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Films in the L2 Classroom: A Resource for Motivating Students and Enhancing their Listening and Speaking Skills

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1. INTRODUCTION

The economic, cultural, social and technological transformations that have taken place in the last decades have had a strong impact in society. We are living in the so-called information society, with constant changes in the field of information technology that affect the field of education. Teachers need to be aware that students also live in this society, and their demands are very different to the demands of students from twenty years ago. In this society, Information and Communication Technologies are a key aspect to be taken into account, and audiovisual materials have become a very useful resource in the classrooms.

Audiovisual materials are particularly beneficial in the language classroom because they allow teachers to “introduce any aspect of real life into the language learning environment, contextualizing the learning process” (Sherman 2003: 1). Among these audiovisual materials, films stand out for several reasons, being one of them the fact that they are authentic materials. Moreover, as Susan Stempleski observes, a film is “designed for its entertaining value rather than language teaching” (1987: 3), so it is an exciting resource for instruction in the EFL classroom, which can be exploited to the teachers and learners’ advantage.

The object of study of this dissertation is the analysis of the role of films as a resource for motivating L2 students to use the language and enhancing their listening and speaking skills. This dissertation focuses on the topic of motivation because it is one of the key aspects in the process of acquiring a language. The affective-filter hypothesis as put forward by Stephen Krashen, for example, notes how affective factors such as motivation or anxiety have a central effect in the process of language acquisition. According to Krashen (1982: 31), “those [students] whose attitudes are not optimal for second language acquisition [...] will have a high or strong affective filter” and, as a consequence, the language input “will not reach the part of the brain responsible for language acquisition, or the language acquisition device.”

The lack of motivation for learning English is one of the most common problems in the L2 classroom nowadays. As Zoltán Dörnyei explains (1998: 117), motivation is “one of the key factors that influence the rate and success of second/foreign language (L2) learning.” He explains that “all the other factors involved in L2 acquisition presuppose motivation to some extent.” It is important that students are motivated when

learning a language, because this will have an effect on their engagement in the lessons, which will in turn lead to their success or failure.

Being motivation such an important aspect for acquiring a language, I wanted to find a resource that could contribute to increasing students' engagement in the lessons. At the same time, films might also be useful to make students become aware of the usefulness of the language outside the classroom. By bringing into the classroom something close to the students' experience such as films, they can feel this proximity and realise that the English language is not simply a subject that they need to pass at school, but also something that they can use outside the classroom. Therefore, this project has been designed in order to explore how the use of films in the classroom, and the development of different activities related to or based on them, are a good way of increasing students' engagement and developing positive attitudes towards the language.

Moreover, the contemporary focus on communication as articulated by the Communicative Language Teaching approach emphasizes the importance of providing opportunities for students to hear and use the language in life-like contexts and for a purpose. As a consequence, listening and speaking skills acquire considerable importance. For this reason, this project will also try to investigate how films can contribute to the development of these skills. I have focused on the analysis of listening and speaking because many researchers (Kusumarasdyati 2004; Katchen 2002; King 2002; Canning-Wilson 2000; Stoller 1998) agree that films, because of their narrative nature, contribute, in particular, to the development of these skills. In real life, when we watch a film, we listen to its dialogues and, afterwards, we comment on it with other people. Thus, the characteristics of this type of input make it a particular useful resource for the development of two intertwined skills such as speaking and listening.

Moreover, the Aragonese Curriculum explains that in this stage, oral communication acquires special relevance. It states that students need to interact in different situations and they should be presented with different speaking models. It is however important to bear in mind that an integrated-skills approach will be followed, and the four language skills will be emphasized, even though this project will pay particular attention to oral skills and the different activities that can be designed taking films as a starting point. In the activities proposed below, the four skills will be developed, but the analysis concentrates, in particular, on the speaking and listening ones.

Taking all this into account, in this dissertation I will try to prove that the use of films in the classroom contributes to increasing students' motivation for using the language, and that this, in turn, will lead to the development of communicative competence.

2. EDUCATIONAL CONTEXT

Whenever an educational project is developed, it is important to take into account the context in which it will be implemented. This project is targeted to students of Secondary Education, and the results provided later on have been obtained in an implementation carried out in two classes of first year of Compulsory Secondary Education.

This project has been developed taking into account the legal provisions of the region of implementation, which in this case are the Spanish National Curricula which are currently applicable, established by the *Organic Law of Education 2/2006* (LOE), developed in the *Real Decreto 1631/2006*, and the *Organic Law 8/2013* (LOMCE), developed in the *Real Decreto 1105/2014*. I have also taken into account the Aragonese Curriculum (as established by the *Orden de 9 de mayo de 2007*).

These regulations establish a competence-based curriculum, which means that, at the end of the stage, students are expected to have acquired eight key competences established by the Council of Europe in 2001. A competence is “a combination of knowledge, skills and attitudes,” as defined by the Council of the European Union (2006). Eight key competences are established in the National Curriculum (LOE), (seven in LOMCE), and the English language subject contributes to the development of six of them:

- Competence in linguistic communication
- Learning to learn
- Personal initiative and autonomy
- Digital competence
- Interpersonal and civic competence
- Cultural and artistic competence

This project contributes to the development of the following competences as it is explained below:

- **Competence in linguistic communication.** This competence establishes that students will learn the language by means of using it to communicate. The activities proposed will encourage students to hear and use the language and the four language skills will be promoted.
- **Learning to learn.** The use of films in class will make students aware of the usefulness of this resource for learning a language, and, hopefully, students will acquire a genuine interest for using films as a way of learning the language outside the classroom.
- **Personal initiative and autonomy.** It will be encouraged by active participation in class. Students will develop their social abilities to cooperate and work with a partner or a group.
- **Digital competence.** It will be included mainly as a source of input.
- **Interpersonal and civic competence.** Most of the activities will be performed in pairs or groups, so students will need to listen to their classmates, negotiate meaning and collaborate with each other, which will undoubtedly promote relationships among learners.
- **Artistic and cultural competence.** Needless to say, the source of input is an artistic and cultural expression itself – a film – and the activities direct the attention to these features.

