <p>To relate a concept to a text (film).</p> <p>To predict language / events.</p> <p>To pick up specific information from an oral text.</p>	<p>Pre-listening activity</p> <ul style="list-style-type: none"> - Teacher introduces the film 'The Hundred-Foot Journey' by saying it is a film centred around two very different cuisine traditions, but without revealing its name. Teacher explains students will be watching different sections of the film throughout the Unit. - Students answer the questions: <ul style="list-style-type: none"> d) Have you ever watched the film? e) Which films about food or chefs have you watched before? f) This scene presents to us the main character. Why do you think they are leaving India? - Watching the 1st scene (00:02:05 – 00:03:20). - Students describe what and who they see. 	Whole class	12'	Computer Speakers Wi-fi connection Worksheet 1

<p>To interpret meaning from an oral text. To generalise meaning. To select information based on personal opinion. To express personal opinion.</p> <p>To apply previously acquired vocabulary.</p> <p>To engage with their peers. To evaluate their vocabulary acquisition.</p>	<ul style="list-style-type: none"> - Teacher explain their restaurant was attacked, their mum was killed and they are going to France because the vegetables in the UK are not good. - Students consider the following questions: <ul style="list-style-type: none"> a) How do you think French people will react to Indian cuisine? b) What do you know about Indian cuisine? <p>Listening to different characters describing food (00:29:45 – 00:30:07; 1:37:00 – 1:37:58)</p> <ul style="list-style-type: none"> - Teacher hands out worksheet 1. - Teacher tells students they will be listening to different characters describing food. - Students answer question 1. - Students watch the scenes to check their answers. <p>Post listening activity</p> <ul style="list-style-type: none"> - Students complete exercises 2 and 3. - Peer check. - Students complete exercise 4 – secret description of their favourite food; - 3 volunteers read out loud and others will try to guess. 	<p>Teacher > Whole class</p> <p>Individual work</p> <p>Individual > Whole class</p>	<p>15'</p>	
	<p>Pre-speaking activity</p>	<p>Teacher > Whole class</p>	<p>10'</p>	<p>Computer Speakers</p>

Worksheet 1

1 – Listen to the following excerpts from the film. Complete the gaps using one word.

Extract 1

Combine the milk, sugar, vanilla, eggs, kirsch and salt. Mix until silky to the touch. Pour into a pan, spread your cherries over the top and bake until the skewer inserted into the batter comes out clean. A golden-brown crust will have formed on the top and on the bottom.

Extract 2

But on my most recent visit, the oysters with nitro pearls of sturgeon and oyster dust were made exceptional by the addition of ground cardamom seeds. Cardamom. While it's only been a few months since my last visit, I was pleasantly surprised by the appearance of coriander, fenugreek and masala. ... glutinous sauce resonant of tandoori.

Extract 3

This was a surprising triumph. ...the most unexpected ways. With a marinade of tamarind and smoked chili, the fish swims into my top five of all time. Its sugar coated beetroot with carrots, also garam masala. An established molecular cuisine favorite in Beaubourg appears to have discovered the spice of life. "... cauliflower ice cream "with a skim of egg yolk and capers. "

2 – Complete the table with the words you used in exercise 1.

Ingredients		Adjectives
Sweet	Savoury	

3 – Add the words from the PowerPoint to complete the table.

4 – Which of these words would you use to describe your favourite dish? Write it down.

These will be read aloud and the class will try to guess what it is.

5 – Go around the room asking your classmates the right questions to find someone who...

Shares your favourite snack	<hr/>
Does not like your comfort food	<hr/>
Has got a weird pet hate	<hr/>
Has got dietary requirements	<hr/>
Has been to a fine dining restaurant	<hr/>
Cannot speak in hushed tones	<hr/>
Has tried kidneys or liver	<hr/>
Has a fit if they are hungry	<hr/>

Homework: Complete exercises 3A, 3C and 3F on page 7 from Word Store.

