

## Trabajo Fin de Máster

### A Window to the World: Interculturality and Film Resources in the EFL Secondary Education Classroom

### Una ventana al mundo: Interculturalidad y recursos fílmicos en el aula de inglés de secundaria

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## ***Abstract***

In this globalised society, English is used as lingua franca, a means of communication among people from different cultural backgrounds and countries. Therefore, it is key for students to develop their intercultural communication skills and their cultural awareness competence in the English classroom. This dissertation seeks to prove that, in search of motivating, meaningful and rich materials able to promote such intercultural communicative skills, film can be an excellent resource. However, it must be used with pedagogical purposes, carefully selecting the films and designing materials which foster and improve learners' linguistic skills, as well as their intercultural competence. The unit plan analysed in this dissertation has been designed to make the most of the value and possibilities of cinematic resources in the English as a Foreign Language (EFL) Secondary classroom. Accordingly and to make language learning more effective, this unit plan will follow a communicative and Task-Based Learning approach as the Aragonese Curriculum of Education recommends. What is more, in order to enhance the students' 21st century abilities, visual literacy will be promoted through the use of film, with the purpose of teaching learners how to deeply analyse moving images and go beyond linguistic aspects.

## **1. Introduction**

Being an English teacher in the 21st century has become a considerable challenge. With the quick expansion of globalisation, the Internet and social media, English has turned into a lingua franca, an international language used to communicate worldwide. English as a Foreign Language (EFL) teachers need to be in constant renovation and evolution in order to adapt to the new demands of the educational system and of the students.

Considering the global nature of English in our present society, the inclusion of intercultural elements in the EFL classroom has become of greatest importance, as the new Aragonese Curriculum states. Students need to be provided with tools in order to learn the importance of the language as a means of information, communication and understanding among cultures since, as Donaghy (2015: 20) rightly points out, that is one of the main goals of second language acquisition. The development of cultural awareness, intercultural communication and critical thinking skills is paramount and we, as teachers, must bear this in mind when designing our unit plans.

In order to carry out this major task we need to carefully choose the materials for our lessons, and films can be an extremely useful and valuable resource. As Donaghy (2015: 19-20) states, films are “cultural documents” and they are an excellent resource for communicating cultural values, customs, behaviours or religious beliefs, among others, and it also contributes to increasing learners’ intercultural understanding. He also claims that films have the capacity to bring diverse cultural ideas into the EFL classroom. Moreover, as Ambrós and Breu (2011: 13) claim, “training spectators means training citizens” and the use of cinematic resources in the classroom can break the habit of passively watching films.

However, not all films are suitable for this purpose. This is the reason why both films and the exercises, tasks and activities which are done with them must be thoroughly selected and designed. This way, we will be able to make the most out of these valuable resources and even teach students other important elements such as visual literacy, which is increasingly necessary nowadays. Therefore, in the following pages I will be exploring the possibilities of film resources in the EFL classroom and

the way they can be used as a means of transmitting the aforementioned intercultural values, skills and competences.

## **2. Purpose and Aims of the Dissertation**

The main purpose of this dissertation is to demonstrate how film can be an excellent resource in the English classroom, not simply as a way of teaching linguistic aspects but also to improve the students' intercultural communication skills and cultural awareness. In order to prove the effectiveness of film resources, this dissertation includes a unit plan in which films are used as a way of teaching linguistic elements at the same time as it promotes the students' development of their intercultural awareness.

The unit plan will also demonstrate how film contributes to helping students see the English language as a means of communication and understanding among cultures. The use of thought-provoking materials and carefully chosen films will be key in order to achieve these objectives. Moreover, it is important to note that the English classroom is a community in which having an adequate environment for learning is paramount. This is the reason why students will usually work either in pairs or in groups in order to foster cooperative learning and improve the relationships among classmates.

The last main objective of this unit plan is to enhance the students' visual literacy. Nowadays, the development of 21st century skills is key in order for students to be more qualified for their forthcoming jobs and we, as teachers, need to take this fact into consideration and include visual literacy in our lessons. Therefore, and considering all of the above, I will move on to elaborate on the necessity for improvement, the curricular and theoretical framework on which I will base my proposal and the methodology I will follow.

### **3. Justification, Theoretical and Curricular Framework, Methodology**

#### **3.1. Justification**

One of the most popular resources in the EFL classroom is film. Students usually feel enthusiastic and excited when they are told that a film or a series episode is going to be played, but normally the main reason is that they know they will be able to just watch and relax. Most of the time, film resources are used as a way of entertaining students or filling empty time slots in certain periods of the school year. Although it is absolutely legitimate to allow some room for leisure, schools are the perfect environment for students to learn from any situation and it is widely known that films are not just a simple way of entertainment. Students need to be exposed to different resources and topics which promote both their linguistic and intercultural competence and films can be an excellent way to contribute to it, as further explored in the theoretical framework below.

On the one hand, choosing the right film resources is key in order to make the most out of them. However, the genre or the film itself is often randomly selected, without taking into consideration factors such as the main goal of the activity and the skills and competences that students would be able to acquire during the viewing process. On the other hand, it is not uncommon to see how no activities or tasks are done before, during or after playing the videos. Therefore, a rich, varied and dynamic resource such as film is usually not exploited in the English classroom as much as it could be. Students become mere passive viewers instead of active agents in their learning process and an excellent opportunity for learning is wasted or not adequately used. Through the development of visual literacy, they can become not just active viewers but also creators of their own videos. This can be extremely helpful for them in the future, especially in their forthcoming jobs, since technologies and visual elements are more and more present in our everyday and working lives.

Additionally, films provide endless possibilities in terms of topics, genres and contents. We can get to know different cultures from all over the world, something which many people might not have the opportunity to do in their everyday lives. Films make us see other points of view, perspectives and experiences and, thanks to that, it is

easy to step into somebody's shoes. This is why they are an excellent way of helping students be aware of different realities, be more empathetic with others and develop their intercultural awareness.

For all these reasons, I decided to devote my dissertation to the use of film resources in the EFL classroom. Films have multiple uses and possibilities but I will be focusing on how to develop students' intercultural communicative competence and cultural awareness skills in Secondary Education. I will also provide some examples of how learners can develop their visual literacy skills in order for them to critically analyse film and even create their own audiovisual productions. Now I will move on to explain the curricular and theoretical framework this dissertation is based on and the methodological procedure followed.

### **3.2. Curricular Framework**

Considering all the implications above, the specifications from the LOMCE Aragonese Curriculum were followed in order to design this unit plan. According to the specific provisions for the EFL area in this curriculum, students in Secondary Education need to be able to communicate in English in different communicative contexts and with different goals. The curriculum provides some guidelines extracted from the Common European Framework of Reference for Languages (CEFR) and endorsed by the European Council. These guidelines, along with Second Language Acquisition (SLA) theories, agree that EFL lessons must follow a communicative approach in order to make language learning more effective. The curriculum also states that course plans need to be designed in order for students to be engaged in activities, tasks and projects focused on providing communicative situations and opportunities for learning and developing their language skills.

Another main goal of the Aragonese Curriculum is the development of students' key competences, which needs to be carried out across all the subjects. All these competences will be included in the unit plan, as it will be specified in the Critical Analysis section. Lastly, the Aragonese Curriculum provides five methodological

principles which can help to foster language learning in Secondary Education. When carefully designed, course plans for the EFL classroom can include these methodologies and, taking a communicative approach, improve students' linguistic and intercultural competence and skills.

Taking into consideration the curricular features mentioned above, the unit plan analysed in this dissertation follows a Communicative Language Teaching approach (CLT) and seeks to improve the students' motivation and autonomy by using Cooperative Learning techniques. Moreover, the use of English is seen as a way of approaching and communicating with different cultures and, since the new Curriculum gives more importance to the enhancement of the intercultural competence, the unit plan designed will focus on its development. Now I will go on to explain these procedures and methodologies in depth in order to further explore how they contribute to this aim.

### **3.3. Theoretical Framework**

#### **Communicative Language Teaching & Task-based Learning**

SLA theories have evolved throughout the past decades and have come to the conclusion that a communicative approach has proven to be the most effective methodology. English has become a global language, a lingua franca, and the way it is used in the present requires a focus on communicating successfully in different contexts and different communicative situations. According to Richards and Rodgers (1986: 87) the CLT approach sees language as a means of communication and, therefore, its main goal is to develop the communicative competence.

The evolution of EFL teaching and its shift toward CLT implied relevant changes. The English classroom is seen now "as a community where learners learn through collaboration and sharing" (Richards, 2006: 23), instruction is learner-centred and the teacher is seen as a facilitator. The role of the teacher is now to try different alternatives and find different ways of providing opportunities for communication, not just inside the classroom but also outside. This way of "learning by doing" makes both



the teacher and the students continuously acquire new knowledge in the English classroom and is key in the CLT approach.

Contrary to traditional language teaching, whose focal point was an intensive work on lexicogrammatical aspects, CLT focuses both on form and meaning in order to promote language acquisition. A focus on meaning has proven to help students develop their fluency, confidence and linguistic resources when using the L2 (Ellis and Shintani, 2014: 22-23). CLT also gives greater importance to the use of authentic sources and real-life materials, since “the classroom context is often an artificial setting for authentic communication to be realized” (Richards and Rodgers, 1986: 101). Hence the need for realia and authentic sources has become of utmost importance in order to balance this situation. We need to take into consideration the fact that the input students receive in the English classroom is not enough for them to achieve high proficiency levels (Ellis and Shintani, 2014: 24). Therefore, the quality of the materials is key and that is the reason why providing students with authentic, real-life materials and sources of input is extremely necessary.

It is equally important that the contents are engaging, relevant and interesting for the students. Authentic materials create an interest, and this will help learners be more motivated in the classroom. According to Dörnyei (1994: 281), we can “increase the attractiveness of the course content by using authentic (...), unusual and exotic supplementary materials”, including recordings and visual aids. He also suggests “designing or selecting varied and challenging activities” adapted to the students’ interests. This will help them understand what the purpose of learning a foreign language is and how to develop their own reasons for learning (Richards, 2006: 24).

On the other hand, caring for an adequate input is as significant as creating abundant opportunities for output that allow learners to develop both fluency and accuracy. Promoting peer interaction in the classroom plays a key role, since students will need to find their own words in order to communicate (Ellis and Shintani, 2014: 25). An excellent way of doing so is by fostering group work. This creates a perfect environment for the implementation of Cooperative Learning techniques, which help students feel closer to one another. As further explored below, group cohesion makes its

members be more engaged with the tasks as they will “want to contribute to group success” (Dörnyei, 1994: 279).

Taking into consideration the CLT principles above, the unit plan analysed in this dissertation follows a Task-Based Learning (TBL) approach that, as Estaire and Zanón put it (1994: 12), “generate[s] the language to be used”. As Brown (2007: 50) argues, CLT “puts the use of tasks at the core of language teaching” since it engages learners in real-world contexts and in carefully designed activities whose main objective is to solve a communicative problem. Brown also points out that the emphasis must be on meaning. Similarly, Ellis (2003: 9-10) claims that meaning must be at the centre of the task because its main goal is to “engage learners in using language pragmatically”.

Several authors have designed a structure for tasks and, although they slightly differ, all of them agree that they must have three stages: pre-task, main task and post-task. They also believe that tasks must have a focus on form at the end, following a meaningful use of language, rather than at the beginning. As Willis and Willis (2013: 18) state, there is “a place for a focus on specified forms in a task-based approach. But form should be subordinate to meaning and, for this reason, should come after rather than before a task”. According to Estaire and Zanón (1994: 14), a communication task should also resemble activities from everyday life, as long as it is feasible. This way, it will reproduce some of the processes of our daily communication. Since the main objective of TBL is to develop students’ communicative competence, Estaire and Zanón state that tasks have a pedagogic purpose.

Therefore, and considering all of the above, a TBL approach is the most suitable option to create the unit plan analysed below. In order to design tasks, Willis’s 1996 model for Task-Based Learning will be used, which includes a pre-task (introduction to topic and task), a main task (task, planning and report) and a post-task (analysis and practice).

### **Cooperative Learning**

As mentioned above, using Cooperative Learning strategies in the EFL classroom has multiple benefits which need to be analysed. One of its main advantages is that it can

make students feel closer to each other and more motivated when performing a task. Domingo (2008: 233) argues that, since all the members of the group have the same goal, it motivates them and makes them care about their partners. Dialogue is key and, therefore, students learn how to negotiate, listen to each other and act collectively. What is more, according to Domingo (2008: 232), Cooperative Learning enables the participation of all the students, contrary to other techniques, in which a small number of members (or a single member) of the group eventually do most of the work.

Cooperative Learning also fosters students' autonomy. This is due to the fact that each member of the group has its own role and the success of the group depends on the performance of all of its members. This is called positive interdependence and is one of the mainstays on which Cooperative Learning relies. Furthermore, learner autonomy can be enhanced through peer-teaching as students take positions of authority and responsibility, which can help them reflect on their own learning process. This way, we can also develop their Learning to Learn Competence.

To sum up, Domingo (2008:235) states that, in order for a group to work cooperatively, it must meet three main conditions: the existence of positive interdependence, the establishment of a clear purpose and the division of roles and responsibilities for each group member, being one of them the coordinator and leader. If these requirements are met, then students will be able to carry out their job collaboratively. Of course, this needs to take place under the close look of the teacher, who will supervise the whole process and set some tutoring sessions when necessary.

Considering this, the activities and tasks in the unit plan will be based mostly on group work and Cooperative Learning. Some of them will include individual work, but the main tasks and activities will be done cooperatively. This will help develop not just the students' skills but also their sense of responsibility and their autonomy, as well as improve the relationship between the members of the group.

### **Interculturality and film resources**

As mentioned at the beginning of this section, one of the main purposes of the Aragonese Curriculum is for students to see English as a means of communication and

understanding among different cultures and people from diverse backgrounds in order to develop their intercultural awareness without prejudice or stereotypes (English as a Foreign Language section, Obj.IN.7). All along the Master's bibliographical references, the use of film resources is mentioned as one of the best ways to achieve this objective. For this reason, I decided to dig deeper into the topic in order to find relevant information to support this theory.