Finally, the Aragonese Curriculum (as well as the National Curriculum, LOE) organises the contents for each course in four different blocks which deal with the skills to be developed in the process of learning a language.

Block 1: Listening, speaking and conversation

Block 2: Reading and writing

Block 3: Language awareness and reflections on learning

Block 4: Sociocultural aspects and intercultural awareness

These contents are separated in the curriculum for practical purposes, but they must be integrated in the teaching and learning process. In this project, I am going to analyse the usefulness of films as a resource for developing the contents of the first block: listening, speaking and conversation.

3. THEORETICAL FRAMEWORK

The history of modern languages teaching has been traditionally devoted to finding the best method for teaching and learning a language. As Richards and Rodgers explain, originally, the influence of Latin had an effect on the way in which modern languages were taught, and this affected the teaching of English. For this reason, the Grammar-Translation method was the dominant one during the 19th century (2001: 4).

However, throughout the 20th century there was a variety of language teaching approaches and methods. According to Richards and Rodgers (2001: 3),

Changes in language teaching methods throughout history have reflected recognition of changes in the kind of proficiency learners need, such as a move toward oral proficiency rather than reading comprehension as the goal of language study; they have also reflected changes in theories of the nature of language and of language learning.

Two important ideas are expressed here. Richards and Rodgers talk about changes in the kinds of proficiencies that learners need. Throughout the history of the search for methods, there has been a general move towards an increased focus on oral skills. They explain that, during the 19th century, oral work was reduced to an absolute minimum and the focus was on written exercises, grammar and translation. However, by the end of the 19th century, teachers and linguists advocated the study of spoken language due to “increased opportunities for communication among Europeans” (2001: 7). From this moment onwards, different methods which have placed the emphasis on spoken language have followed, such as the Reform Movement or the Audiolingual Method, until the 1970s and 1980s, when there was a major paradigm shift with the development of the Communicative Approach.

Richards and Rodgers also comment on changes in the concept of how we learn, that is, in the nature of language learning. Basically, new methods for teaching languages appeared that were based on naturalistic principles of language learning, mainly the Natural Methods. There were also new methods whose main focus was on the learners: the Humanistic approaches, which were developed in the 1970s. They are particularly interesting because their main objective was to make students feel comfortable and relaxed when learning a language and to take into account the individual characteristics of learners. These approaches paid special attention to the role of affective factors in language learning and to the “development of human values,

growth in self-awareness and the understanding of others, sensitivity to human feelings and emotions and active student involvement in learning and the way learning takes place” (Richards 1998: 42).

These approaches may have declined as a sweeping methodology, but their focus on the uniqueness of students has been maintained, and the idea has been more elaborated later on by other researchers, namely by Krashen in the 1980s. Through his affective filter hypothesis he states that “a variety of affective variables relate to success in second language acquisition” (1982: 31). He divides these variables in three categories: motivation, self-confidence and anxiety. Regarding motivation, he explains that “performers with high motivation generally do better in second language acquisition” (1982: 31). These three factors have an effect on students’ affective filter: learners with good attitudes have a lower affective filter. This means that learners are more willing to take risks and to engage in communication, which leads to meaningful manipulation of the foreign language and, consequently, to the acquisition of communication competences and language features that would not be so acquired otherwise.

3.1. Films as a resource for motivating students

Learning a language in a context where this language is not used in everyday life is a great challenge. In this context, there are some factors that influence the process of acquisition, and as I have just explained above, motivation is one of them.

The implication of Humanistic approaches and of Krashen’s affective filter hypothesis is that we need to pay attention to these factors – motivation, self-confidence and lack of anxiety, among others – and favour the prevalence of low affective filters and the development of motivation, so that students can acquire the language more effectively. In this dissertation, I will explore to what extent films can be a good resource for motivating students, by means of analysing students’ attitudes towards the use of films in the classroom and their responses and the results once the implementation has been carried out.

Once that has been made clear that motivation affects the process of acquisition of a language, it is important to clarify what exactly motivation is, which is not an easy task. Zoltán Dörnyei explains that “it is rather surprising how little agreement there is in the literature with regard to the exact meaning of this concept” (1998: 117). Motivation

is viewed as a determiner of human behaviour because it energizes and directs it (Dörnyei 1998: 117). Robert C. Gardner defines L2 motivation as “the extent to which an individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity” (1985: 10). This definition contains two aspects that need to be highlighted. First of all, there has to be a desire to learn the language. There might be many different reasons for learning a language, but there has to be at least one; otherwise, motivation will not exist and this will affect negatively the process of acquisition. Secondly, Gardner also mentions that the satisfaction experienced in doing the activity (in this case learning the language) is also important. Learners need to feel that what they do is useful and helps them in the process of growing as a person.

We might as well distinguish between intrinsic and extrinsic motivation. According to Richard M. Ryan and Edward L. Deci, intrinsic motivation refers to “the doing of an activity for its inherent satisfactions rather than for some separable consequence. When intrinsically motivated a person is moved to act for the fun or challenge entailed rather than because of external prods, pressures, or rewards” (2000: 56). It is therefore important to find resources and activities that make learners feel satisfied with what they are doing and what they are learning, and also give learners a challenge, make them do something that they enjoy and consider useful, as well as funny. We need to remember that we are dealing with teenagers, and it is a time in which they want to enjoy and have fun. By using films, we can bring work and fun together, and as Jane King explains, films are “a rich resource of intrinsically motivating materials for learners” (2002), so we can use films in order to achieve this.

One of the purposes of this project is to use films to promote intrinsic motivation. In many cases, films are used in the classroom as a reward, but our purpose here is for students to see films as a motivating resource and a useful source of language input, which can help them learn while enjoying themselves.

Regarding the use of a film in the language classroom, Stempleski, Tomalin, and Maley state (2001: 1):

It is motivating [...] Many films are well-known and some are recognized worldwide as a common frame of reference [...] bringing the outside world into the classroom and providing a stimulating framework for classroom communication and discussion.