Worksheet 2

Reading exercise

Food: a cultural mirror

Have you ever wondered what the food you eat can reveal about where you come from? Have you ever wondered why people from different parts of the world eat different food? Do you ever ask yourself why culinary traditions are important to your culture? There is more of a connection between food and culture than you may think.

On an individual level, we grow up eating the food of our cultures. It becomes a part of who we are. Many of us associate food from our childhood with good memories and it ties us to our families, holding a special value. It often becomes the comfort food we seek as adults in times of frustration and stress. When I was sick as a kid, I couldn't eat rice because I was too weak, so my mother would cook soup and its smell and taste became very familiar to me. Now, whenever I feel tired or stressed, I remember the soup my mom used to make for me.

On a larger scale, food is an important part of culture. Traditional cuisine is passed down from one generation to the next. It also operates as an expression of cultural identity. Immigrants bring the food of their countries with them wherever they go and cooking is a way of preserving their culture. Doing **it** for family meals is a symbol of pride for their ethnicity and a means of coping with homesickness.

Many open **their** own restaurants and serve traditional dishes. However, the food does not remain exactly the same. Some ingredients needed to make traditional dishes may not be

readily available, so the taste and flavour can be different from **that** of the dishes that they would prepare in their home countries. Additionally, when immigrants sell food in another country, their audience is not the same. Therefore, they have to alter the original dishes to cater to a wider range of customers with distinct tastes and flavour preferences. Alterations to original dishes can create new flavours that still retain **their** cultural significance.

What stays the same is the extent to which each country or community's unique cuisine can reflect **its** unique history, lifestyle, values, and beliefs. In China, harmony is vital in almost every aspect of life. This is reflected in Chinese cuisine, where almost every flavour (salty, spicy, sour, sweet, and bitter) is used in a balanced way. They believe that food not only needs to be nutritious but also needs to look appealing, so they put a lot of effort into decorating the dishes.

As the world becomes more globalised, it is easier to access cuisines from different cultures. We should embrace our heritage through our culture's food but we should also become more informed about other cultures by trying their foods. It's important to remember that each dish has a special place in the culture to which it belongs, and is special to those who prepare it. Food is a portal into culture, and it should be treated as such.

1 – After you have read the text, choose option A, B, C or D to answer the following questions.

1 – In the opening paragraph, it becomes clear that

- A** People overthink their food.
- B** Food may be of cultural significance.
- C** The text will discuss differences between cultures.
- D** Food is becoming a global phenomenon.

2 – The author's anecdote

- A** Is specific to his culture.
- B** Proves a point that soup is healing.
- C** Sustains his argument.
- D** Is fairly recent.

3 – When immigrants move abroad,

- A** They take their food with them.
- B** They experiment new cultures.
- C** They modify their cultures.
- D** They cut ties with their family.

4 – Why is it difficult to recreate traditional dishes?

- A** Because they want to adapt to the new cultures.
- B** Because they worry about new customers.
- C** Because it is always difficult to get the ingredients.
- D** All of the above.

5 – Why is traditional Chinese cuisine elaborate?

- A** Because its dishes are very ornamented.
- B** Because it uses a wide variety of spices.
- C** Because it is ancient.
- D** Because balance is key.

6 – Globalisation has affected the food industry because

- A** There are more and more fast-food chains.
- B** People are more and more aware of international food.
- C** It has made it easier to access to different cuisines.
- D** It puts traditional cuisines at risk.

2 – Find words or phrases in the text that mean the following:

- 1 – considered (para 1) _____
- 2 – link (para 2) _____
- 3 – look for (para 2) _____
- 4 – dealing with (para 3) _____
- 5 – serve (para 4) _____
- 6 – crucial (para 5) _____
- 7 – savoury (para 5) _____
- 8 – legacy (para 6) _____

3 – The following pronouns are in bold in the text. Associate the items in column A with the ones in Column B. There is one extra option.

Column A	Column B
it (para 3)	taste and flavour
their (para 4)	country or community
that (para 4)	original dishes
their (para 4)	cooking
its (para 5)	own restaurants
	traditional cuisine

Homework: Completing exercise 3B from Word Store, page 7.