It is widely known that one of the main advantages of film resources is that they can make us feel involved in the stories that we watch. For that reason, they contribute to making us feel empathy for the characters and helping us understand and get to know other cultures, traditions and members of minority groups. This is one of the reasons why film has become one the most popular and used resources in the classroom. As Roell (2010: 3) states, "intercultural topics that show how people from different backgrounds communicate and interact are becoming more prominent in language teaching". And even though it is true that they can never replace real interaction with other people, she claims that "they can provide useful preparation for those encounters by fostering understanding and sensitivity". Therefore, film resources are a way of bringing into the classroom different cultures, countries and traditions that otherwise many students might not be in touch with.

However, film resources are not just able to depict past or present societies and cultures, but they can also speculate about how our world could be in the future, portraying utopian and dystopian scenarios, and drawing on aspirations for alternative presents. Considering the fact that, as Martín (2021: 103-104) argues, contemporary films often articulate inclusive hopes for a sustainable and cosmopolitan global society, cinema becomes an extremely useful and motivating resource to teach egalitarian and ecological values to students in Secondary Education, thus targeting two of the most urgent challenges the world is facing today.

All the aforementioned can help students develop their **intercultural** communicative competence, which is a key element of EFL. We must not forget that learning a foreign language goes beyond the mastery of linguistic competence. It also requires an understanding of cultures and the use of that knowledge to successfully

interact and communicate with people from other cultures, as Donaghy (2015: 19) states. The development of intercultural communicative competence will help students to effectively deal with cultural diversity, both inside and outside the classroom. As mentioned before, the classroom has become a community, where students need to interact with each other and where they can develop their social skills, and film resources can play an important role in this matter.

In addition to all of the above, Donaghy (2015: 15) states that “film adds an extra dimension to the curriculum”, but for this to happen, it needs to have a pedagogical use, and not just a decorative one. In order to do so, we need to be aware of all the possibilities that film resources have in the EFL classroom. It is important to note that since they are authentic materials, they provide authentic language as well, even if it was previously thought and written on a script. Donaghy (2015: 19) claims that “film is also a good way of teaching vocabulary related to a certain theme by contextualising the vocabulary” and this can help them see how language is used in real-life situations. What is more, despite being seen as inferior to written texts, he states that film can improve students’ writing skills and even encourage and inspire them to write. Furthermore, it helps develop “higher order” skills, such as critical and analytical thinking, creative thinking and self-reflection (Donaghy, 2015: 17).

However, it is important to note that the abundance of visual images “does not guarantee that students are paying any more attention to their visual environments, nor does it suggest that their ability to navigate, interpret, or analyze images is expanding to meet the demands of contemporary society”, according to Serafini (2014: 20). In fact, students have traditionally been passive consumers of film resources, and by educating them in visual literacy we can help them become active viewers and learners. Donaghy (2015: 11) argues that “we should teach children to “read the screen” (...) and to “write the screen” (...) to prepare them for their future role as citizens and workers in society”. It is evident that the skills which are necessary and relevant nowadays differ greatly from those in the past, especially in the labour market. After all, one of our main goals as teachers is to prepare students for the future, so that they are as qualified and educated as possible for their forthcoming jobs.

According to Rowsell, McLean and Hamilton (2012: 444) visual literacy “refers to the ability to make meaning from information in the form of the image”. Its use in the classroom offers a wide range of possibilities since we can teach students to critically analyse and understand the visual or even invite them to create their own visual representations. In fact, “applying a critical lens to texts in the classroom can encourage students to do the same outside of the classroom” (Rowsell et al., 2012: 446). What is more, we need to take into consideration the sociocultural contexts in which images are created and the fact that visual studies need to include both a critical and a sociocultural perspective (Serafini, 2014: 24, 26).

Taking into consideration all the advantages and potential of film resources in the EFL classroom, it can be concluded that these are an excellent way of teaching not just the language but also “the visual”. By carefully selecting the films, we can also help students develop their intercultural awareness and communication skills, which are essential in order for learners to improve their communicative competence and sociocultural skills. If film is adequately introduced as a material for task-based learning, the possibilities can be endless.

### **3.4. Methodology**

From my personal experience as a student I can remember how film resources were used at school as a way of keeping children entertained and not as a way of teaching neither languages nor any other skills or competences. Years later, when I became a private teacher, I was able to verify that my students’ experience was virtually the same as mine. Years had passed but not much had changed. Conversely, my personal interest in films and languages was the main reason why I started watching them in English and I got to know firsthand their enormous potential. During this Master’s Degree, especially in the subjects *Design of Learning Activities* and *Communicating in English*, I have learnt that authentic materials such as films are an excellent way of developing the students’ communicative competence. That is the main reason why I chose to cater for the students’ need for a meaningful use of film resources in the English classroom.

Therefore, I began by researching and reading bibliography about this topic, and also about teaching intercultural awareness through film. Some of the readings were extracted from the Master's bibliography and others were recommended by my dissertation tutor, Mónica Martín Carpio, whose research focuses on contemporary cinema, cosmopolitan utopianism, and the sociology of globalisation. On the other hand, my tutor at the school placement, Eduardo Romero Serrano, also recommended some readings which he considered might be useful for the research process. He is deeply interested in the topic and includes a great variety of film resources in his own lessons. I was able to see it for myself during my placement and it was an excellent example of good practices, which was incredibly inspiring throughout the writing of this dissertation. A sample of this evidence can be found in [Appendix 1.2](#).

In order to collect more evidence of this necessity for improvement, two questionnaires were elaborated. The main purpose of these questionnaires was to know both the teacher and the students' opinion about the use of film resources in the EFL classroom (see [Appendix 1.1](#)). My tutor answered several questions about how often he uses film in his lessons, his criteria to select this material and the degree of interest he perceives in his students when he uses this kind of resources in the classroom. Regarding the second questionnaire, I passed it to 21 students from a 4th year ESO group, who I also had the opportunity to teach during my placement. It included several questions whose aim was to extract both qualitative and quantitative data. They were asked if they watched films or series in English in their free time, if the topics covered in the EFL classroom were interesting for them, the frequency and the purpose of the use of film in the English lessons, or what skills and competences can be learnt using these resources, in their opinion.

The results of the questionnaire were extremely useful and surprising. As mentioned above, Eduardo usually includes films and series in his lessons and these students had been working with them for months already. Their answers showed how positive this had been for them and how helpful they can be for students in order to improve their communicative competence. However, none of the students considered

the possibility that anything beyond linguistic skills could be learnt through film, and that motivated me to design a unit plan which proves otherwise.

The next step was to make a list of possible activities, tasks and exercises which could be included in the unit. I extracted several **ideas** from the bibliography I read, from the lessons I observed at my school placement and from *Del aula al máster*, a series of lectures which took place in the Faculty of Education at the University of Zaragoza in May 2022. During these lectures I was able to see interesting and successful proposals which included film and other resources. Using all these as an inspiration, I started to design my unit plan, which will be thoroughly explained in the following section.

#### **4. Critical Analysis and Discussion of the Didactic Proposal**

Films can be used as a way of introducing students to new countries, cultures and customs and that is the reason why this unit has been named *A Window to the World*. Through the use of different film clips, learners will be able to dive into new worlds, which otherwise might not be within their reach. This will help them be more prepared for the future since this unit will contribute to develop their intercultural communication skills and improve their cultural awareness competence.

This unit plan has been designed for a non-bilingual 4th year ESO group including 20 students (9 girls and 11 boys) at the CPI Parque Goya school in Zaragoza (Spain). The group has four 50-minute English lessons every week: one on Tuesday, another one on Thursday and a double session on Friday. The unit plan will encompass two whole weeks, eight lessons in total, starting at the beginning of the second term (see [Appendix 5](#)). It will include three complete task cycles and two more lessons including several activities. The first task cycle will encompass three lessons, the second task will be done in one lesson and the third task will comprise the final double session on Friday. The task cycles and the activity-based lessons will be alternated. Throughout the unit, students will elaborate their personal portfolio, in which they will add all the activities and other relevant elements learnt during the lessons. All the worksheets,



presentations and other materials prepared for this unit plan can be found in [Appendix 6](#).

After the unit plan has been completed, students will have to make a film presentation in front of the class. The teacher will move on with the rest of the scheduled contents for the term and these presentations will take place every Friday during the following weeks, when 30 minutes will be saved for that purpose. Two pairs will perform their presentations each Friday and, after all the pairs have performed their presentations, students will start producing a video essay in groups. This essay will be based on one of the aforementioned films presented weekly by their classmates and it will be handed in at the end of the term. This means that, even though the unit will be done at the beginning of the term, it will only be considered as concluded at the end of it, after the presentations and the video essays have been made. The unit will provide learners with tools to produce these two main projects and the portfolio will be used as a reference and support to carry out these tasks. The specifications for the weekly presentation and the video essay can be found in [Appendix 8](#) and all the assessment tools in [Appendix 7](#).

It is important to note that the students' previous knowledge will be taken into account, as well as their forthcoming contents, in order to adequately blend in the new unit. The group is following the book *Think Ahead 4* (Burlington Books), which contains six Modules divided into three sections. By the end of the first term, students had finished Modules 1 and 2. These Modules included present, past and future tenses and the relative clauses, both defining and non-defining. As for the vocabulary, the topics covered were food, body, health, travel, sports, environment, history, transport, urban landscapes, talents and abilities. The new Module 3 will include the passive voice and family, relationships, customs, traditions and culture vocabulary. The *A Window to the World* unit has been designed in order to include these contents, as a way of introducing them for the next Module. Therefore, the unit will be blended in between Modules 2 and 3, starting the latter right after this unit plan is finished.

Since this unit plan will be carried out at the beginning of the second term of the school year, the students' learning progress will have been monitored beforehand and

this facilitates the design of **differentiated learning strategies**. On the one hand, the unit itself will serve as scaffolding so that students can do their presentation and video essay successfully. What is more, the activities and tasks will include other scaffolding elements such as progressive difficulty of the exercises, providing the beginning of the sentences and some keywords for sentence construction and giving clues, examples and WAGOLLS. They will also include alternatives for fast finishers to “go a little further”.

On the other hand, most of the activities will be done either in pairs or in groups of four or five people. This will enable students to help each other and learn from the other members of the team as well as develop their learner autonomy and self-assessment abilities. The groups and pairs to work during the unit will be arranged by the students themselves so that the teacher can observe how they work together. The pairs for the weekly presentations will also be arranged by the students but the groups for the final video essay will be organised by the teacher. These groups will be composed of two of these pairs, which the teacher will carefully select in order to ensure the working process and final result is as successful as possible.

As it was briefly mentioned in the Curricular Framework section, this unit plan has taken into consideration the development of all the **key competences** established by the European Union and adapted in the specific provisions section in the Aragonese Curriculum. The Competence in Linguistic Communication, the Social and Civic Competences, and the Cultural Awareness and Expression will be developed during the whole eight lessons. The Competence in Mathematics, Science and Technology will be worked in the analysis of the charts from the *See Jane* 2021 report (Lesson 5). The Digital Competence will be developed during the working process of the video essay and the weekly presentation, as well as during Lesson 2, when students will need to use the PowerPoint and Padlet tools.

On the other hand, the Sense of Initiative and Entrepreneurship will be especially fostered when students work in pairs or groups and when they need to use their creativity, for example, for the production of the video essay. Moreover, this competence will be developed when students perform their film presentations and speak in public. Finally, the Learning to Learn Competence will be acquired during the

autonomous work for the portfolio and during the cooperative work in groups. Team work will take place both during the lessons and during the weekly presentations and video essay production. Finally, these last two competences will also be improved every time students need to self-reflect on their learning process (“I used to think... Now I think...”) and during self- and peer-assessment (reports, checklists and rubrics).

As detailed in [Appendix 2](#), the key **learning aims** of the unit are for students to identify and describe the main details in short film clips both orally and by writing. They will be able to produce spontaneous messages and express their personal opinions in informal debates. Students will also be able to write short film reviews, short stories and narrations, and character descriptions. Students will develop both their autonomous and cooperative working strategies, as well as their intercultural awareness without prejudice or stereotypes. Finally, students will be able to use the English language as a means of intercultural communication and understanding among people from different cultural backgrounds.

As for the **contents** (see [Appendix 3](#)), they have been extracted from the Aragonese Curriculum and will be present in all four skills blocks. The unit plan includes the comprehension and identification of general and specific information and ideas in all types of materials. It also contains the production of oral and written descriptions, narrations and explanations about facts, experiences and other contents and the composition of creative written texts, as well as the spontaneous participation in several communicative situations. As for the sociocultural and sociolinguistic aspects, the unit covers customs and traditions; values and beliefs; critical attitude towards preconceptions and stereotypes; respect for other ways of thinking and a value of the foreign language as an instrument of information, communication and understanding among cultures. Moreover, the unit contains descriptions, narration of past and recent events and exchange of personal information, hobbies, opinions and points of view. The unit also covers a tense review, the passive voice, the relative clauses and sequence connectors. Finally, it includes the use of comprehension and communication strategies, both orally and in writing.

Regarding the **intended learning outcomes** (see [Appendix 4](#)), it is aimed that students can understand the general and specific information from different sources

such as film clips, film technical specifications texts, film reviews and historical significance texts. It is also intended that they can know and use the sociocultural aspects of these sources in order to use the language as a means of communication and access to other cultures. Finally, students are intended to produce their own oral and written texts, using the conventions of the genre, in order to exchange information, give their personal opinions, make classroom presentations and create a video essay.

### ***A Window to the World***

*A Window to the World* includes three main elements: the unit itself, containing eight lessons, a film presentation in front of the class and a video essay. All along the unit students will be producing their personal portfolio, which must include the new vocabulary and grammar learnt, as well as the main activities done throughout the unit. These will be specified at the end of each lesson so that learners know exactly what they need to add and it will be also specified in the worksheet containing the evaluation rubric that students will be handed in (see [Appendix 7](#)). The portfolio will serve as a manual for the other two main projects that students will have to complete by the end of the second term.