As they explain, films are a good resource for motivating students because it is something related to the world outside the classroom. Students see films as something close to them; by relating films to students' own experiences and lives outside the classroom, they can be a springboard for communication. Students feel eager to communicate those aspects closely related to their lives, as Christine Coombe and Jon Kinney stated: "Learners learn primarily because of what they bring to their classroom experience in terms of their perceived needs, motivations, past experiences, background knowledge, interests and creative skills" (1999: 21). In this project, activities will be focused on the main characters of the film, who are more or less the same age as the students. Therefore, students can relate to them and will be more eager to participate in the activities.

Finally, a large-scale survey by Canning-Wilson (2000) also illustrates that students like learning language through the use of videos. We can see then that the advantages of films regarding students' motivation is sufficiently supported by evidence and research. If students are motivated, they will pay attention to the film, trying to understand it, developing in this way their listening comprehension skills. Moreover, as a film might be a catalyst for communication, by engaging in conversations with their classmates about the issues dealt with in the story, students will develop their speaking skills.

4. METHODOLOGY

4.1. Communicative Language Teaching

This project follows current trends in language teaching, and, in particular, the Communicative Language Teaching (CLT) approach upon which the Pedagogical Orientations of the Aragonese Curriculum are based. This approach considers language as a vehicle for communication, and, moreover, considers that some competences of the language can only be developed when it is used in contexts that resemble real life.

Taking into account the characteristics of this approach, all the activities carried out in this project follow the three basic communicative principles proposed by Richards and Rodgers: communication (activities that involve real communication), tasks (activities in which language is used for carrying out meaningful tasks), and the meaningfulness principle (language that is meaningful to the learner supports the learning process) (2001: 161). They explain that learning activities must be "selected

according to how well they engage the learner in meaningful and authentic language use” (2001: 161).

According to the Communicative Approach, SLA takes place by using language in communication, and this requires “the use of such communication processes as information sharing, negotiation of meaning and interaction” (Richards and Rodgers 2001: 165). This is a very important aspect that has been emphasized in this project. A key aspect in this approach is to engage learners in communication, and as will be explained in the practical section, students will be given plenty of opportunities to participate in real, life-like interaction. The film will be used as a springboard for production of language. The different activities proposed will encourage students to use the language to do something with it, for a purpose. Students will be pushed to use the language for a reason; they will feel the need to communicate, because they will have something to say.

Moreover, by incorporating films in the classroom, we are responding to the meaningfulness principle, because these resources are related to the students’ interests and their life outside the classroom. This allows students to become aware of the usefulness of the language and its actual uses in real life.

Essentially, the purpose of CLT is that students acquire a “natural language use,” which Christopher Brumfit (1984) also called “fluency.” According to Brumfit, fluency activities in the classroom are those which “develop a pattern of language interaction within the classroom which is as close as possible to that used by competent performers in the mother tongue in normal life” (1984: 69). He made a distinction between fluency and accuracy work, the latter focusing on linguistic forms, that is, a more traditional approach. This project consists mainly on fluency activities meant to comply with Brumfit’s criteria. Students’ attention will be focused on meaning, rather than on linguistic forms, and the overall objective is that students are able to use any language resource that they have acquired during the different activities (to choose their own linguistic resources to perform the activities) and are not directed into using simply one pre-selected structure. They will engage in negotiation of meaning, since pair and group work will be emphasized, and this in turn will help them develop and use communication strategies. It is important to take into account that Brumfit’s definition of fluency must apply to all of the language skills, and that is why an integrated-skills approach will be followed.

Finally, the Communicative approach aims to develop communicative competence. This term was coined by Hymes (1966) and it focuses not only on linguistic components, but also on the social and cultural aspects of the language. More specifically, it includes four subcompetences: linguistic, pragmatic, discourse and strategic competences to which Tricia Hedge, for example, adds fluency (2000: 54). By engaging students in listening and speaking tasks based on popular films, they will be exposed to meaningful input and will develop these subcompetences.

4.2. Contribution of films to the teaching of oral skills

4.2.1. Integrated-skills approach

Several researchers (Tuncay 2014; Varga 2013; Forster 2006) have emphasized the usefulness of films as a resource for an integrated-skills approach. As noted above, in this dissertation I am going to concentrate on the usefulness of films for enhancing students' listening and speaking skills, but it is important to bear in mind that all skills must be taught in an integrated way. As will be seen in the description of the activities to be carried out in this project, reading and writing are also present. If we want to incorporate a realistic use of the language in the classroom, we cannot separate the different skills, because they often come together in real life. Therefore, although in this dissertation the advantages of using films for teaching speaking and listening are highlighted, its usefulness for teaching the four language skills cannot be overlooked.

In fact, as Anna Marcikiewicz explains, "The integrated skill approach towards learning is considered by many theoreticians as more efficient than approaches in which every skill is taught separately" (2000: 6). According to Rebecca Oxford (2001: 5), one advantage of an integrated skills approach is that it "can be highly motivating to students of all ages and backgrounds," because it "promotes the learning of real content, not just the dissection of language forms". This is a key aspect in this dissertation, since we are trying to find ways to motivate students, so it must be taken into consideration. By integrating skills, students can experience a realistic use of the language. As Bernard A. Mohan explains, in a segregated skills instruction, language learning is typically separated from content learning. This is not realistic and it goes against the principles of CLT. In this type of instruction, "the language itself is the focus of instruction (language for language's sake)" (in Oxford 2001: 2); the emphasis is not on learning for authentic communication and must therefore be avoided. In this project, as will be seen, meaning

comes first. A film is the point of departure, and all the activities will be built around the main topic or subtopics of that film. Form will only come after meaning.

Oxford speaks of two types of integrated-skills instruction (content-based instruction and task-based instruction) and explains that “the first [...] emphasizes learning content through language, while the second stresses doing tasks that require communicative language use” (2001: 4). This project follows the latter form of instruction, and it is built around different communicative tasks, which, as David Nunan explains, are pieces of classroom work that “require comprehending, producing, manipulating, or interacting in authentic language while attention is principally paid to meaning rather than form” (1989: 10).

The advantages of this integrated-skills approach is that it “exposes English language learners to authentic language and challenges them to interact naturally in the language” (Oxford 2001: 5). Moreover, she explains that with this approach, the English language “is not just an object of academic interest nor merely a key to passing an examination; instead, English becomes a real means of interaction and sharing among people” (2001: 5). It is important to make students aware of this, and letting them see the usefulness of English outside the language classroom is one of the main objectives of this project.