Lesson nº 3 – Eat why?

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To revise vocabulary from a previous lesson.	Homework <ul style="list-style-type: none"> - Correction. 	Teacher > Whole class	10'	Student's Book Blackboard
<p>To relate sub-themes to central points.</p> <p>To express personal opinion.</p> <p>To validate expected events.</p> <p>To operationalise meaning by using previously acquired vocabulary.</p> <p>To pick up specific information from an oral text.</p> <p>To interpret meaning from an oral text.</p> <p>To generalise meaning.</p> <p>To select information based on personal opinion.</p>	<p>Pre-listening activity</p> <ul style="list-style-type: none"> - Teacher tells students they have been considering how food is part of everyone's cultural identity, but that they will now focus on how different it makes each culture. - Watching the 2 market scenes (00:00:00 – 00:02:05) / (00:24:37 – 00:25:03). - Students use vocabulary from worksheet 1 to contrast the scenes. <p>Listening '5 speakers' (1 – 00:09:34 – 00:10:33; 2 – 00:44:04 – 00:44:27; 3 – 1:34:36 – 1:35:20; 4 – 1:35:57 – 1:36:45; 5 – 1:42:59 – 1:44:00)</p> <ul style="list-style-type: none"> - Teacher hands out worksheet 3 and tells students they will listen to 5 of the characters from the film speaking. - Students complete exercises 1 and 2. - Class corrections. - Students complete exercise 3. - Peer correction. <p>Post-listening activity</p>	<p>Whole class</p> <p>Individual work</p> <p>Pair work</p> <p>Whole class</p>	<p>10'</p> <p>17'</p> <p>8'</p>	<p>Computer</p> <p>Speakers</p> <p>Datashow</p> <p>Wi-fi connection</p> <p>Worksheet 3</p>

<p>To express thoughts on more abstract, cultural topics such as films.</p> <p>To validate expected language.</p> <p>To relate abstract cultural concepts with personal standpoints.</p> <p>To develop notions stemmed from the filmic text.</p> <p>To reframe or validate their expectations.</p>	<ul style="list-style-type: none"> - Teacher explains to students that the film then begins to focus on cultural differences issues. - Students are asked the following questions: <ul style="list-style-type: none"> a) Besides the culinary differences, which ones have you noticed? b) How relevant is their culture in their misunderstandings? c) What were your expectations d) Do you think these differences can be dealt with in the kitchen? And outside of the kitchen? e) Do you think 'fusion' cuisine would work as 'fusion' culture? f) Which 'Hundred-foot journey' is the title of the film referring to? - Watching 'Cross the road' scene (1:24:50 – 1:26:00) to check their answers. - Final remarks. 			
<p>To synthesise the content of the lesson</p>	<p>Summary</p> <p>Students make suggestions about and write down the summary.</p>	<p>Whole class</p>	<p>5'</p>	<p>Blackboard</p>

Listening exercise

1 – Listen to the following excerpts from the film. For questions 1-5 choose from the list (A-H).

When facing a challenge, which speaker says that

- A) Trying something new will be the solution?
- B) That everything happens for a reason?
- C) He/she is ready to quit?
- D) One needs to learn how to swim before?
- E) One finds the solution in the heart, not in the books?
- F) He is not as good as his partner?
- G) There's no way but up?
- H) It is all about the spices?

Speaker 1 _____
Speaker 2 _____
Speaker 3 _____
Speaker 4 _____
Speaker 5 _____

When discussing cuisine, which speaker says that

- A) It's her voice that reads it?
- B) The French is a downgrade from Indian cuisine?
- C) French has surpassed art and become science?
- D) Indian takes you home?
- E) French is enough for French people?
- F) Indian is too spicy?
- G) The French comes down to the 5 basics?
- H) rench is too classy?