When the unit plan has been taught and the eight lessons are done, the teacher will move on to the scheduled contents for the rest of the term. However, learners will still need to work on two big projects which are part of the unit: “This Week’s Presentation” and a video essay. Firstly, students will carry out a film presentation in pairs every week after this unit plan has been completed. For that purpose, 30 minutes will be saved every Friday for the next five weeks so that two pairs can deliver their presentations in front of their classmates. Students will be provided a worksheet with the specifications (see [Appendix 8](#)) and the evaluation criteria (see [Appendix 7](#)) for this activity so they can know exactly what they have to do. The presentations will be posted on the class blog in order for all students to read them carefully and choose a film for their final project. By the second half of the term, all the pairs will have done their presentations and students will be asked to start working on their video essay. In groups of four people, learners will have to create their own audiovisual material, which will consist of a video essay about one of the films presented by their classmates. Each

member of the group will have their role and will be in charge of one of the four parts of the video. Learners will be provided with a worksheet containing the specifications for the video (see [Appendix 8](#)) and the rubric that the teacher will use to evaluate the work as well as a self-assessment checklist (see [Appendix 7](#)).

As mentioned before, the unit plan has been designed in such a way as to introduce every feature progressively so that students can learn how to perform each task in detail. Step by step, students will be provided with tools to analyse a film from different angles. On the one hand, from an objective perspective, learners will know how to describe technical features and characters, as well as to make a film review. On the other hand, they will be able to carefully examine the editing process and learn how it contributes to transmitting emotions, showing different realities and perspectives. Moreover, reading between the lines in dialogues will help them comprehend the undertone. The use of films that include intercultural communication will develop the students' cultural awareness at the same time that they learn all the aforementioned aspects and develop their visual literacy and linguistic skills. These films will also serve as a starting point for debates, which will provide opportunities for students to give arguments and express their opinions. As a visual support, several PowerPoint presentations will be used throughout the whole unit (see [Appendix 6](#)).

The first three **lessons** will comprise a full task cycle, whose main goal is to help students analyse a film from different perspectives. It includes a pre-task, two tasks and a post-task. To begin with, the unit will be introduced with an ice-breaker technique called "I couldn't disagree more", which will have the following sentence as a starting point: *We can only learn linguistic aspects from films in the English classroom*. After that, there will be a brainstorming session from the question *What aspects can be analysed in a film?* For the first task, in groups of five people, students will read the *Gran Torino* film specifications and six user reviews extracted from the IMDb website. The teacher will make them aware of the affordances that the IMDb website provides and, then, students will analyse the texts (one or two reviews each person) and the information. They will also highlight the features and useful vocabulary, which will be explained in depth in the post-task.

After they have done the task and prepared to report, they will need to share their findings with their classmates. For the second task, a clip from the film *Little Women* (1994) will be played and students will have to analyse it using the features extracted from the pre-task brainstorming. In groups of four, each student will focus on two or three aspects. They will use a set of PowerPoint slides to help them write down everything. In the planning section, each student will share the information obtained with the rest of the group so that they can complete their blank slides. Next, learners will write a short paragraph about the aspects they had to analyse, using the *Gran Torino* worksheets as a model. For the report, students will read their texts to the other members of the group and, combining all the pieces, make a whole review and post it on a Padlet collaborative wall.

For the last session of this task cycle, the groups will read their reports in front of the class. Later on, they will analyse all together the *Gran Torino* texts in order to inductively guess the grammar rules for the passive voice and also review the relative clauses and the verb tenses. To finish with the task, students will practise and try to make two or three passive sentences about the *Little Women* clip using the information from the main task and the sentences from the reviews as a model. The teacher can provide an example and learners will be encouraged to add these sentences to the reports written in the previous lesson. As a closing-up, students will share some of them with the whole class. This first task cycle will develop the students' reading and writing skills, as well as their collaborative work strategies and it is an excellent starting point for a more complex analysis, which will take place in the following sessions.

The last lesson of the first week is called *Reading between the lines*. Its main purpose is to foster the students' critical thinking skills and cultural awareness competence. Since it will take place right after Lesson 3, it will serve as a continuation and as a way of studying the film clip from the previous session more in detail. The teacher will start the lesson by providing a worksheet including some historical context about the film *Little Women*. Students will read a short text and do some exercises which will contribute to ensure comprehension and will include passive structures intentionally. The worksheet provides an extra synonyms exercise for fast finishers. After that, the *Little Women* clip used in the previous lesson will be played again and

students will focus on the classism and racism aspects that arise and will complete a worksheet with some activities.

The level of difficulty of the activities in this worksheet is progressive, in order to help students carry them out more easily. The first activity serves as scaffolding for the rest, since it provides clues and structures for students to use in the following exercises. The main goal is that, by the end of the lesson, students are able to critically analyse the meaning and intention of words in a dialogue, hence the title for this session. To conclude, the “Think - Pair - Share” routine will enable students to work on their critical thinking skills and to give arguments to a partner and the whole class.

The aim for Lessons 5 and 6 is to focus on stereotypes. The first session will contribute to make learners aware of the role and relevance of women in films and to help them describe a character and analyse charts to provide conclusions. The lesson includes a full task cycle and, in the pre-task, the students’ favourite films (extracted from their questionnaires) will be used as a way of showing how women are underrepresented in cinema. Alison Bechdel’s test will also be used with that purpose. In order to introduce the main tasks, actress Geena Davis will be presented to the students using a clip from her film *Thelma & Louise*, which she stars in. The task will be done in pairs and it will be started with a listening exercise including two charts from the *See Jane* 2021 report, which consists of a research about the presence and relevance of women and minorities in cinema and television conducted by the Geena Davis Institute. This will help learners develop their Competence in Mathematics, Science and Technology and, since it can be hard and new for students, the beginning of a sentence and some words will be provided as scaffolding. The purpose of the second part of the lesson is to make a description of a character using superheroes and superheroines. Some vocabulary and a model text will be provided in order to facilitate the task. The post-task will consist of a focus on grammar, which will be a passive sentences rephrasing exercise, contextualised in the vocabulary from the previous tasks. The teacher will provide some assistance for the first two sentences and the last ones will be done by the students themselves.

Lesson 6 will be focused on gender roles and stereotypes regarding appearance, free time activities, family duties and sexual orientation. The main goal is to supply students with tools to visually analyse scenes which contain the topics aforementioned. To begin with, two clips from the films *Billy Elliot* and *Bend it like Beckham* will be played so that students can read between the lines and guess the hidden message in the dialogues. This will serve as a starting point for a short debate on stereotypes, gender roles and sexual orientation. Next, a visual analysis will be done all together. Firstly, students will be introduced to film editing and provided with some useful words and expressions. In order to do the visual analysis, a different clip from the *Bend it like Beckham* film will be used, where students will see how the filmmaker shows the contrast of two different cultures. Another scene will be analysed then, this time from *Billy Elliot*, where students can see how a dance scene is edited and will guess the meaning of the shots, movements and body language. To finish, in groups of five people, learners will choose one of the four frames from this film that will be displayed on the screen. They will study it closely, using the clues provided by the teacher, in order to write a brief analysis which they will later read to the whole class. By the end of this lesson, students will already be able to explore films more in depth than in the first task cycle and to carry out complex visual analysis.

The last two lessons of this unit plan will consist of a task which will be developed throughout the final double session of Friday. The objective will be to make students aware of racist stereotypes at the same time that they learn how to **narrate stories** using a scene. In the pre-task, students will be encouraged to analyse the racism in two scenes from the films *Bohemian Rhapsody* and *Bend it like Beckham*. Then, some photos with examples of racist stereotypes in films will be shown and it will connect with the main task, which will be done in groups of four people. Some screenshots of Spanish actor Jordi Mollá in three different motion pictures will be displayed. However, students will not know they are not from the same film and they will have to order the photos chronologically so as to write a story the way that they think it happened. After that, the teacher will tell them that the screenshots are from three different films and will provide the titles and character descriptions so that students match them to each photo. It will be noticed that they are all very similar and



linked to criminal, drug dealer stereotypes. In the post-task, the events from one of the previous clips will be narrated, using a timeline and the past tenses. By the time these last lessons are completed, students will have learnt to narrate stories and improved their critical view. Therefore, all the necessary tools will have been provided and learners will be ready to successfully perform their weekly recommendation every Friday and produce their video essay at the end of the term.

## **Evaluation**

Students will be evaluated for their work on the portfolio, the weekly recommendation and the video essay. All the rubrics and checklists that the teacher will use to evaluate and grade the students will be provided at the beginning of the unit so that learners can have all the information beforehand (see [Appendix 7](#)).

Firstly, learners will be assessed individually for their work on their personal portfolios. The portfolio will be handed in one week after the unit has been completed so that the teacher can evaluate them before students do their video essay at the end of the term. It will be both a summative and a formative assessment since a percentage of the mark will be considered for the final grade and the feedback that learners receive must be considered when they start making the video. The portfolio will be evaluated with a rubric and will include some notes when necessary.

On the other hand, the “This Week’s Recommendation” task will have a double evaluation, since both the oral presentation and the blog post will be considered equally for their final mark. They will be evaluated using two different checklists, which will be individual in the speaking part and the same for both students in the written blog post. The feedback from this task will be given before the video essay is handed in.

Thirdly, the video essay will be evaluated using a rubric. The grade will be the same for the four members of the group unless there are major differences among students in the “Tone, pronunciation and fluency” criterion. In that case, each student will be evaluated individually for that particular element. Moreover, all the students will have to complete an individual self-assessment checklist before handing in the video

essay. This will help them to make sure that they have not missed any important points or elements in their work. It will also contribute to self-reflection on their work as a team and as a member of the group.

Since this unit implies significant workload, it represents 40% of the final grade of the second term and the exam for Modules 3 and 4 represents 40%. Other activities and class work comprise the remaining 20%. The final grade for the unit will be estimated as follows:

- Portfolio: 20%
- This Week's Recommendation: 30%
- Video Essay: 50%

Finally, in order to assess the teaching process, three procedures will be carried out. To begin with, a personal portfolio will be elaborated by the teacher, in which notes on the development of each lesson will be added, as well as on the working process of each group, which will also facilitate the group formation for the video essay production. Secondly, students will complete an Exit Ticket, in which they will reflect on their working process and the development of the unit, among other elements. It will also include an "I used to think... Now I think..." routine. Students will add this worksheet at the end of their portfolios, so that the teacher can read it after the unit has been finished. Finally, the teacher will complete a checklist in order to self-reflect on the teaching process, on the lesson development and on the group work. All these procedures will help the teacher to check if the learning aims were achieved and if the unit implementation was successful. This will enrich and broaden the teacher's development so that it can be taken into consideration for future unit plans. The Exit Ticket and the Teacher's self-assessment checklist can be found in [Appendix 7](#).

## **5. Conclusions**

As I mentioned at the *Purpose and Aims* section, the main goal of my dissertation was to demonstrate that film resources can be used in the EFL classroom to teach both linguistic and intercultural aspects, as well as to promote the students' cultural

awareness, visual literacy and critical thinking skills. However, it is important to remark that it was not possible for me to implement this unit plan due to organisational constraints. In spite of the emergence of this problem, I was able to see during my placement how film resources, when carefully chosen, can be an excellent tool for teaching, not just linguistic aspects, but also intercultural elements. My tutor used to make thought-provoking materials, based on meaningful films, which fostered the students' linguistic and critical thinking skills.

On the other hand, I was able to teach this 4th year ESO group for two weeks and, even though I could not implement my unit plan, I did use film resources in several lessons. During the course of these lessons, both my tutor and I were able to check how the use of carefully designed activities based on film resources have several advantages in the English classroom. First of all, the relationship between students improved, since pair and teamwork involved collaboration among people who did not use to work together. We were surprised to see how efficiently these groups did their job and how every student benefited from their teammates' knowledge and experience. This is directly related to my second finding, the fact that the results and grades of the activities done in pairs or groups were noticeably better than the ones done individually.

On the other hand, students felt extremely engaged in the activities which included film resources. After watching the videos and doing the activities, students engaged in conversations and debates about the topic and about the films themselves, which many of the learners admitted were interesting to watch. Moreover, I was also able to chat with some of the learners and they claimed that lessons like the ones we designed were completely new to them. This motivated the students and made them more eager to work and participate in the English class. Furthermore, some of the students even asked for more similar activities, which was particularly satisfying and meaningful both for me and for my tutor.

However, the most clarifying and enlightening evidence of the success of using film resources in the English classroom were the questionnaires. My tutor's answers allowed me to get to know his criteria when choosing the films, as well as the reasons why he uses these resources and the rate of success that film-based activities have, in his opinion. The learners' answers were especially relevant because they shared

anonymously their views on the use of film resources in the classroom. Most students admitted that they enjoyed these lessons and that they were quite or very interested in them and in the topics covered. They also shared their favourite films, series, genres and topics, as well as their viewing habits. Finally, it was extremely interesting to see how, when asked what aspects they could learn by watching films in the EFL classroom, all of them mentioned linguistic features. However, none of the students pointed out any sociocultural factors, which clearly demonstrates the appropriateness and relevance of this unit plan.

As a conclusion I would like to point out that, despite not being able to implement this unit plan, I strongly believe it can be put into practice in the future. If the context of the group, the contents and the previous knowledge are taken into account, it can easily be carried out. I consider the relevance and appropriateness of the topic adequate for any context and I strongly believe that many students can benefit from it as much as I did during its production. Therefore, I finish my dissertation with the satisfaction of a job well done and the feeling that I will be able to make use of this unit on many occasions in the future.

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## Appendices

### Appendix 1 Evidence of the Necessity of Improvement

#### Appendix 1.1 Questionnaires

##### QUESTIONNAIRE TO THE ENGLISH TEACHER

IN 4TH ESO B - CPI PARQUE GOYA



Facultad de Educación  
**Universidad Zaragoza**

1. How often do you use film resources in your English lessons?  
**Once a week or more** - 2 or 3 times a month - Once a month - Less than once a month - Once a term - Less than once a term
2. When you use film resources, do you prepare any activities to work with them?  
Never - Sometimes - Often - Usually - **Always**
3. Do you use more film resources in some groups than others?  
**Yes**      No
4. If the answer to the previous question was "Yes", what is the reason why you do so?

**Amount of weekly lessons, level of the students, matching topic to the contents taught.**

5. What criteria do you follow when choosing film resources for your EFL lessons?
  - ☐ **Vocabulary contents**
  - ☐ **Grammar contents**
  - ☐ **The curriculum**
  - ☐ **The accent or register**
  - ☐ **The message or the values it transmits**
  - ☐ **The students' preferences or interests**
  - ☐ My personal preferences or interests
  - ☐ Other(s):  
\_\_\_\_\_
6. To what extent do you think the film resources that you use in the English classroom are interesting to your students? 1 = not at all, 5 = very much  

1      2      3      **4**      5
7. To what extent do you think the materials that you use in the English classroom are interesting to your students? 1 = not at all, 5 = very much  

1      2      3      **4**      5
8. Do you think that film resources are a good way to teach English in the EFL classroom?