Bearing this in mind, I am going to focus now on how films contribute to the development of speaking and listening, two skills that are highly interrelated, as Donn Byrne explains (1990: 130),

Speaking involves responding to what has been heard. [...] Speaking is an integral part of listening. In the classroom, [...] you will need to ensure that the two skills are integrated through situations that permit and encourage authentic communication (e.g. especially through talk and discussion in small groups).

Johanna Katchen (2002) agrees that “carefully chosen films can be a useful and extremely motivational teaching tool for both practicing listening skills and stimulating speaking and writing”, and video is often “used either to present students with spoken language input for listening practice or to elicit student language output via speaking or writing.”

4.2.2. Films and speaking practice

With the advent of CLT, a lot of attention started to be paid to speaking skills. Martin Bygate explains that “our learners need to be able to speak with confidence in order to carry out many of the most basic transactions” (2003: vii) and we need to prepare them for doing that. The communicative approach emphasizes the importance of providing opportunities for students to hear and use the language in context and for a purpose, in order to promote acquisition. The Aragonese Curriculum states that the development of the communicative competence requires the greatest possible participation in real communicative situations. It emphasizes a global focus in the learning of a language. Context and purpose, therefore, are two key aspects to bear in mind in the teaching of languages, and they must be taken into account when designing and implementing speaking activities.

Tricia Hedge explains that, as communicative approaches developed, teachers and researchers became aware of the importance of promoting speaking not only “in a controlled way in order to produce features of pronunciation, vocabulary and structure accurately, but also practice using these features more freely in purposeful communication” (2000: 261). This would lead to a more natural and more effective acquisition of the language. Successful speaking activities allow students to use the language meaningfully, in a concrete context and for a particular purpose, unlike mere drilling and mechanical repetition of language forms, as had been promoted by previous methods like the Audiolingual Method.

For this purpose, when designing speaking tasks in a CLT approach, we should bear in mind the three basic communicative principles proposed by Richards and Rodgers (2001: 161) – communication, task and meaningfulness principles – as well as communication processes such as information sharing, negotiation of meaning and interaction (2001: 165). All these aspects will be emphasized in this project.

It is also important to make a distinction between the different types of spoken discourse, because it will be important in order to determine the focus and outcome of any speaking task. Richards (2008: 21) distinguishes between three types of speech activities, which differ in both form and function: talk as interaction, transaction and performance. For her part, Hedge observed how we need to ensure that students practice speaking not only in a controlled way (in oral presentations, for example, it could be

considered “talk as performance”) but also “practise using these features more freely in purposeful communication” (2000: 261).

Jeremy Harmer (1983) speaks of two types of activities: practice activities (i.e. information gap and games) and communicative activities (i.e. problem solving activities or interpersonal exchange). The former promote accuracy and are examples of controlled speaking, while the latter promote fluency and are examples of free speaking practice. In this project we will find examples of both of them.

Therefore, a combination of different types of performance is necessary in the language classroom to make sure that enough practice is carried out in the different aspects of the language. We should include both accuracy- and fluency- based activities. For this reason, this project includes exercises which incorporate the three types of speech activities: interaction, transaction and performance.

Films can be a good resource for promoting speaking in the EFL classroom, provided the above mentioned issues are taken into consideration. Not only can we derive a great number of activities from films, but they can be a good model of spoken discourse that will be useful outside the classroom. By watching films, students get used to those characteristics of spoken discourse that speakers of English use and that tend to fall outside the domain of conventional, form-centred activities. I am referring to those characteristics that, according to H. Douglas Brown, make speaking difficult: clustering, redundancy, reduced forms, performance variables, colloquial language rate of delivery, stress, rhythm and intonation and interaction (2001: 270-271). It is important that teachers draw students’ attention towards these characteristics, which are useful both for speaking and listening skills. By being aware of their existence, students will be able to discriminate them when listening, and they will also be a help for when they need to produce speech.

Films are also a good way of showing students the rules and conventions of conversation in context and real life situations, for example turn-taking. As Marcikiewicz explains, by listening to the dialogues and conversations of the characters from the films, students recognize the rules of the language, and later on, “they imitate the conversations they have witnessed in their own dialogues, role plays, and a vast variety of other activities” (2000: 12), and slowly acquire the rules of the target language. This idea is important, because it suggests a series of activities that can be used with films in order to practice speaking, and which will be incorporated into the

project (for example, students will role-play an interview between two characters from the film).

Films are a good model of authentic language and may be a springboard for production. As Douglas E. Forster puts it, “films offer students authentic language as it is used in the real world and thus will improve their understanding of and fluency in English” (2006: 514). In this respect, films contribute to the development of the pragmatic and discourse competences as explained, for example, by Hedge (2000: 46). Films provide exposure to different communicative situations which can make students aware of the appropriate social conventions, as well as other aspects of conversational use of language, especially the ones explained by Hedge: “how to perform the turns in discourse, how to maintain the conversation and how to develop the topic” (2000: 51).

The different speaking activities presented in this project will be likely to develop students’ strategic competence, since they might have problems expressing what they have to say and they will need to use what Hedge (2000: 52) calls “communication strategies” such as rephrasing or finding a synonym.

Finally, the continuous incorporation of speaking activities in the classroom will gradually improve the last component of the communicative competence mentioned by theorists like Keith Johnson (1979) and, more recently, Tricia Hedge – fluency – which is defined by Hedge (2000: 54) as the ability to respond coherently to the speaker’s speech in real time.

4.2.3. Films and listening practice

Most researches about the use of films in the classroom emphasize its usefulness for teaching listening skills in particular, even though the rest of the skills can also be practiced using this resource. However, even though using films in the classroom can be a very useful tool for teaching the language skills, the role of the teacher is very important, because his or her decisions will determine the way in which the films are used. It is very important not to make the mistake of using films simply as a source of input and students as passive receptors. As Jack Lonergan explains, “The support materials made by the teacher or supplied with the films should encourage positive viewing by the learners; they must participate so that the output from the video is not just one-way, to an unresponsive audience” (1989: 6). This means that it is very

important to prepare adequate tasks, so that students are active in the process of listening and learning.