Speaker 1 _____
Speaker 2 _____
Speaker 3 _____
Speaker 4 _____
Speaker 5 _____

Unit 4 – The new thing



Class profile:

26 students (10th grade)

Portuguese syllabus fitting:

Unit 2 – The technological world

Main aims

To analyse relationships with technology.

To interpret 'technology as culture'.

To evaluate the benefits and the drawbacks of progress.

To motivate students to consider their own links to technological devices.

Duration:

3 lessons of 60 minutes

Class: 10th grade

Unit 4: The new thing

Lesson nº1 – Clicking – easier?

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To briefly define the central concept for the unit.	<p>Brainstorming around the unit topic ‘The new thing’ (lead-in)</p> <ul style="list-style-type: none"> - Teacher refers students to the quote ‘Technology has made our lives easier’ and asks for comments. - Class discussion. 	Whole class	8’	Computer Datashow
<p>To identify familiar vocabulary.</p> <p>To provide personal input.</p> <p>To connect with the unit topic on a personal level.</p> <p>To select information based on personal opinion.</p> <p>To express personal opinion.</p> <p>To evaluate vocabulary acquisition.</p> <p>To apply previously acquired vocabulary.</p>	<p>Pre-vocabulary activity</p> <ul style="list-style-type: none"> - Teacher tells students they will be looking at different pieces of technological devices. - Students answer the following questions: <ol style="list-style-type: none"> a) What devices are these? b) Do you own them? c) Describe them. <p>Vocabulary activity</p> <ul style="list-style-type: none"> - Teacher hands out worksheet 1. - Students answer question 1. - Class discussion. - Students answer questions 2 and 3, using information from the PPT. 	<p>Whole class</p> <p>Group work</p>	25’	Computer Speakers Wi-fi connection Worksheet 1

<p>To engage with their peers. To develop content for an exercise. To operationalise meaning.</p>	<ul style="list-style-type: none"> - Class discussion. - Students answer question 4. <p>Post-vocabulary activity</p> <ul style="list-style-type: none"> - Students consider how a ‘remote control’ would be applied to all the previous questions (in case it has not been mentioned thus far; if so, teacher reminds them of it and asks them to keep it in mind as it will play a major role in the following activities). 	<p>Individual work</p> <p>Whole class</p>		
<p>To recall former film experiences. To relate a concept to a text (film). To predict language / events.</p> <p>To pick up specific information from an oral text. To interpret meaning from an oral text. To generalise meaning.</p>	<p>Pre-listening activity</p> <ul style="list-style-type: none"> - Teacher introduces the film ‘Click’ by saying it is a film centred around a hard-working dad who struggles with finding work-life balance and that a technological device is going to change his life. Teacher explains students will be watching different sections of the film throughout the Unit. - Students answer the questions: <ul style="list-style-type: none"> g) Have you ever watched the film? h) Which films about technology have you watched before? i) How is technology usually portrayed? - Watching the 1st scene (00:02:05 – 00:03:20). - Students describe what and who they see. - Students consider the following questions: 	<p>Teacher > Whole class</p> <p>Pair work</p> <p>Whole class</p>	<p>11’</p>	<p>Computer Speakers Wi-fi connection Worksheet 1</p>

	<p>c) How do you think technology could bring this family closer together/more apart?</p> <p>d) Where can the dad go and buy this universal remote?</p> <p>Listening the 'Universal remote' scene (00:14:20 – 18:26)</p> <ul style="list-style-type: none"> - Blind listening to the dad's entrance in the shop (00:14:20 – 00:14:30); - Students suggest what type of shop he may have gone into. - Watching 2nd part of the scene (00:14:30 – 00:16:16) - Students suggest why they may have to go in the back. - Answering question 5. - Watching scene until the end. - Checking their answer. <p>Post listening activity</p> <ul style="list-style-type: none"> - Students complete question 6. - Students answer the following question: a) What would your ideal remote be capable of doing? 		12'	
To synthetise the content of the lesson	<p>Summary</p> <ul style="list-style-type: none"> - Students make suggestions and write down the summary. 	Whole class	4'	Blackboard
	<p>Homework</p> <ul style="list-style-type: none"> - Students complete Word Store 4A, 4B and 4C on page 9. 			