Yes      No

9. What skills or abilities do you think that you can teach your students through the use of film resources?

**All of them: communicative competence and its subsidiaries (for example, intercultural competence). Values and cross-cutting principles.**

10. How often do you watch films or series in your free time?

**Once a week or more** - 2 or 3 times a month - Once a month - Less than once a month - Once a term - Less than once a term

11. Where do you watch them? Choose all the possible answers.

☐ **Streaming platforms**

☐ Television

☐ **Computer**

☐ **Smartphone/Tablet**

☐ **Cinema**

☐ Others \_\_\_\_\_

\* The **answers** from the teacher are marked in **bold**.



### STUDENTS QUESTIONNAIRE ON FILM RESOURCES AND INTERESTS

In order to improve the quality of the materials for the English classroom and adapt them to the students' interests, it would be very useful to know your opinion by doing this questionnaire. There are no right or wrong answers, so feel free to say what you really think. Thank you so much for your cooperation!

1. Do you watch films or series in your free time?

<b>Yes</b>	<b>No</b>
<b>100%</b>	<b>0%</b>

2. How often?

<b>Once a week or more</b>	– 2 or 3 times a month	– Once a month	– Less than once a month	– Never
<b>57,15%</b>	<b>28,57%</b>	<b>9,52%</b>	<b>4,76%</b>	<b>0%</b>

3. Do you watch films or series in English in your free time?

<b>Yes</b>	<b>No</b>
<b>28,57%</b>	<b>71,43%</b>

4. If you answered affirmatively, do you use subtitles?

<b>In Spanish</b>	<b>In English</b>	<b>In another language</b>	<b>I don't use subtitles</b>
<b>37,5%</b>	<b>62,50%</b>	<b>0%</b>	<b>0%</b>

5. Where do you watch films or series? Tick as many as you consider.

- ☐ **Streaming platforms** (say which ones, for example Netflix, HBO) **17**  
9 Netflix    3 HBO    3 Disney +    5 Amazon Prime Video    1 DAZN
- ☐ Cable television (for example Movistar +, Vodafone TV) **8**
- ☐ Computer **8**
- ☐ Smartphone/Tablet **8**
- ☐ Public television **5**
- ☐ Cinema **3**
- ☐ Others \_\_\_\_\_

6. What films and series have you watched recently?

Sabrina (x2), Nos étoiles contraires, The Mandalorian, Inazuma Eleven(x2), Spiderman No Way Home, The Blacklist (x2), Dragon Ball, Young Sheldon, Batman (x2), Breaking Bad, Peaky Blinders (x3), Karate Kid, Física o química, El barco, Pretty Little Liars, Los Serrano, Perfectos desconocidos, A Simple Favour, Modern Family, La que se avecina, The Walking Dead, The Rookie, Howl no Ugoku Shiro, El internado, Kingsman, Servir y proteger, La casa de papel (Money Heist), The Purge, La vita è bella, American History, El cuerpo, Monsters Inc.

7. What is your favourite film?

Five Feet Apart (x2), Spiderman No Way Home, Star Wars Saga (x3), Saving Private Ryan, Iron Man 3, Mamma Mia, After, Nightmare Before Christmas, Ocho apellidos vascos, Coco,

Marrowbone, Good Boys, Superbad, Grown Ups, Dirty Dancing, Harry Potter and the Goblet of Fire, The Da Vinci Code, E.T.

8. What is your favourite series?

Riverdale, Inazuma Eleven, The Blacklist, The Big Bang Theory, La que se avecina (x2), Prison Break (x2), El internado, La casa de papel (Money Heist) (x2), Stranger Things, Pretty Little Liars, Peaky Blinders, Teen Wolf, Bridgerton, Buffy The Vampire Slayer, Sabrina, Friends, Servir y proteger.

9. Rate these film genres according to your interests, being 1 the minimum and 10 the maximum. You can use the same rating more than once.

#1 Action	175
<b>#2 Comedy</b>	<b>170</b>
<b>#3 Thriller</b>	<b>165</b>
#4 Science fiction	162
#5 Horror	160
#6 Animation	131
#7 Fantasy	130
#8 Drama	126
#9 Romantic comedy	116
#10 War	111
#11 Historical	97
#12 Musical	89
#13 Documentary	80

10. Order these topics according to your interests, being 1 the most interesting and 8 the least interesting topic to you.

<b>#1 Sports</b>	<b>54</b>
<b>#2 Cinema and series</b>	<b>63</b>
<b>#3 Social media</b>	<b>73</b>
#4 Music	80
#5 Video Games	93
#6 Television	107
#7 Art	128
#8 Literature	142

11. In general, are you interested in the topics worked in the English classroom?

<b>Yes</b>	<b>No</b>
<b>95%</b>	<b>5%</b>

12. How often do you watch film resources in the English classroom?

<b>Once a week or more</b>	<b>2 or 3 times a month</b>	Once a month	Once a term or less
<b>30%</b>	<b>55%</b>	10%	5%

13. When you watch films or series in the English classroom, do you do any activities or exercises with them?

<b>Yes</b>	<b>No</b>
<b>100%</b>	<b>0 0%</b>

14. Are you interested in the films and series that you watch in the English classroom? 1 (Not at all) – 5 (Very much)

1	2	3	4	5
0%	4,76%	23,80%	<b>42,87%</b>	<b>28,57%</b>

15. To what extent do you consider that you learn by watching films or series in the English classroom? 1 (Not at all) – 5 (Very much)

1	2	3	4	5
0%	0%	19,05%	<b>52,38%</b>	<b>28,57%</b>

16. “I can learn English from films and series”. 1 (Completely disagree) – 5 (Completely agree)

1	2	3	4	5
0%	0%	0%	<b>42,86%</b>	<b>57,14%</b>

17. Which are the skills and competences that you think you can develop through films and series in English?

<b>Listening</b>	<b>80,95%</b>
<b>Speaking and pronunciation</b>	<b>52,38%</b>
<b>Vocabulary</b>	<b>42,86%</b>
Reading	14,29%
Fluency	9,52%
Grammar	4,76%
Spelling	4,76%

18. What type of resources would you like to work in the English classroom? Tick as many as you consider.

<input type="checkbox"/> <b>Films and series</b>	<b>90,48%</b>
<input type="checkbox"/> <b>Songs</b>	<b>80,95%</b>
<input type="checkbox"/> <b>Social media posts</b>	<b>61,90%</b>
<input type="checkbox"/> Libros y cómics	28,57%
<input type="checkbox"/> Podcasts	23,81%
<input type="checkbox"/> Articles or journalistic reports	14,29%
<input type="checkbox"/> Blogs	9,52%
<input type="checkbox"/> Others: _____	

\* The **answers** from the students are marked in **bold**.

\* This questionnaire was filled in by 21 students (10 girls and 11 boys) in a 4th year ESO group at the CPI Parque Goya School (Zaragoza).

## Appendix 1.2 Eduardo's Materials

This is a sample of Eduardo Romero's materials for the 4th year ESO group, used as **evidence for the necessity of improvement** and an example of **good practices**.

### DISCUSSION

The title of the Module is **THE WAY WE LIVE**.

- What does it suggest to you?
- What do you think the Module is going to be about?



### DISCUSSION

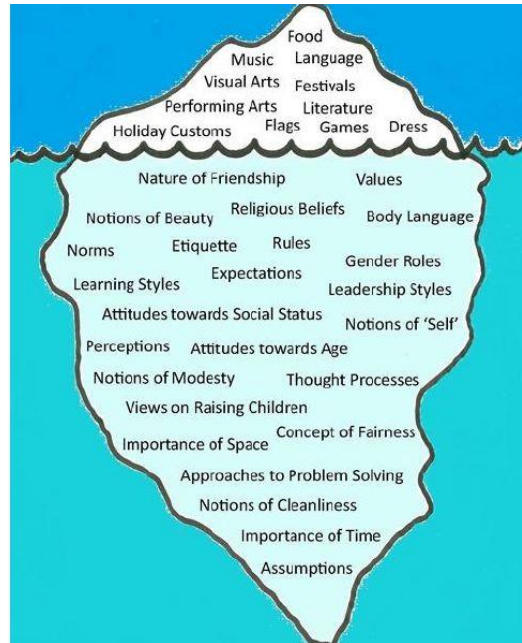
**Definition of culture:**

#### Culture

Culture is the habits, traditions, and behaviors of people and groups in an organization.

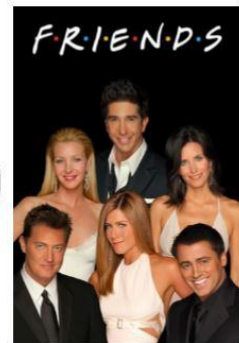
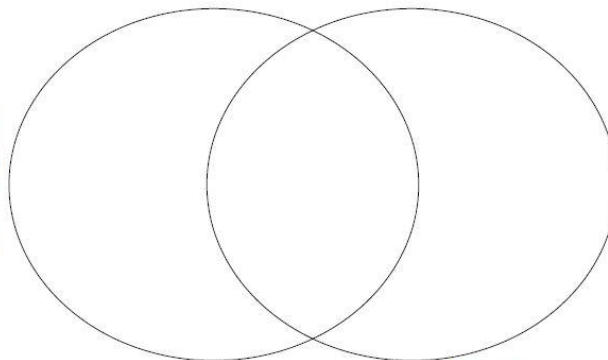


# THE ICEBERG OF CULTURE



## COMPARE

Watch the opening credits of these shows.  
What cultural aspects do they suggest/ contain?  
Are they similar to some extent?



<https://www.youtube.com/watch?v=d7ihY90iPiw>

<https://www.youtube.com/watch?v=sLisEEwYZvw>



# LISTENING COMPREHENSION PRACTICE

CPI PARQUE GOYA -2021/ 2022  
Primera Lengua Extranjera: Inglés

## Pre-Task: Think – Pair Share

What are the following pictures about?

What do you know about the issue they represent?





## PRE-TASK: READING (LGTB+ RIGHTS)

The gay rights movement in the **United States** has seen huge progress in the last century, and especially the last two decades. Laws prohibiting homosexual activity have been struck down; lesbian, gay, bisexual and transgender individuals can now serve openly in the military. And same-sex couples can now legally get married and adopt children in all 50 states. But it has been a long and bumpy road for gay rights proponents, who are still advocating for employment, housing and transgender rights.

Today, LGBT citizens have most of the same legal rights as non-LGBT citizens and the UK provides one of the highest degrees of liberty in the world for its LGBT communities, although the UK has recently fallen behind other countries in international rankings. Around 2% of people identified as lesbian, gay, or bisexual in a 2017 UK national survey. The number of transgender people in the UK is estimated to be between 300,000 and 500,000 (roughly 0.5%) as of 2009. LGBT rights organisations and very large LGBT communities have been built across the UK, most notably in Brighton, which is widely regarded as the UK's unofficial "gay capital".

**And... what about Spain?**

### ***GENTLEMAN JACK*** **(BBC SERIES)**

A dramatization of the life of LGBTQ+ trailblazer, voracious learner, and cryptic diarist Anne Lister.



## TASK: LISTENING COMPREHENSION

Answer the questions in the worksheet.



## POST-TASK: THE FIGHT FOR EQUALITY

<https://www.youtube.com/watch?v=ghv3-lpFOcc>

## POST-TASK: INFORMATION SEARCH

### The Stonewall Riots:

- Context
- Events
- Consequences and relevance



## Appendix 2 Title and Learning Aims of the Unit

### A Window to the World

The following objectives have been extracted from the specific provisions for the English subject in Secondary Education in the Aragonese Curriculum. At the end of this unit, students will be able to:

Objective	Description
Obj.IN.1	Identify and describe the main details in short film clips both orally and by writing.
Obj.IN.2	Produce spontaneous messages defending their position in a debate about stereotypes.  Orally express their opinions about the importance of film in the English classroom and discrimination for race, social class, gender or sexual orientation reasons.  Produce an oral video essay about a film.
Obj.IN.3	Understand and identify the main details in a short written text about the historical context of a film.
Obj.IN.4	Write short film reviews and short stories narrating a scene from a film.  Write film character descriptions.
Obj.IN.5	Use their personal knowledge of the language to improve their comprehension and production skills and reflect on the use of English as a means of communication.
Obj.IN.6	Develop autonomous working strategies through the use of a personal portfolio and self assessment checklists and rubrics.  Develop cooperative working strategies through pair and group work.
Obj.IN.7	Develop their intercultural awareness without prejudice or stereotypes.  Use the English language as a means of intercultural communication

	and understanding among people from different cultural backgrounds.
Obj.IN.8	Develop a predisposition for learning and a self-confident attitude towards their own learning process and use of the language.

### Appendix 3 Contents of the Unit

The following contents have been extracted from the Aragonese Curriculum 4th year ESO specifications and will be present in all four skill blocks (oral comprehension, oral production, written comprehension and written production).