According to Marc Helgesen, since listening is categorized as a receptive skill, “people sometimes think of it as a passive skill” (2003: 24). However, listening is an active skill; it is, says Helgesen, “something constructed by listeners based on a number of different knowledge sources”. Anne Anderson and Tony Lynch (1988) have defined the different sources of information in the process of comprehension: schematic knowledge (general background knowledge, as Helgesen puts it [2003: 24]), systemic knowledge (knowledge of the language) and knowledge of the context. Native speakers use these three different sources in order to work out the meaning of the messages they listen, and it is reasonable to think that L2 learners need the same resources. As a consequence, the teaching of listening implies teaching how to make use of these resources in order to become an active and successful listener. Helgesen also links speaking with listening, and claims that “although listening is receptive, it very often happens in the midst of a conversation – something which requires productive, spoken responses” (2003: 24).

Films are very useful for this purpose, and research supports this idea. Harmer for example, argues that video “can add a special, extra dimension to the learning experience” (2001: 282), and goes on to explain that

One of the main advantages of video is that students do not only hear language, they see it too. This greatly aids comprehension, since for example, general meaning and moods are often conveyed through expression, gesture [...], and other visual clues. [...] All such paralinguistic features give valuable meaning clues and help viewers to see beyond what they are listening to, and thus interpret the text more deeply. (2001: 282)

Harmer is clearly making reference to one of the sources of information mentioned by Anderson and Lynch: context. Films provide a visual context that helps students understand the information that is transmitted orally. Visual context is a complement of the linguistic information and we need to make students aware of the possibility of interpreting meaning through context, something which will facilitate the process of comprehension and information processing.

It is, therefore, important to draw students’ attention towards the paralinguistic aspects of the visual text. It is important to teach students how to activate previous knowledge and how to infer information from the context. We need to teach students

that they do not need to understand all the information from the film: “No learner can realistically demonstrate the extent to which all the information received has been understood; it is rarely desirable that learners should even attempt such a comprehensive task” (Loneragan 1989: 11). This project includes activities that help students focus on the different sources of information and make them explicitly aware of them.

It is also important to make a distinction between two types of processing information: bottom-up and top-down. As Helgesen explains (2003: 26), in bottom-up processing, students are expected to be passive listeners that simply need to reconstruct the speaker’s message by starting with the most basic parts of the message: lexical knowledge, grammar, etc. That is, students use their knowledge of the system. In top-down processing, students make use of the knowledge of the context and of schematic knowledge, as well as of systemic knowledge. Helgesen explains that both models are important and that we should include both types of approaches in our teaching. In this project, top-down processing predominates, with exercises in which students have to get the general idea of film clips or texts. However, bottom-up processing has also been included by asking students to pay attention to more specific details.

Finally, it is necessary to mention Krashen’s input hypothesis, which states that “we acquire by understanding language that contains structure a bit beyond our current level of competence ($i + 1$). This is done with the help of context or extra-linguistic information” (1982: 21). Films are an important source of input, and not any kind of input, but authentic input. In some cases, especially with younger students, it might be difficult to find films that contain comprehensible input and that are only a little beyond their current level of competence. In these cases, as Marcikiewicz explains, “the role of the teacher consists in carefully choosing the comprehension tasks so that there would be a balance between the difficulty of texts and tasks” (2000: 9). For that purpose, she explains that activities should have “a clear and achievable purpose” (2000: 9). We can make up for the relative difficulty of the film by means of adapting the level of the tasks. Therefore, we could use the same film with students of different levels, by means of adapting the tasks to meet their different needs.

Finally, it is necessary to remember that, when setting listening comprehension tasks, “students watching the film have to know why they are watching it, what information they ought to get (either global or detailed), and/or what should they focus on during the projection of the video” (Marcikiewicz 2000: 9). If we do not give students a purpose and a reason for doing the task, the difficulty of the activity will

increase, since they will not know what they have to do. It is also important to prepare students for listening, that is, to set a context. One way of doing this would be activating their previous knowledge. In the case of movies, pre-teaching difficult vocabulary could be one option, so that students are prepared when these words or expressions appear.

5. PRACTICAL SECTION

5.1. Justification

In this practical section, I will propose a work plan based on the film *Charlie and the Chocolate Factory* (Tim Burton, 2005). Some of the activities have been implemented in two classes of first year of Compulsory Secondary Education.

The work plan presented here consists of seven 60-minute lesson plans. The first three will be devoted to the viewing of the film, together with some pre-viewing and while-viewing activities. The next two will follow a task-based procedure (pre-task, while-task and post-task), and will consist of a series of activities which will prepare students for a final task, to be carried out during the last two lesson plans.

This project has been developed within the Communicative Language Teaching framework, following an integrated-skills approach. Activities have been designed taking into account the communicative function of language, by means of tasks that follow the six criterial features identified by Rod Ellis (2003: 9-10). The primary focus of the tasks is on meaning, taking the topics dealt with in the film as the starting point. Tasks incorporate some kind of gap, which will motivate students to use the language to share information and bridge that gap. Moreover, even though the work plan does not specify the language that students have to use, the nature of the activities, as Ellis explains, “constrains what linguistic forms learners need to use, while allowing them the final choice” (2003: 10). This means that students will be likely to use certain linguistic forms while communicating, promoting their acquisition in this way.

Moreover, tasks involve real processes of language use, that is, they will allow students to make a use of the language in a way as similar as possible to the use they would do in real life, for example, asking and answering questions. They will also involve cognitive processes such as “selecting, classifying, ordering, reasoning and evaluating information” (2003: 10), as they relate to the four language skills. Finally, all the tasks have a clearly defined communicative outcome (what students have to achieve) and this determines the overall design of the task.

The film has been chosen for several reasons. First of all, the film is recommended by the Government of Aragon as a useful resource to use with the first stage of Compulsory Secondary Education, within the educative programme “Cine y salud” (“Cinema and Health”), a programme developed with the objective of promoting good health habits in adolescence. *Charlie and the Chocolate Factory* is a good film to teach personal values through the analysis of the behaviours of the characters, which deal with issues of self-esteem. The film depicts five different children who have been educated in different ways and this has determined their personality. The analysis of each of the characters will be a good way of using the language while reflecting about the personality of these children, who are more or less the same age as the students.