Worksheet 1
Vocabulary work

1 – Which words do you associate with the devices you see on screen?

Use your own words and your classmates’ input.

Device					
Description					
Category					

- 2 – Now, add the words and phrases from the PPT to further complete the table.
- 3 – Label the devices using the categories in the PPT.
- 4 - Add further examples that you can remember.

5 – What do you expect the remote to look like?

6 – What do you think might be so special about this remote?

Write down 3 things you think it is capable of doing.

Homework: Complete exercises 4A, 4B and 4C on page 9 from Word Store.

Worksheet 2
Reading exercise

Technology: easier is better

I sometimes think about how my grandkids will live. If I start comparing my daily routine to its **modern counterpart**, I can almost find no resemblance. There is this expectation that life is getting **ever-better** and that there is no stopping progress, but I do not understand why everyone seems to be so excited about it. I have lived long enough to see that the human **ingenuity** can also be used for the worst and I have legitimate concerns about how much of people's lives is put at the hands of technology. In my honest opinion, this much progress at this speed may be one of the worst manifestations of human greed.

Text A

As an office clerk, I often wonder whether I will have a job in the next few years. People tend to think that all I do is very mechanical, but my **seemingly mundane** tasks actually require a lot of attention to detail and creativity, which I do not believe a robot will ever be capable of. I agree that several industries **have taken huge strides** because of how faster and even more precise certain actions tend to be when performed by machines, such as assembling cars or using moulds to build their parts. However, what were **formerly** secure jobs and careers for life are now put at risk by pieces of metal and I am told this is all for the best. Why is it that I do not see this?

Text B

Being in the world of arts, I am not scared by the advancements in technology. I am absolutely sure that my strongest skills as a worker and as a creative person will never be surpassed by an automated 'thing' that goes around making 'woopy-doopy' sounds. Yes, it may be more entertaining to look at, and my career **rides on** the engagement from my audiences, but I will always find a way to **capitalise on** my vision of the world. Not to sound too confident or arrogant, but the **proWess** of the human mind is miles away from the limited reinvention skills of robots.

Text C

I am addicted to technology and I love every minute of it. The fact that some people are against all of the achievements we have made in a recent past is baffling to me. How can someone question all the alternatives we have found to the boring and time-consuming tasks that we used to have to worry about? How can moving forwards ever be a bad thing? We are reaching a pinnacle of Humanity, and it does not matter if machines are helping us get there: they only exist because we decide so. Hollywood is to blame for some of these reactions: to optimise our abilities does not necessarily mean to condemn our existence. People should relax a bit.

Text D

1 – For questions 1-4, choose from the texts A-D. The texts may be chosen more than once.

Which writer:

- 1 – agrees with B about the main feature that values the human mind?
- 2 – disagrees with B about the impact of technology on menial tasks?
- 3 – presents a different view from the others about how worried they are?
- 4 – has an opposite perspective to D's about the changes in ordinary life?

2 – Find words or phrases in the text that mean the following:

- 1 – similarity (text A) _____
- 2 – genuine (text A) _____
- 3 – demonstration (text A) _____
- 4 – worker (text B) _____
- 5 – specific (text B) _____
- 6 – transcend (text C) _____
- 7 – epitome (text D) _____
- 8 – better (text D) _____

3 – The following words & phrases are in bold in the text. Associate the items in column A with the ones in Column B. There is one extra option.