<b>Comprehension skills and strategies</b>	<ul style="list-style-type: none"><li>- Comprehension of the general and specific information in talks, dialogues and advertisements, which are adequate for their capacities and experience, transmitted either orally or by other technical means and sources (teacher, peers, films, YouTube).</li><li>- Message interpretation: identification of the main and specific ideas (differentiation between data and opinions, intention of the speaker, implicit message).</li><li>- Use of comprehension strategies: activation of previous knowledge; differentiation between general and specific information, details and implications; deduction of meaning (explicit and implicit) from the context; prediction of information from textual and non-textual elements.</li></ul>
<b>Production skills and strategies</b>	<ul style="list-style-type: none"><li>- Production of oral and written descriptions, narrations and explanations about facts, experiences and other contents.</li><li>- Composition of creative written texts (reports and film reviews).</li><li>- Spontaneous participation in communicative situations and conversations with different communicative goals.</li><li>- Use of communication strategies: adequately use digital resources in order to make dialogues or team presentations; express a message clearly, coherently, with an adequate structure and adjusting to the models for every type of texts; use of self-correction and self-assessment strategies.</li></ul>
<b>Sociocultural and sociolinguistic aspects</b>	<ul style="list-style-type: none"><li>- Customs and traditions.</li><li>- Values, beliefs and attitudes; critical attitude towards preconceptions and stereotypes; respect for other ways of thinking.</li><li>- Non-verbal language.</li><li>- Value the foreign language as an instrument of information, communication and understanding among cultures.</li></ul>

<b>Communicative functions</b>	<ul style="list-style-type: none"> <li>- Start and keep personal and social relationships.</li> <li>- Describe physical and abstract qualities of people, objects, places and activities, photography description.</li> <li>- Narrate past and recent events, describe states and present situations.</li> <li>- Exchange personal information, hobbies, opinions and points of view.</li> </ul>
<b>Syntactic-discursive functions</b>	<ul style="list-style-type: none"> <li>- Tense review: present simple and continuous, past simple and continuous and past perfect.</li> <li>- Passive voice: present, past and future.</li> <li>- Relative clauses: use of relative pronouns and adverbs.</li> <li>- Sequence connectors.</li> </ul>
<b>Oral lexicon of common use</b>	<ul style="list-style-type: none"> <li>- Daily routine activities, work and jobs, sport, free time activities, leisure and culture (cinema and television).</li> </ul>
<b>Sound, accent, rhythm and intonation patterns</b>	<ul style="list-style-type: none"> <li>- Recognise accent, rhythm and intonation patterns.</li> </ul>

#### Appendix 4 Evaluation Criteria of the Unit

The following intended learning outcomes have been extracted from the Aragonese Curriculum 4th year ESO specifications:

Oral Comprehension	Evaluation Criteria	Gradable Learning Standards	Key Competences	Assessment tool
Students can understand the general and specific information from the YouTube videos and film clips by using adequate comprehension strategies and identifying the main communicative functions.	(Crit. IN. 1. 1)	(Est. IN. 1. 1. 1)	CCL-CMCT-CD-C AA-CSC-CCEC	- <i>Where are the women?</i> and <i>Little Women</i> worksheets  -Structure and Argumentation criteria (video essay rubric)
Students can know and use the sociocultural and sociolinguistic aspects of films in order to understand short clips.	(Crit. IN. 1. 2)	(Est. IN. 1. 2. 1.)	CCL-CAA-CSC-CC EC	- <i>Little Women</i> worksheet  -Argumentation and Description criteria (video essay rubric)
Oral Production	Evaluation Criteria	Gradable Learning Standards	Key Competences	Assessment tool
Students can produce medium-length oral texts in order to make well structured presentations and video essays about a film, using visual support.	(Crit. IN. 2. 1)	(Est. IN. 2. 1. 1)	CCL-CMCT-CD-C AA-CSC-CIEE-CC EC	-Criteria 1 to 8 ( <i>This Week's Recommendation</i> checklist)  -Tone and Fluency, Use of English, Structure, Visual Analysis, Descriptions and Argumentation criteria (video essay rubric)

Students can produce short oral texts in order to exchange information about film features and opinions about the use of film in the English classroom and about race, social class, gender and sexual orientation stereotypes.	(Crit. IN. 2. 1)	(Est. IN. 2. 1. 2)	CCL-CMCT-CD-C AA-CSC-CIEE-CC EC	- <i>A Film Analysis</i> slides  - <i>Little Women</i> worksheet  - <i>Where are the women?</i> worksheet
<b>Written comprehension</b>	<b>Evaluation Criteria</b>	<b>Gradable Learning Standards</b>	<b>Key Competences</b>	<b>Assessment tool</b>
Students can understand the general and specific information in texts by filling the gaps in some sentences, choosing answers in a multiple choice exercise and answering open questions.	(Crit. IN. 3. 1)	(Est. IN. 3. 1. 1)	CCL-CMCT-CD-C AA-CSC-CIEE-CC EC	- <i>Little Women Historical Significance</i> worksheet  - <i>Bend it like Beckham</i> and <i>Billy Elliot</i> activities
<b>Written Production</b>	<b>Evaluation Criteria</b>	<b>Gradable Learning Standards</b>	<b>Key Competences</b>	<b>Assessment tool</b>
Students can produce short and medium-length written texts about film reviews, character and scene descriptions and past events narrations by adjusting to the models provided and the conventions of the genre.	(Crit. IN. 4. 1)	(Est. IN. 4. 1. 1) (Est. IN. 4. 1. 2)	CCL-CMCT-CD-C AA-CSC-CIEE-CC EC	- <i>Where are the women?</i> worksheet  - <i>Bend it like Beckham</i> and <i>Billy Elliot</i> scene descriptions  -Criteria 9 to 14 ( <i>This Week's Recommendation</i> )



## Appendix 5 Lesson Plans

### *A Window to the World. Lesson Plan*

Lesson	Aims	Materials	Activities	Timing
<b>1 Tuesday - Week 1</b>  <i>Analysing a film I</i>	<ul style="list-style-type: none"> <li>- Orally express opinions about the relevance of films in the EFL classroom.</li> <li>- Develop autonomous and cooperative working strategies.</li> <li>- Identify and orally describe the main details in film technical information and reviews.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a>.</li> <li>- <i>Gran Torino</i> IMDb <a href="#">worksheets</a>: technical features and user reviews.</li> </ul>	<ol style="list-style-type: none"> <li>1. Ice-breaker: <i>I couldn't disagree more: We can only learn linguistic aspects from films in the English classroom.</i></li> <li>2. Mind map: <i>What aspects can be analysed in a film?</i></li> <li>3. <i>Gran Torino</i> information and reviews analysis.</li> <li>4. <i>Gran Torino</i> analysis of the worksheets.</li> <li>5. Peer report.</li> </ol>	5' - 7'  5' - 7'  10'  15' 10'
<b>2 Thursday - Week 1</b>  <i>Analysing a film II</i>	<ul style="list-style-type: none"> <li>- Identify and describe, both orally and by writing, the main formal, artistic and acting details in short film clips.</li> <li>- Develop cooperative learning skills.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- Students' electronic devices.</li> <li>- PowerPoint <a href="#">presentation</a>.</li> <li>- Film analysis <a href="#">slides</a>.</li> <li>- <i>Little Women</i> <a href="#">clip</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. Play the video twice and fill in the slides.</li> <li>2. Peer sharing.</li> <li>3. Report writing.</li> <li>4. Read the reports to the rest of the group.</li> </ol>	15'  15' 10' 10'
<b>3 Friday - Week 1</b>  <i>Analysing a film III</i>	<ul style="list-style-type: none"> <li>- Develop the students' learning to learn skills.</li> <li>- Develop autonomous learning skills.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a>.</li> <li>- <i>Gran Torino</i> <a href="#">worksheets</a>.</li> <li>- The students' reports.</li> </ul>	<ol style="list-style-type: none"> <li>1. Read aloud the reports written by each group.</li> <li>2. Texts and grammar rules analysis.</li> <li>3. Write 2 or 3 passive sentences and share with the class.</li> </ol>	15'  20' 15'
<b>4 Friday - Week 1</b>  <i>Reading between the lines</i>	<ul style="list-style-type: none"> <li>- Identify and describe the main details (historic data) in a short text by writing.</li> <li>- Identify and describe the main details (narrative, linguistic implicatures) in a short film clip both orally and by writing.</li> <li>- Orally express their opinions about race and social class discrimination.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- <i>Little Women</i> historical context <a href="#">worksheet</a>.</li> <li>- <i>Little Women</i> <a href="#">clip</a>.</li> <li>- <i>Little Women</i> film clip <a href="#">worksheet</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. <i>Little Women</i> historical context.</li> <li>2. Play the video twice and do the worksheet.</li> <li>3. Correct the exercises.</li> <li>4. Think - Pair - Share</li> </ol>	10' 16' - 18'  10' 12' (2' - 4' - 6')

<b>5 Tuesday - Week 2</b>  <i>Where are the women?</i>	<ul style="list-style-type: none"> <li>- Identify and describe data and information from a video and charts.</li> <li>- Write a character description.</li> <li>- Develop students' intercultural awareness about gender inequality and stereotypes related to gender roles.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a>.</li> <li>- <i>Thelma and Louise</i> <a href="#">clip</a>.</li> <li>- Geena Davis's <i>See Jane</i> initiative <a href="#">video</a>.</li> <li>- Where are the women? <a href="#">worksheet</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. Introduce the genres, films and characters and read the Bechdel Test information.</li> <li>2. Watch the Geena Davis videos, fill in the gaps activity and chart sentences.</li> <li>3. Match heroes/heroines and adjectives, write the description and read some aloud to guess.</li> <li>4. Passive rephrasing.</li> </ol>	6' - 8'  15'  16' - 18'  8' - 10'
<b>6 Thursday - Week 2</b>  <i>Boys play football and girls do ballet</i>	<ul style="list-style-type: none"> <li>- Produce oral and written texts analysing scenes and frames from a film.</li> <li>- Give arguments and orally express their personal opinions spontaneously.</li> <li>- Develop students' visual literacy.</li> <li>- Develop students' intercultural awareness of stereotypes related to gender roles and affective diversity.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a></li> <li>- <i>Billy Elliot</i> <a href="#">clip</a>.</li> <li>- <i>Bend it like Beckham</i> <a href="#">clip</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. Homosexuality and gender role stereotypes analysis.</li> <li>2. Wedding/match video analysis.</li> <li>3. Billy's dance analysis.</li> <li>4. Shot analysis and exposition.</li> </ol>	15'  10' - 12'  6' - 8'  15'
<b>7 Friday - Week 2</b>  <i>That's so typical!</i>	<ul style="list-style-type: none"> <li>- Spontaneously debate about racist stereotypes.</li> <li>- Write a narration of past events using pictures as visual support.</li> <li>- Develop their intercultural awareness of stereotypes related to race and cultural background.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a></li> <li>- <i>Bohemian Rhapsody</i> <a href="#">clip</a>.</li> <li>- <i>Bend it like Beckham</i> <a href="#">clip</a>.</li> <li>- Jordi Mollá <a href="#">worksheet</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. Watch the videos</li> <li>2. Think-Pair-Share: <i>paki</i>.</li> <li>3. Stereotypes, describe photos.</li> <li>4. Order screenshots and write a story.</li> <li>5. Read the stories aloud.</li> </ol>	5' 12' 10' 15' 10'
<b>8 Friday - Week 2</b>  <i>That's so typical!</i>	<ul style="list-style-type: none"> <li>- Identify the general and specific ideas in character descriptions.</li> <li>- Write a story from a film scene using past tenses.</li> <li>- Develop the students' intercultural awareness without prejudice or stereotypes.</li> </ul>	<ul style="list-style-type: none"> <li>- Computer, projector, digital board and speakers.</li> <li>- PowerPoint <a href="#">presentation</a>.</li> <li>- <i>Bend it like Beckham</i> <a href="#">clip</a>.</li> </ul>	<ol style="list-style-type: none"> <li>1. Character descriptions.</li> <li>2. <i>Bend it like Beckham</i> clip and timeline.</li> <li>3. Write sentences.</li> <li>4. Read the sentences to another pair and then to the whole class.</li> </ol>	10' 15' 5' 10'

All the assessment tools can be found in [Appendix 7](#) and the specifications worksheet in [Appendix 8](#).

## Appendix 6 Materials


### Lesson 1: Analysing a film I [Worksheets](#)

# Gran Torino

2008 · R · 1h 56m

IMDb RATING **8.1**/10  
763K

YOUR RATING **☆** Rate



**Play trailer 4:31**

**Drama**

Disgruntled Korean War veteran Walt Kowalski sets out to reform his neighbor, Thao Lor, a Hmong teenager who tried to steal Kowalski's prized possession: a 1972 Gran Torino.

**Director** Clint Eastwood **Writers** Nick Schenk (screenplay) · Dave Johannson (story)

**Stars** Clint Eastwood · Bee Vang · Christopher Carley

**IMDbPro** See production, box office & company info

**Watch on Prime Video**  
rent/buy from EUR3.99

**Awards** 21 wins & 22 nominations

## Storyline

Walt Kowalski (Clint Eastwood) is a widower who holds onto his prejudices despite the changes in his Michigan neighborhood and the world around him. Kowalski is a grumpy, tough-minded, unhappy old man who can't get along with either his kids or his neighbors. He is a Korean War veteran whose prize possession is a 1972 Gran Torino which he keeps in mint condition. When his neighbor Thao Lor (Bee Vang), a young Hmong teenager under pressure from his gang member cousin, tries to steal his Gran Torino, Kowalski sets out to reform the youth. Drawn against his will into the life of Thao's family, Kowalski is soon taking steps to protect them from the gangs that infest their neighborhood.

widower gang teenager street gang

**Genre** Drama

**Motion Picture Rating (MPAA)** Rated R for language throughout, and some violence

### Soundtracks

Gran Torino

Written by Clint Eastwood, Jamie Cullum, Kyle Eastwood, and Michael Stevens

Performed by Jamie Cullum and Don Runner

Jamie Cullum appears courtesy of Terrified Records and Universal Music Operations Limited

### Quotes

**Father Janovich:** Why didn't you call the police?

**Walt Kowalski:** Well you know, I prayed for them to come but nobody answered.

66 of 67 found this interesting | Share this

**Walt Kowalski:** You wanna know what it's like to kill a man? Well, it's goddamn awful, that's what it is. The only thing worse is getting a medal... for killing some poor kid that wanted to just give up, that's all. Yeah, some scared little gook just like you. I shot him in the face with that rifle you were holding in there a while ago. Not a day goes by that I don't think about it, and you don't want that on your soul.

24 of 24 found this interesting | Share this

# Gran Torino

2008 · R · 1h 56m

IMDb **RATING** ★ 8.1/10  
763K
 YOUR RATING ☆ Rate

Play trailer 4:31

Drama

Watch on Prime Video 
rent/buy from EUR3.99

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24 of 24 found this interesting | Share this



★ 9/10

**Gran Torino**  
dk777 21 January 2021

Clint Eastwood is simply great both in front of and behind the camera.

Eastwood is as great as Walt Kowalski, a man who, behind his rough exterior, deeply feels the world around him. Through humor and deep emotions, this film shows us that people are complicated and life is unpredictable.

Such films are rare, and nowadays they are almost non-existent. The development of the main character and the depiction of his emotions and internal conflict are interesting, which is exactly the basis of the film. There is also a bit of humor in the film, located exactly where it should be and thus creates that necessary balance against the cruel reality.