This film is also useful for teaching the language, especially descriptive vocabulary and expressions. Moreover, a variety of activities have been proposed that will promote debate and interaction among students, which is one of the main aims of this dissertation.

5.2. Work plan: *Charlie and the Chocolate Factory*

As noted above, a work plan of seven lessons is proposed in this dissertation. However, in the implementation process carried out during my traineeship period, I was not able to perform all the activities described below, since I was only given sessions for four lessons. Therefore, in this section, the different activities of the work plan are briefly described, and, later on, the results of the implemented activities will be explained.

Lesson Plan 1

5.2.1. Activity 1 (implemented) / 15 minutes / Group work

The teacher plays the film trailer twice. The first time, students simply have to watch and get the general idea of the plot. The second time, students have to work in groups of four. They will be given four questions, which they have to comment on in each group, writing their answers on a piece of paper. The questions are found on Appendix 1, which contains all the materials for this lesson plan. Once students have answered the questions in each group, groups will share their answers with the rest of the class.

Learners' objectives:

- To practice top-down processing by means of focusing on global aspects
- To practice bottom-up processing by means of identifying specific details
- To skim the plot of the film in order to get the main idea

Teacher's objectives:

- To introduce students to the story of the film so that they understand it better when they watch it
- To motivate students to watch the film

5.2.2. Activity 2 / 12 minutes / Individual and pair work

The teacher gives students a photocopy with the notice written by Willy Wonka (see Appendix 1), where he informs the people about the existence of the golden tickets.

1. Students have to read the text to find out which text it is (that is, they need to find out that the text is the notice distributed by Willy Wonka announcing the existence of the golden tickets). The teacher will not tell them, they will have to find out. They have to find its place in the film's storyline. By doing this, they will practice top-down processing.
2. The teacher will ask students to read the text more carefully, focusing on a series of questions (see Appendix 1), which they will have to answer in pairs.

Learners' objectives

- To identify the main ideas of the text
- To infer information about the character reading the text

Teacher's objectives

- To activate students' previous knowledge about descriptive adjectives
- To introduce the language of descriptions, which will be used in future lessons
- To create a real need for learning the language (students might find it difficult to think about adjectives to describe Willy Wonka and they will probably want to learn new words to describe him. They will probably want to know how he really is and whether what they thought was right or not.

5.2.3. Activity 3 / 8 minutes / Individually

Considering students' possible curiosity about Willy Wonka, the following activity will probably be relevant for them. In this activity, students will be given a crossword (see Appendix 1) with several possible words. Only some of those words describe Willy Wonka. They need to find those adjectives that refer to Willy Wonka to complete the crossword.

In this exercise, students have to work individually. One possible version of the exercise is provided, but variations might be included in order to attend to

differentiation in the classroom and to students' different levels of competence (possible variations can be found on Appendix 1).

Learners' objective:

- To acquire vocabulary to describe people's personality

Teacher's objective:

- To introduce the main character of the film and create expectations about him, which will facilitate the comprehension of the film

After finishing this activity, the teacher corrects with the whole class. After doing this exercise, the teacher plays the first part of the film, until minute 16:06, when people are searching for the golden ticket.

5.2.4. Activity 4 / 8 minutes / Individually

At the end of this lesson, the teacher will show students the ticket that Willy Wonka has hidden in the chocolate bars. The teacher will ask students to read it and answer some questions found on Appendix 1.

Learners' objectives:

- To predict what will happen in the film
- To scan the text to get specific details

Teacher's objectives:

- To create expectations about the film
- To prepare students for the viewing part, which will continue in the next lesson

Lesson plan 2

**5.2.5. Activity 5 (implemented) / Duration: whole session if necessary /
Pair work**

In the previous lesson plan, the teacher had stopped the viewing of the film just before the presentation of the four children who get the golden tickets. In this lesson plan, before continuing watching the film, students will do an activity related to these four children.

In this activity, the silent viewing technique is introduced, which, as Stempleski and Tomalin explain, is very useful for "highlighting visual content, for stimulating student language use about what they see on the screen and for getting students to guess or predict the language used on the soundtrack" (2001: 2).

Students work in pairs (Student A and Student B). This activity consists in observing the presentation of the four characters the first time they appear in the film. In

this activity, Student A watches a scene (with the sound off), trying to catch as much information as possible, because then s/he has to describe the character to Student B. Student B will turn around, and they will not be able to watch the screen (and of course, they will not hear anything either). This person has four cards with the descriptions of the characters (Appendix 2). Taking into account the information provided by the partner who has watched the scene, they have to choose which character has been watched.

A more detailed procedure is explained in Appendix 2.

Learners' objectives:

- To practice speaking, especially the communication processes explained by Richards and Rodgers (1986):
 - o There will be information sharing and information gap, since only one student in each couple will watch the scene, and therefore, s/he is the one who has the information and needs to tell it to his/her classmate.
 - o There will probably be negotiation of meaning, since the other classmate has the descriptions of the characters, and might ask questions in order to clarify the information or get more details to be able to choose among the four options.
 - o There is interaction, transactional in this case, since information is shared to achieve an outcome.
- To acquire vocabulary for describing people.
- To use gestures, body language and nonverbal clues to predict what is going on in the film.
- To use their own linguistic resources in order to describe what they see on the screen

After finishing this activity, the teacher plays the film again so that all students can watch the scenes. For each scene, students keep working in pairs, and they have to predict what they think is going on and what they think the characters are saying. Later on, they will watch the scene with the sound on, so the previous prediction activity will have prepared students for the listening task. Students will make predictions based on the images they watch, on the characters' facial expressions, the setting and what they know about the context in which the scenes take place. These predictions, as well as the activation of background knowledge will help them understand the language when they watch the scenes.

The rest of this session and the next session (**Lesson plan 3**) will be devoted to watching the film.

Lesson plan 4

This lesson plan is the first one after watching the film, so students are already familiar with the story and know all the characters and the ending. In this lesson plan, students will focus on the main child character, Charlie Bucket.