Column A	Column B
Modern counterpart (text A)	Have achieved great progress
Ever-better (text A)	Current version
ingenuity (text A)	Depends on
seemingly mundane (text B)	skill
have taken huge strides (text B)	That used to be
formerly (text B)	People's resourcefulness
rides on (text C)	Constantly improving
capitalise on (text C)	Apparently very ordinary
prowess (text C)	Take advantage of
	Make money from

<p>To relate abstract cultural concepts with personal standpoints.</p> <p>To develop notions stemmed from the filmic text.</p> <p>To reframe or validate their expectations.</p>	<ul style="list-style-type: none"> - Students complete exercise 2. - Class discussion. <p>Post-listening activity</p> <ul style="list-style-type: none"> - Watching 'Click it back' scene (1:40:15 – 1:40:58). - Students reflect on whether they would use it or not (and how). - Final remarks. 			
<p>To synthetise the content of the lesson</p>	<p>Summary</p> <p>Students make suggestions about and write down the summary.</p>	<p>Whole class</p>	<p>5'</p>	<p>Blackboard</p>

Listening exercise

1 - You will hear three different extracts. Choose the answer (**A**, **B** or **C**) which fits best according to what you hear. There are two questions for each extract.

Extract 1 – You hear Morty and Michael meeting for the 1st time.

- 1 Why does Morty believe Michael needs a universal remote control?
 - a) To advertise his new product.
 - b) To blackmail him.
 - c) Because he is a good guy.
- 2 Why does Michael mention the O'Doyles?
 - a) To ensure that Morty gives him the best product.
 - b) Because the remote will make him win the competition.
 - c) Because he wants to take revenge on them.

Extract 2 – You hear Morty explaining how the remote works.

- 3 What does Morty mean by 'universal'?
 - a) That the remote controls every technological item.
 - b) That the remote controls the universe.
 - c) That Michael has control over everything.
- 4 What surprises Michael the most about the commentary?
 - a) How deep the voice is.
 - b) The fact that it exists.
 - c) How right it was about his assistant.

Extract 3 – You hear Michael trying to get rid of the remote.

- 5** When Morty says the remote ‘executes your preferences’ he means that
- a)** Michael is suffering the consequences of his choices.
 - b)** It is simply doing what it was designed to.
 - c)** Michael needs to change the settings of the remote.
- 6** Why is Michael deactivating the services?
- a)** Because he fast forwarded more moments than expected.
 - b)** Because he wants to go back to using a normal remote.
 - c)** Because he misses doing menial tasks.

2 – After re-watching the 1st extract, create the subtitles for it.

Michael:
Sorry to sneak up on you. I just... You guys got a universal remote control back here?

Morty:
Something stinks like stale french fries.

All right, that's probably me.

Morty:
You know, fast food shortens your life.

Michael:
Yeah, that's what I heard. But the way my life's been going lately, that ain't such a bad thing.

Morty:
You're looking for a universal remote control?

Michael:
Yeah. Just one device to do it all for me... ..make my life a little easier, quicker, not so damn complicated.

Morty:
I'm not supposed to do this, but you seem like a good guy.

Michael:
Hey. Somebody noticed. Thank you.

Morty:

Appendix 5

Reading Films – Listening Analysis

1 – Ask questions to your classmates and find someone whose book:

Question	Name (Classmate)
Has got a character named Eleanor.	
Is not set in London.	
Has got a character with a faithful sidekick.	
Has got a character with an unreliable sidekick.	
Has got a murder.	
Has an atypical hero/heroine.	
Does not depict British high society.	
Has got a case of mistaken identity.	
Has got a character named Beppo.	
Depicts the class struggle.	
Has got a character whose dream comes true.	
Has got a love triangle.	
Has got characters with abusive fathers.	

2 – You will now listen to three musical references to the adaptations. Please complete the table according to your own opinion.

	Clip 1	Clip 2	Clip 3
Book			
Description			
Suitability			
Why?			

3 – Based on the guidelines on the PPT, please complete the following table.

E-mail	Semi-formal	Formal
Opening		
Body		
Conclusion		

4 – Following the guidelines on the PPT, please write an answer in 220-260 words in an appropriate style.

You, the main character of the book you are reading, have received a letter:

Dear friend,

I have yet to find a solution to the issue that has been troubling my mind. As I do trust you and your judgment, I would be terribly honoured if you were to reply to me with an advice of some sort, so that I can mend my spirit.

Nervously awaiting your response,

The Pauper / Watson / Isabella