The script is brilliant, and Clint Eastwood turned it into a great film, managing to evoke tension and feelings, as well as the inner struggle of the characters. The film is superbly directed and easily guides the viewer through the story. The cinematography is excellent, as is the photography. The soundtrack fits perfectly into the atmosphere of the film.

This is an old-fashioned drama with interesting characters that are not one-dimensional but complicated and layered. Unfortunately, the actor who plays the character of Thao is simply not a good actor, but the rest of the cast played their parts excellently. I was particularly impressed by Ahney Her in the role of Sue, and Clint Eastwood is equally excellent in the role of Walt Kowalski. Also, Christopher Carley excellently portrayed the character of Father Janovich, a young and somewhat naive priest, whose character is also interesting and develops throughout the film.

A great, powerful and inspiring film.

11 out of 11 found this helpful. Was this review helpful? [Sign in to vote.](#)  
[Permalink](#)

★ 10/10

**Another top-notch, Clint Eastwood film that entertains and teaches.**  
Len9876 13 December 2008

There are at least four reason why I like this film: 1. Clint Eastwood shows that the character he is playing is willing to serve in a war-- and die if necessary--to preserve freedom (and he has a medal to prove it), 2. he has grown old and the whole world has changed (and everyone around him seems to indicate--in one way or another--that he is no appreciated or needed), 3. even with a transformation, he demonstrates that people tend to be reactive--rather than responsive--and are slow to change (this is particularly true with bias, discrimination, and prejudice), and 4. that tolerance can lead to understanding (he tries to give tough love, but he becomes softer in his response-- Instead of his reaction--after giving and receiving genuine love). It seems that everyone around him wants his Gran Torino and everything else he owns, before he even has died, instead of being interested in him. He lives in a community that is transformation, and he knows absolutely nothing about culture, diversity, ethnicity, race, or sexual orientation. He does know about aging, however (if nowhere else, he learns about it from people's adverse and negative reactions, everywhere around him). He isn't exactly treated with dignity and respect, so why should he treat anyone else with dignity and respect? And, trust must be earned.

I give the top honor to Clint Eastwood for giving us films that educate and entertain. And, "Gran Torino" (2008) is no exception. One cannot walk away from a Clint Eastwood film, without saying that they haven't learned something I rank "Gran Torino" (2008) a 10 out of 10.

515 out of 699 found this helpful. Was this review helpful? [Sign in to vote.](#)  
[Permalink](#)

★ 4/10

**Great Clint Eastwood, and that's about it.**  
flyingtiger08 19 July 2009

The 4 stars are solely for Eastwood's performance, which was top notch as usual. He is like a fine wine, he only gets better.... As for the rest of the movie, a couple of other reviewers have nailed it, but the multitude of people that gave it anywhere from 9 to 10 stars saw a different movie from me. The rest of the acting in the movie is honestly the worst I can remember seeing in a movie. There are times when there is maybe one actor in a movie who is not very polished, but in this movie, there are actor after actor, scene after scene, where aside, from Clint, I thought I was watching a middle school production. And it wasn't ONLY the acting. The dialogue for a large part of the movie was also very forced, unrealistic, and staged. Not great writing here folks. There are a few rewarding moments, and again, Clint's acting and character are superb, but that is not enough to recommend this amateurish, predictable, and pretty unrealistic movie.

71 out of 137 found this helpful. Was this review helpful? [Sign in to vote.](#)  
[Permalink](#)

★ 10/10

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wojlm45 16 December 2008

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452 out of 552 found this helpful. Was this review helpful? [Sign in to vote.](#)  
[Permalink](#)

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13 out of 23 found this helpful. Was this review helpful? [Sign in to vote.](#)  
[Permalink](#)

★ 7/10

**Not what I was expecting**  
lunaatabares 23 March 2022

It is not the kind of movie I used to watch. At the beginning it seems like a boring and antiquated movie, but then I get trapped by the plot. In the end I was surprised. I don't expect it to end like that and I feel very disappointed.

It shows the development of the life of two different families, an ex-soldier who has problems with his family and a Hmong family. We were able to identify the costumes and the problems these families had to face every day in real life. After the death of his wife, Walt (Clint Eastwood) distances himself even more from his family. I really like how he was able to relate with the new neighbors and create a deep connection with Thao (Bee Vang) and Sue (Ahney Her).

I really like the characters and I cannot imagine anyone who can replace Clint Eastwood in his place. Despite the fact that he seems to be a lonely person with a bad temper, in the progress of the movie we get to know his real personality and why he acts in that way.

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1 out of 1 found this helpful. Was this review helpful? [Sign in to vote.](#)  
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Gran Torino (2008)

User Reviews

Review this title

1,097 Reviews

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Sort by:

Helpfulness

★ 9/10

**Gran Torino**  
dk777 21 January 2021

Clint Eastwood is simply great both in front of and behind the camera.

Eastwood is as great as Walt Kowalski, a man who, behind his rough exterior, deeply feels the world around him. Through humor and deep emotions, this film shows us that people are complicated and life is unpredictable.

Such films are rare, and nowadays they are almost non-existent. The development of the main character and the depiction of his emotions and internal conflict are interesting, which is exactly the basis of the film. There is also a bit of humor in the film, located exactly where it should be and thus creates that necessary balance against the cruel reality.

The script is brilliant, and Clint Eastwood turned it into a great film, managing to evoke tension and feelings, as well as the inner struggle of the characters. The film is superbly directed and easily guides the viewer through the story. The cinematography is excellent, as is the photography. The soundtrack fits perfectly into the atmosphere of the film.

This is an old-fashioned drama with interesting characters that are not one-dimensional but complicated and layered. Unfortunately, the actor who plays the character of Thao is simply not a good actor, but the rest of the cast played their parts excellently. I was particularly impressed by Ahney Her in the role of Sue, and Clint Eastwood is equally excellent in the role of Walt Kowalski. Also, Christopher Carley excellently portrayed the character of Father Janovich, a young and somewhat naive priest, whose character is also interesting and develops throughout the film.

A great, powerful and inspiring film.

11 out of 11 found this helpful. Was this review helpful? Sign in to vote.  
Permalink

★ 10/10

**Another top-notch, Clint Eastwood film that entertains and teaches.**  
Len9876 13 December 2008

There are at least four reasons why I like this film: 1. Clint Eastwood shows that the character he is playing is willing to serve in a war-- and die if necessary--to preserve freedom (and he has a medal to prove it), 2. he has grown old and the whole world has changed (and everyone around him seems to indicate--in one way or another--that he is no appreciated or needed), 3. even with a transformation, he demonstrates that people tend to be reactive--rather than responsive--and are slow to change (this is particularly true with bias, discrimination, and prejudice), and 4. that tolerance can lead to understanding (he tries to give tough love, but he becomes softer in his response-- Instead of his reaction--after giving and receiving genuine love). It seems that everyone around him wants his Gran Torino and everything else he owns, before he even has died, instead of being interested in him. He lives in a community that is transformation, and he knows absolutely nothing about culture, diversity, ethnicity, race, or sexual orientation. He does know about aging, however (if nowhere else, he learns about it from people's adverse and negative reactions, everywhere around him). He isn't exactly treated with dignity and respect, so why should he treat anyone else with dignity and respect? And, trust must be earned.

I give the top honor to Clint Eastwood for giving us films that educate and entertain. And, "Gran Torino" (2008) is no exception. One cannot walk away from a Clint Eastwood film, without saying that they haven't learned something. I rank "Gran Torino" (2008) a 10 out of 10.

515 out of 699 found this helpful. Was this review helpful? Sign in to vote.  
Permalink

★ 4/10

**Great Clint Eastwood, and that's about it.**  
flyingtiger08 19 July 2009

The 4 stars are solely for Eastwood's performance, which was top notch as usual. He is like a fine wine, he only gets better... As for the rest of the movie, a couple of other reviewers have nailed it, but the multitude of people that gave it anywhere from 9 to 10 stars saw a different movie from me. The rest of the acting in the movie is honestly the worst I can remember seeing in a movie. There are times when there is maybe one actor in a movie who is not very polished, but in this movie, there are actors after actor, scene after scene, where aside from Clint, I thought I was watching a middle school production. And it wasn't ONLY the acting. The dialogue for a large part of the movie was also very forced, unrealistic, and staged. Not great writing here folks. There are a few rewarding moments, and again, Clint's acting and character are superb, but that is not enough to recommend this amateurish, predictable, and pretty unrealistic movie.

71 out of 137 found this helpful. Was this review helpful? Sign in to vote.  
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1 out of 1 found this helpful. Was this review helpful? Sign in to vote.  
Permalink

**Lesson 2: Analysing a film II** [slides](#)



<p><b>Student A:</b></p> <p>Genre</p> <p>Plot</p> <p>Acting</p>	<p><b>Student C:</b></p> <p>Costume</p> <p>Props</p> <p>Settings</p>
<p><b>Student B:</b></p> <p>Use of camera</p> <p>Lighting and colour</p> <p>Sound and music</p>	<p><b>Student D:</b></p> <p>Language register</p> <p>Facial expressions</p> <p>Body language</p>



# Analysing a Film

A Window to the World

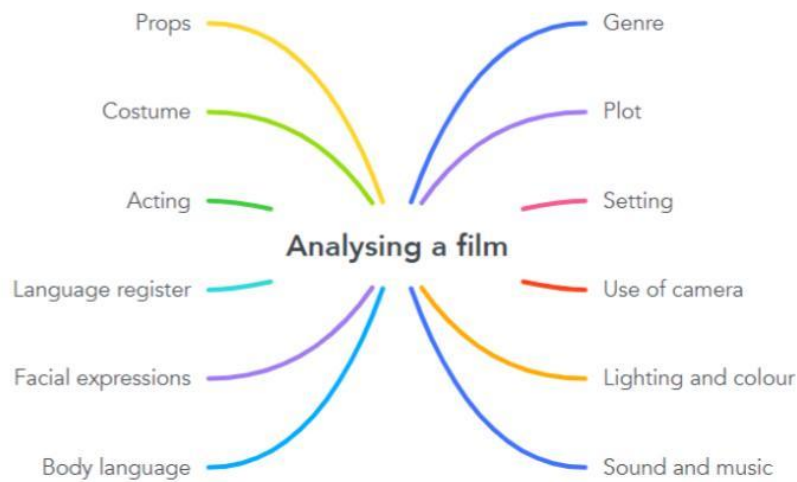
**We can only learn  
linguistic aspects from  
films in the English  
classroom**



**Do you agree with  
this statement?  
Why (not)?**



## Mind Map: What aspects can be analysed in a film?



## Film: technical specifications and users reviews

Read carefully the Gran Torino worksheets. What are the most important features?

### Gran Torino

2008 • R • 1h 56m

IMDb RATING **8.1** / 10  
YOUR RATING **Rate**

**Play trailer 4:31**

**Drama**

Disgruntled Korean War veteran Walt Kowalski sets out to reform his neighbor, Thao Lor, a Hmong teenager who tried to steal Kowalski's prized possession: a 1972 Gran Torino.

**Director** Clint Eastwood **Writers** Nick Schenk (screenplay), Dave Johanson (story)

**Stars** Clint Eastwood • Bee Vang • Christopher Carley

**IMDbPro** See production, box office & company info

### Storyline

Walt Kowalski (Clint Eastwood) is a widower who holds onto his prejudices despite the changes in his Michigan neighborhood and the world around him. Kowalski is a grumpy, tough-minded, unhappy old man who can't get along with either his kids or his neighbors. He is a Korean War veteran whose prize possession is a 1972 Gran Torino which he keeps in mint condition. When his neighbor Thao Lor (Bee Vang), a young Hmong teenager under pressure from his gang member cousin, tries to steal his Gran Torino, Kowalski sets out to reform the youth. Drawn against his will into the life of Thao's family, Kowalski is soon taking steps to protect them from the gangs that infect their neighborhood.

**Genre** Drama

**Motion Picture Rating (MPAA)** Rated R for language throughout, and some violence

**Soundtracks**

Gran Torino  
Written by Clint Eastwood, Jamie Cullum, Kyle Eastwood, and Michael Stevens  
Performed by Jamie Cullum and Don Runner  
Jamie Cullum appears courtesy of Tuff Records and Universal Music Operations Limited

**Quotes**

Father: Jesusoids: Why didn't you call the police?  
Walt Kowalski: Well, you know, I prayed for them to come but nobody answered.

**Awards** 21 wins & 20 nominations

## Little Women (1994)

In groups of 4 people, fill in **one of the cards** with the features to analyse from the film. Then, tell your teammates about your findings and **write a short report** using the information you got.

A FILM ANALYSIS

Students:

Student A:

Genre

Plot

Acting

Student B:

Use of camera

Lighting and colour

Sound and music

Student C:

Costume

Props

Settings

Student D:

Language register

Facial expressions

Body language

## Focus on form: relative clauses, passive voice, recommendations

The script is brilliant, and Clint Eastwood turned it into a great film, managing to evoke tension and feelings, as well as the inner struggle of the characters. The film is superbly directed and easily guides the viewer through the story. The cinematography is excellent, as is the photography. The soundtrack fits perfectly into the atmosphere of the film.

**Passive voice**

This is an old-fashioned drama with interesting characters that are not one-dimensional but complicated and layered. Unfortunately, the actor who plays the character of Thao is simply not a good actor, but the rest of the cast played their parts excellently. I was particularly impressed by Ahney Her in the role of Sue, and Clint Eastwood is equally excellent in the role of Walt Kowalski. Also, Christopher Carley excellently portrayed the character of Father Janovich, a young and somewhat naive priest, whose character is also interesting and develops throughout the film.

**Intercultural analysis**

**Challenge yourself**  
Try to include at least two of these elements in your task.

tend to be reactive--rather than responsive--and are slow to change (this is particularly true with bias, discrimination, and prejudice), and 4. that tolerance can lead to understanding (he tries to give tough love, but he becomes softer in his response--instead of his reaction--after giving and receiving genuine love). It seems that everyone around him wants his Gran Torino and everything else he owns, before he even has died, instead of being interested in him. He lives in a community that is transformation, and he knows absolutely nothing about culture, diversity, ethnicity, race, or sexual orientation. He does know about aging, however (if nowhere else, he learns about it from people's adverse and negative reactions, everywhere around him). He isn't exactly treated with dignity and respect, so why should he treat anyone else with dignity and respect? And,

**Relative clauses**

**Great Clint Eastwood, and that's about it.**  
FlynnJenCS 19 July 2009

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**Expressions for giving recommendations**

## Lesson 4: Reading between the lines. [Worksheet 1](#) and [worksheet 2](#)

### *Little Women* Historical Significance

The historical significance of the novel *Little Women* (1868), by Louisa May Alcott, is based on three major ideas: the role of women in the nineteenth-century United States, philosophical and social reforms, and the Civil War.