Pre-task / 20 minutes / Pair work

The teacher starts the lesson by asking students what they thought about the film, if there were not enough time to comment on it in the previous lesson. Otherwise, the teacher will start by telling students that they are going to focus on Charlie Bucket.

5.2.6. Activity 6 (implemented)

In this activity, students work in pairs. Each pair is given a set of ten cards (Appendix 3), five cards for each student. These cards contain images from different scenes from the beginning of the film, and all together tell Charlie's story until he finds the ticket.

This activity is a jigsaw activity. In pairs, students will order the cards taking into account the order in which the events took place in the film. Students cannot see their partner's cards, and they will have to describe the images from the cards, so that they are able to put them in order. There is a proposed order, the one that can be found on Appendix 3. However, the order of some cards might be changed, depending on the students' perspective, so they need to agree on which one they want to put first and why. They have to write a short description for each of the pictures, creating a story that they will read in front of the class (one line maximum per picture). Once they have done this, the teacher will ask students a few questions to make them reflect on Charlie's personality and emotions (see Appendix 3).

Learners' objectives:

- To make use of the language in a similar way to that made in real life by sharing information and negotiating meaning
- To reflect about the main character's life, so that they can compare it to the other characters' in future activities
- To use their own linguistic resources to tell Charlie's story and describe the images from the cards
- To come to an agreement with their classmate as to which order to follow

During-task / 25 minutes/ Group work and pair work

5.2.7. Activity 7

In this stage, the teacher asks students to imagine that Willy Wonka, instead of randomly distributing the tickets to children all over the world, has decided to choose them personally through a casting. It would be very difficult to get one of the tickets, and candidates would have to do a face-to-face interview with Willy Wonka. In this activity, students have to role-play the possible interview with Charlie Bucket. They have been working about his life in the previous exercise, so they know a lot about him now.

Students will work in groups of six. Three members of the group will work together and they will play the role of Willy Wonka. The other three members will be Charlie Bucket. First, the “Willy Wonkas” of each group will work together, choosing those questions that they will ask Charlie Bucket. They will need to think about everything that they know about Willy Wonka and what they think he will be looking for in a child, especially knowing what the prize will be in the end. The other members of the group should discuss how Charlie would behave in the interview, what questions he might be asked and what he would answer.

Once they have prepared the questions and the answers, the different members from each group will work in couples, making sure that there is one Willy Wonka and one Charlie Bucket in each pair. They will have to role-play an interview. They will have to share information and negotiate meaning, because the one who plays Charlie Bucket does not know what he will be asked, and the interviewer does not know what Charlie will answer, so they have to adapt to the answers. The interviewer will need to write down all the essential information that he gets from Charlie, because later on he will have to share it with the rest of the members of the group. He will have to explain why he thinks that his Charlie Bucket is the best candidate for going to the factory. The interviewers in each group will have to decide which Charlie Bucket is the best one out of the three, and that person will be the spokesperson of the group. The group will also have to choose one Willy Wonka, who will be in charge of interviewing one Charlie Bucket from another group.

Post-task / 15 minutes / Pair work - individual

Once each group has chosen their Charlie and their Willy Wonka, the selected students will role-play an interview in front of the class. Each Charlie will be interviewed by one Willy from another group, so the interview will be improvised. In the end, the whole

class will vote for the best candidate, who will be the one who goes to the chocolate factory.

Finally, the teacher will address any error that has been observed during the learning task, concentrating on form in order to promote acquisition. If there is not enough time to do this step, the teacher will start the next lesson by addressing these errors if they are very important.

Learners' objectives:

- To practice turn-taking
- To interact with the classmates and come to an agreement as to what questions they should ask or answer
- To negotiate meaning in an interview and adapt to the interlocutor
- To practice asking questions
- To practice describing something (in this case, talking about Charlie's life and probably his strengths and weaknesses)

Lesson plan 5

This is the last lesson plan before the final task and it will serve as a preparation for the said task. This lesson plan will be devoted to analysing the personality of the four children that are eliminated from the contest as well as Willy Wonka's personality, by comparing scenes from the two versions of the film, the one directed by Mel Stuart in 1971 and the one directed by Tim Burton in 2005, which is the one that has been shown in class.

Pre-task / 10 minutes / Teacher-fronted

The teacher will start the lesson by telling students about the existence of another version of the film and will ask them the following questions, which will be commented on with the whole class:

- Do you think you would like the version from 1971? Why? Why not?
- Do you think it is similar to the one we have watched in class?

By talking about the version from 1971, students will create expectations and they will probably want to check whether what they thought was right or not. This will also create curiosity and they will probably want to compare the two films.

While-task / 40 minutes / Individually and group work

5.2.8. Activity 8 (implemented)

In this activity, students will reflect about the behaviour and personality of the characters. They will be shown two clips about each character, from the sequences in which they do something wrong which causes them to be eliminated from the contest. The two clips will belong to the same scene; the difference is that one clip will be from the 1971 version and the other one from the 2005 version. The purpose is to focus on the characters' behaviour in both films, analysing the differences and, especially, the similarities.

Students will be given a worksheet with a series of questions that they have to answer for each character (Appendix 4). Students will fill in the worksheets individually as they watch the clips. Later on, they will work in groups of four, using their worksheets as a basis for discussion of the different clips. They will need to exchange their ideas and answers to the questions, completing those questions with the new information that their classmates comment. They will comment each question one by one, giving their answers in turn, until all the questions are covered.

Learners' objectives:

- To practise listening comprehension, especially top-down processing
- To learn from each other
- To comment their ideas in face-to-face interaction
- To compare two audiovisual clips, identifying the similarities and differences
- To practise listening to and understanding speakers of English and their different accents. This film is especially useful to practice this since the different characters come from different parts of the world and as a consequence they have different accents (there is one character from Germany, one from England and two from the United States, one from Georgia and one from Colorado)
- To keep a conversation with their classmates about the clips

Post-task / 10 minutes / Whole-class (Teacher-fronted)

When all the groups finish working, there will be a whole-class discussion, commenting on the following questions suggested by Stempleski and Tomalin (2001: 108) for these types of exercises:

- What similarities did you notice between the two versions?
- What differences did you notice?
- Which version do you prefer? Why?