**The role of women** in the nineteenth-century was to be good housewives. While the men worked, the women ran the household. Women were responsible for cooking the meals for the day, cleaning the house, ironing, and doing the laundry. They were also responsible for teaching their daughters how to be good housewives. The role of women in the novel was portrayed through Marmee having to run the household while her husband was off fighting in the war and having to teach her daughters how to be good housewives.

**Philosophical and social reforms** took place prior to the Civil War. As the issue of slavery increased, women became more involved and by 1850 women made up a majority of abolitionist groups, which led to the women's rights movement. The women's rights movement would gain momentum in the twentieth century.

The novel took place during the American **Civil War** (1861 - 1865), where the northern states fought against the south for the abolition of slavery. Thousands of men were off fighting in the war, and many of them were wounded or killed. As a result of this, most families struggled to support themselves without the help of a man in the house. This is relevant for the March family because they have to support themselves while Mr. March is off fighting in the war. Also, during the war women had to take over larger roles because they had to do the jobs that men usually did since the men weren't there.

Adapted from: <https://littlewomenmkko.weebly.com/historical-significance.html>

#### Fill in the gaps using information from the text.

In the nineteenth century, women were expected to be just \_\_\_\_\_.

The March sisters were \_\_\_\_\_ how to take care of their house, husband and children by their mother Marmee.

The importance of \_\_\_\_\_ was motivated by the previous success of anti slavery movements.

During the Civil War, while men were \_\_\_\_\_ at the front, women had to take over men's jobs to \_\_\_\_\_ themselves and their families.

**BONUS.** Find in the text a synonym for these words: characterised/described (P2), implicated (P3), impulse/power (P3), have difficulties (P4).

## *Little Women (1994)*

**1. Why do the girls mock Meg? Tick all the right answers.**

- ☐ Because she doesn't have much money.
- ☐ Because her dress is old-fashioned.
- ☐ Because she doesn't have a partner for the party.
- ☐ Because her family is anti racist and against slavery.
- ☐ Because her family is racist and defends slavery.
- ☐ Because her gloves are broken.



**2. How is Meg's sisters' opinion about her dress different from the girls' at the ball?**

Her sisters think the dress is \_\_\_\_\_ and the girls at the ball think it is \_\_\_\_\_ .

**3. Look at Meg's facial expressions and gestures. How does it make her feel?**

\_\_\_\_\_

**4. Choose one of the following quotes and explain what it means. If you want an extra challenge, you can try to explain both.**

- a) Sally Moffat says to Meg: "The poor are always with us. You are so good to remind us".

\_\_\_\_\_

- b) Meg and Jo's mother says: "If you feel your value lies in being merely decorative, I fear that someday you might find yourself believing that's all that you really are".

\_\_\_\_\_

### **Think - Pair - Share**

Sally mocks Meg because...

- a) She knows slavery and child work is wrong and doesn't like Meg for saying it.
- b) She really thinks slavery and child work are fine and feels superior to Meg.

# WHERE ARE THE WOMEN?

Women's roles in films

## Genres

In your opinion, which of these genres are more likely to have a female main character?

<b>Drama</b>	<b>Action</b>	<b>Science-fiction</b>
<b>Thriller</b>	<b>Comedy</b>	<b>Romantic comedy (romcom)</b>
<b>Horror</b>	<b>Western</b>	<b>Fantasy</b>
<b>War</b>	<b>Musical</b>	<b>Historic</b>

## Your favourite films...

Star Wars Films	Five Feet Apart	Spider Man No Way Home
Saving Private Ryan	Iron Man 3	Mamma Mia
Ocho apellidos vascos	The Da Vinci Code	Dirty Dancing
Marrowbone	Good Boys	Grown Ups
Coco	Superbad	After
Nightmare Before Christmas		E.T.
Harry Potter and the Goblet of Fire		

## ... do not have many female main characters.

- ★ Only *Mamma Mia* (musical and romantic comedy) has a female **main character**.
- ★ Some films have a female **co-star** together with a man, mostly romantic films.
- ★ Most films only have **male** main characters, especially action, western, thriller, horror and war films.
- ★ Women tend to have **supporting roles**.
- ★ Most of the times **female** characters are (hyper)sexualized or stereotypical.
- ★ Their **roles** usually revolve around men.

Sources: <https://seejane.org/> and <https://seejane.org/research-informs-empowers/see-jane-2021-report/>



## Do you know Alison Bechdel?

### Bechdel Test Movie List

/bech·del test/ n.

1. It has to have at least two [named] women in it
2. Who talk to each other
3. About something besides a man

Source:

<https://bechdeltest.com/?list=all>

#### Search

2019 (1 movie)

✓ [Star Wars: Episode IX - The Rise of Skywalker](#)

2018 (1 movie)

✗ [Solo: A Star Wars Story](#)

2017 (1 movie)

✓ [Star Wars: The Last Jedi](#)

2016 (1 movie)

✓ [Rogue One](#)

2015 (1 movie)

✓ [Star Wars: The Force Awakens](#)

2008 (1 movie)

✗ [Star Wars: The Clone Wars](#)

2005 (1 movie)

✗ [Star Wars: Episode III - Revenge of the Sith](#)

2002 (1 movie)

✓ [Star Wars: Episode II - Attack of the Clones](#)

1999 (1 movie)

✓ [Star Wars: Episode I - The Phantom Menace](#)

1983 (1 movie)

✗ [Star Wars: Episode VI - Return of the Jedi](#)

1980 (1 movie)

✗ [Star Wars: Episode V - The Empire Strikes Back](#)

1977 (1 movie)

✗ [Star Wars](#)

## And Geena Davis?



Susan Sarandon and Geena Davis in  
*Thelma and Louise* (1991)

## Geena Davis Institute



Geena Davis Institute  on Gender in Media

*"If she can see it, she can be it."*

#SEEITBEIT

### Let's work!

Do the following activities in pairs.

## The See *Jane* initiative

Complete the missing information:



- ★ The Geena Davis institute was founded in the year \_\_\_\_\_.
- ★ There are \_\_\_\_\_ male characters for every female character.
- ★ Only \_\_\_\_\_ of every character in crowd scenes is a female.
- ★ G-rated films' female characters wear the same \_\_\_\_\_ of sexually revealing clothing as R-rated films.
- ★ The research has been carried out for more than \_\_\_\_\_ years.
- ★ The \_\_\_\_\_ of male to female characters over that period of time has not changed.

**Bonus: Explain with your own words.**

**What is the main goal of the See *Jane* initiative?**

G-rated: general audiences.  
R-rated: restricted for under 17 year-olds.

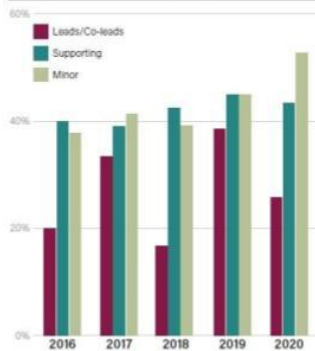


## Chart analysis. See Jane 2021 report

In pairs, look at these charts and write some sentences about their findings.

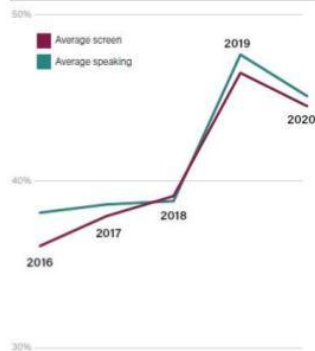
**CHART 1**

Prominence of Female Characters in Popular Television Programming, 2016-2020



**CHART 2**

Screen Time and Speaking Time of Female Characters



### Example

According to the See Jane 2021 report, in the last two years both the screen time and speaking time of female characters have...

### Tip

You can use these words: increase, decrease, percentage, amount.

Source:

<https://seejane.org/research-informs-empowers/see-jane-2021-report/>

## Superheroines versus Superheroes



Match these adjectives to the heroes and heroines (you can use them more than once or not at all).

Strong   Attractive   Powerful   Sexy  
Dangerous   Imposing   Ridiculous  
Brave   Intelligent   Fair/Just   Serious

In pairs:

Choose one character and write a description.

## Need some inspiration? Captain Marvel description



Captain Marvel **looks strong** and **tough**. Her face is often **serious**, which can make her look a little **unfriendly** sometimes. She is **extremely brave** and is never afraid of taking risks. She is used to working alone, but she can also be a good **team player**. Moreover, she is **incredibly loyal** to her friends and partners. She has very **strong** superpowers and **that makes her** one of the most powerful members of The Avengers team.

## How can we say these sentences on a different way?

- They stereotype women in films.  
Women are...
- Geena Davis created the See *Jane* initiative.  
The *See Jane* initiative...
- They classified the films using the Bechdel Test criteria.  
The films...
- The Geena Davis institute will publish the 2021 report soon .  
The 2021...

★ What is the difference between both sentences?  
★ Which is the main focus on each? The subject or the object?

## Lesson 5: Where are the women? [Worksheet](#)

### Where are the women?

Listen to the video and do the following exercises in pairs.

#### Complete the missing information:

G-rated: general audiences.  
R-rated: restricted for under 17 year-olds.

- A. The Geena Davis institute was founded in the year \_\_\_\_\_.
- B. There are \_\_\_\_\_ male characters for every female character.
- C. Only \_\_\_\_\_ of every character in crowd scenes is a female.
- D. G-rated films' female characters wear the same \_\_\_\_\_ of sexually revealing clothing as R-rated films.
- E. The research has been carried out for more than \_\_\_\_\_ years.
- F. The \_\_\_\_\_ of male to female characters over that period of time has not changed.
- G. What is the main goal of the See Jane initiative?



**Choose a superheroine or superhero from the photos and write a description. If you need some inspiration, take a look at this Captain Marvel description.**

Captain Marvel looks strong and tough. Her face is often serious, which can make her look a little unfriendly sometimes. She is extremely brave and is never afraid of taking risks. She is used to working alone, but she can also be a good team player. Moreover, she is incredibly loyal to her friends and partners. She has very strong superpowers and that makes her one of the most powerful members of The Avengers team.

#### Rephrase these sentences without changing the meaning.

They stereotype women in films.

Women are...

Geena Davis created the See Jane initiative.

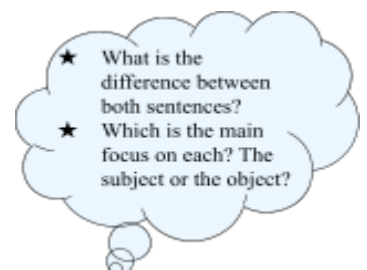
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The Geena Davis institute will publish the 2021 report soon.

The 2021...



**Lesson 6: Boys play football and girls do ballet PowerPoint [presentation](#)**

# Gender stereotypes

Lesson 6: Boys play football and girls do ballet

*What are you trying to say, dad?*  
Billy Elliot (2000).



## Read between the lines



What is the main reason why Billy's father was so angry?

Because Billy hadn't told him that he wasn't going to boxing lessons any more.

Because Billy prefers doing ballet rather than boxing.

Because he fears that Billy is gay for preferring ballet to boxing.

**Bonus:** Try to explain it with your own words instead of using the options above.

*Just because I wear trackies and play sport does not make me a lesbian. Bend it like Beckham (2002).*





## Read between the lines



**Take a closer look at these sentences:**

- Anyway, being a lesbian is not that big a deal.
- Oh! No, sweetheart, of course it isn't. No. I mean, *I've got nothing against it.*

**Do you think Jules's mum meant what she said?**

Jules's mother starts to have "nothing against" being a lesbian right after...

## What about you?



- ★ Do you do any extracurricular activities? Which one(s)?
- ★ Have you ever decided not to take an activity because of what people could think of you?
- ★ Have you ever made assumptions about people's sexual orientation for doing a specific activity or for having a specific look?
- ★ Do you think it is different in certain cultures?



## Editing a scene: combining elements

- ★ Perspective and framing
- ★ Close-up or Long shots
- ★ Still or Hand held camera
- ★ Cut and mise-en scene
- ★ Sound and music

The way these elements are put together can transmit powerful feelings and messages to the audience.



## Editing a scene: seeing both worlds



**See how this scene is edited, combining two different settings.**

What do you think the filmmaker is trying to express?

Does the music have a specific meaning?

What does it mean when Jess “sees” her indian relatives on the pitch?

## Editing a scene: the power of a dance

Now analyse these scene, when Billy's father finds out he has been dancing all this time.

Why did Billy react like this?

Look at the final part of the dance, when Billy comes closer to his father spinning around. Do you agree with this statement?

It symbolises how Billy is trying to get closer to his father but he does not make an effort.



## Analysing shots

In groups of 5 people, choose one of the following shots and analyse what the filmmaker was trying to express with it. Here are some **clues**: the perspective, the closeness to the characters, the focus, the elements distribution, the colours and lighting...





## The power of editing

Do you think that the way a film is edited can make the audience have specific **feelings** in specific moments or scenes?

Can it make spectators **inspire affection or rejection** for some characters?

Can these feelings be **different** from one spectator to another?

Think of your **favourite scene** from a film. Do you think the editing could be one of the reasons why you like it so much? How does it make you feel?



Lessons 7 and 8: That's so typical! PowerPoint [presentation](#)

# STEREOTYPES

Race and cultural background

Lessons 7 and 8: That's so typical!

# "Paki"

Bohemian Rhapsody



## Think-Pair-Share

- ★ What is wrong with that word?
- ★ How did they react? How would YOU react?
- ★ Do you know a similar word in Spanish?

Bend it like Beckham



# Racist stereotypes

## Match these adjectives to the pictures

Moody	Dangerous	Bossy
Sexy	Gangster	Violent
Loud	Criminal	Vulgar
Workaholic	Unkind	
Drug addict	Drug dealer	

**BONUS: Try to make full sentences using these adjectives.**



## Telling a story with Jordi Mollá

### GROUPS OF 4 STUDENTS

Order the pictures chronologically and write a story.

How do you think he moved from one situation to the other?

What happened in between?

Write between 60 and 80 words.



## Spoiler: they are three different films

Match the character descriptions to the photos and the films.

Blow (2001)

Bad Boys II (2003)

Colombiana (2011)

**They are all very similar, aren't they?**

**TIP:** Notice the words in **bold**: the tenses, the relative pronouns, the connectors and expressions.





## Telling a story... from the same film this time

Let's go back to Jess and her football match



## Using past tenses to tell a story

- ★ Jess **was running** with the ball when, suddenly, another player **grabbed** her T-shirt and **pulled** her to the ground.
- ★ Jess **told** Joe that the player **had called** her "paki" and that is why she **pushed** her.

**TENSE REVISION:** The **Past Perfect** tense is used to talk about a past action that happened before another action. The **Past Continuous** is used to talk about an action that was in progress when another action happened.

**Now it's your turn!** In pairs, write three more sentences about the scene. Tell them to the pair next to you and check with them if they are correct.

## Lesson 7: That's so typical! [Worksheet](#)

### Jordi Mollá plays...

Film 1: \_\_\_\_\_

Jordi Mollá plays Johnny Tapia, a dangerous Cuban drug lord **whose** plan to control the city's drug traffic has touched off an underground war. Tapia **wants** to take control of the entire ecstasy trade in the USA and **is working** with local dealers and club owners such as Russian mafia boss Alexei. Every time the Miami PD **has ever arrested** Tapia, Tapia has sued the Miami PD for false arrest, and won millions of dollars. This has caused the department to back off and not go after Tapia.

Film 2: \_\_\_\_\_

Jordi Mollá plays Diego Delgado, a Colombian convict **who** partners with his cellmate George, an American drug dealer. Diego has contacts in the cocaine trade in Colombia and **convinces** George to help him go into business. **As soon as** George gets out of prison, he heads down to Cartagena (Colombia) to meet up with Diego and start to smuggle drugs into the USA. **While** they are there, Pablo Escobar agrees to go into business with George and Diego.

Film 3: \_\_\_\_\_

Jordi Mollá plays Marco. He works for Don Luis, a Colombian drug lord. Marco **is sent to kill** Fabio, **who** also works for Don Luis and wants to quit his job. He must also kill Fabio's wife and their daughter Cataleya. **However**, Cataleya escapes with a microchip **which** contains very important information about Don Luis and his illegal business. **Years later**, Don Luis finds her again and tells Marco to handle the situation. **As** he didn't kill Cataleya the first time, **now** he must finish it.



Descriptions extracted from IMDb

## Appendix 7 Assessment and Evaluation Tools

### A Window to the World



The most important things that I learnt in this unit are...

What I liked the most about this unit was...

What I liked the least was...

What I found easier to do was...

I found it difficult to...

	Yes	So so	No
I enjoyed working as a team.			
I would like to work in groups more often.			
I am satisfied with my final work in this unit.			
I enjoyed doing this unit.			
I would like to work on interculturality more often.			
I would like to work with film resources more often.			

### Conclusion

Before starting this unit, I used to think...

Now, I think...

**Optional.** Suggestions for improvement:



### TEACHER SELF-ASSESSMENT CHECKLIST

The following checklist will be completed by the teacher at the end of the term, as a way of self-reflection and self-assessment.

	Yes	Partially	No
Students were able to work efficiently as a team.			
There were no major conflicts in the groups.			
The problems that arose were solved.			
Students were engaged in the lessons.			
Students used the differentiated instruction elements.			
The lessons developed smoothly.			
The lesson plan was fully implemented.			
All the students handed in their portfolios.			
All the groups performed their presentations.			
All the groups handed in their video essays.			

The **most successful** lesson was:

The **least engaging** lesson was:

The **most positive** aspects of this unit were:

Suggestions for **improvement**:

## PORTFOLIO RUBRIC

	2 P	1.5 P	1 P	0.5 P
Contents	The portfolio includes all the elements specified by the teacher.	The portfolio does not include one of the elements specified by the teacher.	The portfolio does not include up to three elements specified by the teacher.	The portfolio does not include four or more elements specified by the teacher.
Organisation	The portfolio is clearly organised by lessons.	The portfolio is organised by lessons but some elements are not in the correct place.	The portfolio is partly organised by lessons and several elements are not in the correct place.	The portfolio is not organised by lessons and it is difficult to find the elements.
Presentation	The portfolio is neatly written.	The portfolio is quite neatly written.	The portfolio is slightly carelessly written.	The portfolio is carelessly written.
Worksheets	All the worksheets are done and corrected.	One of the worksheets is not corrected but they are all done.	Two or three worksheets are not corrected or one is not done.	More than three worksheets are not done and/or corrected.
Vocabulary	The vocabulary is organised by topics and does not have spelling mistakes.	The vocabulary is mainly organised by topics and does not have many spelling mistakes.	The vocabulary is rather organised by topics but it has some spelling mistakes.	The vocabulary is not organised by topics and has several spelling mistakes.
Diagrams and summaries	The diagrams and summaries are clear, organised and easy to understand.	The diagrams and summaries are mostly clear and organised, and not difficult to understand.	The diagrams and summaries are slightly unclear and disorganised, and some are not easy to understand.	The diagrams and summaries are unclear and disorganised and they are difficult to understand.

### **Contents**

The portfolio must include the following contents:

- ☐ Worksheets (listening and reading).
- ☐ Writings (review, character and scene descriptions, visual analysis).
- ☐ Vocabulary lists.
- ☐ Grammar rules and review.
- ☐ Diagrams and summaries.



### THIS WEEK'S RECOMMENDATION: EVALUATION

The **presentation in class** will be evaluated individually using the following criteria.

	Yes (3P)	Mostly (2P)	Partly (1P)	No (0P)
1.The student delivered a natural speech.				
2.The student used an adequate tone and pronunciation with no intelligibility mistakes.				
3.The student included the linguistic elements learnt in the unit (grammar and vocabulary).				
4.The student did not make any major linguistic mistakes which could affect intelligibility.				
5.The student kept eye contact with the audience and never or almost never looked at the notes.				
6.The turn-taking was even.				
7.The presentation followed the structure provided.				
8.The presentation included all the specified elements.				

The text posted at the **blog** will be evaluated using the following criteria. The evaluation will be the same for both students.

	Yes (3P)	Mostly (2P)	Partly (1P)	No (0P)
9.The text included the linguistic elements learnt in the unit (grammar and vocabulary).				
10.The text did not have any major linguistic mistakes which could affect intelligibility.				
11.The text did not have any spelling mistakes.				
12.The text followed the structure provided.				
13.The structure is clear and simple.				
14.The text included all the specified elements.				

### VIDEO ESSAY: RUBRIC

	Excellent (3 P)	Good (2 P)	Fair (1 P)	Poor (0 P)
<b>Tone, pronunciation and fluency</b>	The students deliver a clear and understandable speech, with no major tone and pronunciation mistakes, using a natural flow and pace.	The students deliver a clear, understandable and natural speech, making few tone and pronunciation mistakes that do not affect intelligibility.	The students attempt to deliver a clear, understandable and natural speech, making tone and pronunciation mistakes that slightly affect intelligibility.	The students deliver a mostly unclear and unnatural speech, making tone and pronunciation mistakes that affect intelligibility.
<b>Use of English</b>	The students make an adequate use of the lexico-grammatical elements and include those specifically learnt in the unit.	The students generally make an adequate use of the lexico-grammatical elements, with minor mistakes which do not affect intelligibility, and include some of those learnt in the unit.	The students frequently make lexico-grammatical mistakes, which often affect intelligibility, and include a few of the elements learnt in the unit	The students make a lot of lexico-grammatical mistakes, which affect intelligibility, and do not include the elements learnt in the unit.
<b>Structure</b>	The structure of the video adjusts to the specifications provided.	The structure of the video mostly adjusts to the specifications provided.	The structure of the video partially adjusts to the specifications provided.	The structure of the video does not adjust to the specifications provided.
<b>Editing and creativity</b>	The editing is impeccable (the sound and visual elements are thoroughly combined) and the video is creative and original.	The editing is quite careful (the sound and visual elements are well combined) and the video is rather creative and original.	The editing is not careful (the sound and visual elements are slightly carelessly combined) and the video is not too creative or original.	The editing is poor (the sound and visual elements are carelessly combined) and the video is neither creative nor original.
<b>Visual analysis</b>	The visual analysis includes all the elements required, which are carefully analysed.	The visual analysis includes most of the elements required, which are rather adequately analysed.	The visual analysis includes some of the elements required, which are not always adequately analysed.	The visual analysis does not include the elements required and they are not adequately analysed.
<b>Descriptions</b>	The scene and characters are adequately and thoroughly described and analysed.	The scene and characters are, in general, adequately described and analysed.	The scene and characters are, in general, adequately described and analysed, but not thoroughly.	The scene and characters are not adequately nor thoroughly described or analysed.
<b>Argumentation</b>	The features of the film are carefully argued and elaborated.	The features of the film are generally well argued and elaborated.	The features of the film are roughly argued and elaborated.	The features of the film are not carefully argued nor elaborated.

\* All the criteria will be assessed as a group unless there are some major differences among students regarding the tone, pronunciation and fluency elements.

**VIDEO ESSAY: CHECKLIST FOR STUDENT'S SELF-ASSESSMENT**

	Yes (3)	Mostly (2)	Partially (1)	No (0)
My tone and pronunciation were clear and understandable and my speech was natural.				
I did not make any major grammar mistakes.				
I used the film vocabulary learnt in the unit.				
Our video follows the structure provided.				
Our video includes all the elements required.				
Our video is carefully edited, with good quality sound and video elements.				
Our video is creative and original.				
The visual analysis is detailed and complete.				
The scene is adequately and carefully described and analysed.				
The characters are adequately and thoroughly described and analysed.				
The elements of the film are carefully argued and elaborated.				
I did my part of the work as it was established.				
I asked my partners for advice and assessment during the preparation process.				
We used the portfolio as a manual and reference for our analysis.				

## *Appendix 8 Specification Worksheets for the Students*

### THIS WEEK'S RECOMMENDATION: SPECIFICATIONS

This activity will be done in pairs, which can be arranged by the students themselves. Each pair will have to choose a film from the list (on the next page), watch it and analyse it. If someone wishes to use a different film, they must inform the teacher first and have her approval. Then, students will make a presentation for the class, which will be between 7 and 10 minutes long and will include the following elements:

- ☐ Technical specifications (year, genre, director, actors and actresses, writer(s), soundtrack, awards and nominations).
- ☐ Setting (when and where it takes place).
- ☐ Main characters descriptions.
- ☐ Plot (main events and resolution without spoilers!).
- ☐ Review (what you liked the most, what you have learnt from the film, and why you recommend it).
- ☐ Film trailer, to be played in class at the end of the presentation.

The presentation (which must be between 230 and 250 words long) and trailer will be later posted on the class **blog**, with a hyperlink to the film on IMDb. This way, it will be available for all the students and it will be easier for everyone to read and choose the film for the video essay.

*TIP: in order to make sure that you are not missing anything important, check the list above and tick all the elements after including them.*

## SUGGESTED FILMS FOR THE PRESENTATION

It is important to remember that if any pair wishes to use a different film, it must be approved by the teacher first. The only requirement is that the film includes intercultural communication and that it contributes to the improvement of the cultural awareness competence.

1. *Australia* (Baz Luhrmann, 2008)
2. *Coco* (Adrián Molina and Lee Unkrich, 2017)
3. *CODA* (Sian Heder, 2021)
4. *Crash* (Paul Haggis, 2004)
5. *Fried Green Tomatoes* (John Avnet, 1991)
6. *Green Book* (Peter Farrelly, 2018)
7. *Harriet* (Cassie Lemmons, 2019)
8. *Hidden Figures* (Theodore Melfi, 2016)
9. *Invictus* (Clint Eastwood, 2009)
10. *Lost in Translation* (Sofia Coppola, 2003)
11. *Maid in Manhattan* (Wayne Wang, 2002)
12. *Malcolm X* (Spike Lee, 1992)
13. *Moana* (Ron Clements and John Musker, 2016)
14. *Mulan* (Niki Caro, 2020)
15. *Pocahontas* (Enrique Goldborvert and Mike Gabriel, 1995)
16. *Real Women Have Curves* (Patricia Cardoso, 2002)
17. *Slumdog Millionaire* (Danny Boyle, 2008)
18. *Spanglish* (James L. Brooks, 2004)
19. *The Princess and The Frog* (Ron Clements and John Musker, 2009)
20. *The Help* (Tate Taylor, 2011)
21. *The Hunger Games* (Gary Ross, 2012)
22. *The Joy Luck Club* (Wayne Wang, 1993)
23. *West Side Story* (Steven Spielberg, 2021)
24. *Whale Rider* (Niki Caro, 2002)

## VIDEO ESSAY: SPECIFICATIONS

The group will have to choose one of the films presented by their classmates during the term, watch it all together and analyse it. The groups will include four students (chosen by the teacher and composed by two pairs from the “This Week’s Recommendation” activity), who will have their own role within the group. Each member will be in charge of one of the **parts of the video essay**, which will be as follows:

- ☐ **Introduction** to the film (technical specifications, plot, acting and characters...). Use the “A Film Analysis” slides and the Jordi Mollá and superheroes descriptions as a model.
- ☐ **Visual** analysis (editing, shots, music and soundtrack, colours and lighting...). Use the *Billy Elliot* and *Bend it like Beckham* analysis as a model.
- ☐ A relevant **scene** which includes an example of **intercultural communication** (analysis, description and explanation of why it was chosen). Use the *Bend it like Beckham* and the *Little Women* scene analysis as a model.
- ☐ **Review** (what you liked the most, what you have learnt from the film, if you agree or not with the recommendation made by your classmates). Use the *Gran Torino* reviews and the *Little Women* worksheet as a model.

In order to adequately carry out the analysis, descriptions and review students will have to use the examples done throughout the unit as a model. All the necessary specifications and features will be included in their **portfolio**, which they will use as a manual. Therefore, the term “adequately” used in the rubric and checklist refers to this specifically.

The **video** must include some photos, screenshots and clips from the film, as well as the scene chosen to be analysed. It is advisable to add some background music from the soundtrack. When students talk, they can either appear on the video or add their recordings using a voice-over technique, although it is advisable to combine both.