Lesson plan 6

5.2.9. Activity 9 / Whole session (60 minutes) / Pair work and individually

In this lesson plan, students will start doing the final task of the work plan, in which they will put in practice everything that they have learned during the different activities carried out in the previous lesson plans.

In this final task, students will work in pairs. They will have to create two characters that supposedly have found a golden ticket to visit the factory, one character who deserves the final prize and another one who does not deserve it because of his or her personality, like the four characters from the film. Students will have the whole lesson to do the activity. They will need to follow different steps, which will be provided to them in a worksheet (Appendix 5).

One of the activities consists in writing a letter, individually, from the bad character to the good character (further instructions are provided on the worksheet). This letter will be evaluated by the teacher using a checklist (Appendix 6). Students are assumed to already know how to write an informal letter. If not, it would be necessary to teach them how to do it first, showing them examples of letters so that they can see their structure. This might be done in a lesson previous to this work plan.

Learners' objectives:

- To use the linguistic resources they have acquired throughout the different activities, as well as their own linguistic resources, to describe their characters
- To follow instructions
- To come to an agreement with their partner
- To write short descriptions about imaginary situations and characters with clarity and accuracy
- To develop their creativity
- To enumerate and structure their main ideas
- To use the conventions for writing an informal letter

Lesson plan 7

In this lesson plan, students will present their characters and their stories to the rest of the class in pairs. They will do an oral presentation supported with posters. The whole lesson will be devoted to the oral presentations. The teacher will evaluate the poster by using a rubric (Appendix 7), which will be given to students beforehand, so that they know what it is expected from them. The oral presentations will be evaluated by their classmates by means of a checklist (Appendix 8). The purpose is that students pay attention to their classmates, and in the end, they will have to vote for the best good character and the best bad character (they will not be able to vote for their own characters).

Learners' objectives:

- To deliver a presentation in front of the whole class
- To assess their classmates based on specific criteria
- To practise talk as performance

6. METHODS OF DATA COLLECTION

For this research, two methods of data collection have been used, each of them meant to measure different aspects of the investigation. One of the aims of this dissertation was to investigate to what extent films are a good resource to enhance students' listening and speaking skills. The most appropriate way of measuring students' performance in the different activities is letting them perform those activities and observe the results, so in this dissertation, I have considered as data students' performance on the given tasks. The main tool for collecting information was participant observation, where the observer becomes a participant in the context, in this case taking the role of the teacher in a normal lesson. In fact, students did not know that they were being observed for a research; for them, it was simply one more English lesson, somewhat different because of the use of a film, but that was it.

After the observation, I noted down what had happened in the class immediately after the lessons, concentrating on the effectiveness of the activities – whether the results were the expected ones – and on the students' reactions to the exercises. I recorded all my impressions during observation using a journal; I had been working with the students for three weeks and I already knew them to some extent. I recorded my experiences, ideas, feelings and problems, as well as any insight and interpretation of results.

The other aim of this research was to analyse the role of films as a resource for motivating L2 students. In order to investigate this aspect, students had to fill out a quantitative questionnaire with closed questions, in Spanish, (Appendix 9) regarding their attitudes towards the use of films in the classroom, and particularly their opinion about the activities carried out in this research. The results obtained from this questionnaire will be explained in the next section.

7. IMPLEMENTATION

As has been explained, not all the activities proposed in this dissertation were put into practice due to lack of time during the period of implementation. Therefore, I carefully chose those activities whose main objective was to promote speaking and listening skills, since they are the focus of my dissertation. The activities were implemented in two classes of first year or Compulsory Secondary Education, which will be identified as Class A (30 students) and Class B (25 students, but more willing to participate). The outline of the implementation can be found on Appendix 10.

7.1. The use of subtitles

One important question to be addressed before showing a film in class is whether students will be able to understand it or not. In this respect, the use of subtitles acquires an important relevance. Several researchers (Tsai and Huang 2009; Grgurovic and Hegelheimer 2007; Stewart and Pertusa 2004; Markham 2001) have investigated the use of subtitles for comprehensible film language input. However, as Tsai and Huang explain, “Whether to apply the first (L1) or the target language (L2) subtitles as a better option remains unclear” (2009: 1), since both uses have advantages and disadvantages.

The use of L1 subtitles helps learners to understand the listening input with relative ease, but there is the risk that students do not really listen to what is being said, and the purpose of promoting the listening skill is not achieved. The conclusions obtained by these studies indicate that, in general, it is more beneficial to use L2 subtitles, especially when the purpose is to promote listening comprehension. The combination of images, sounds and L2 texts fosters comprehension, and according to Melissa A. Stewart and Inmaculada Pertusa (2004), L2 subtitles provide visual reinforcement of what learners are hearing.

In this research, taking into account the students' level of competence, it was necessary to show the film with subtitles. Taking into account the research about the use of subtitles, and considering that one of the main objectives of this research was to promote the listening skill and make students aware of the different sources of information for understanding the language, I decided to play the film with English subtitles. In order to prepare students for the listening task and to help them understand the film, some pre-viewing tasks were designed. The listening activities carried out during the tasks were done without subtitles; only the film was showed with subtitles.

7.2. Analysis of data

Based on the data collected during the participant observation, in this section I will present the results regarding listening and speaking skills.

7.2.1. Activities to practice listening

In the implementation, there were two activities carried out specifically to practise the listening skills. However, the whole process of watching the film implies listening to what the characters say, with the extra visual dimension that, as Harmer notes (2001: 282), aids comprehension. As Hidayet Tuncay explains, "listening is the predominant skill among other integrated skills [...] whether the movies chosen are presented with subtitles or not" (2014: 56). By watching the film, students were exposed to comprehensible input. Moreover, the different activities encouraged both intensive and extensive listening. As Brown explains, intensive listening includes those activities in which students are required to "single out elements of spoken language" (2001: 255). Extensive listening involves "listening for general pleasure or interest, usually to longer stretches of discourse" (Flowerdew and Miller 2005: 19). Brown explains that both types of listening must be used, since "it is important for learners to operate from both directions since both can offer keys to determining the meaning of spoken discourse" (2001: 60). That is why both types of listening activities have been incorporated into this project.

In the questionnaire, students were asked about the listening activities performed:

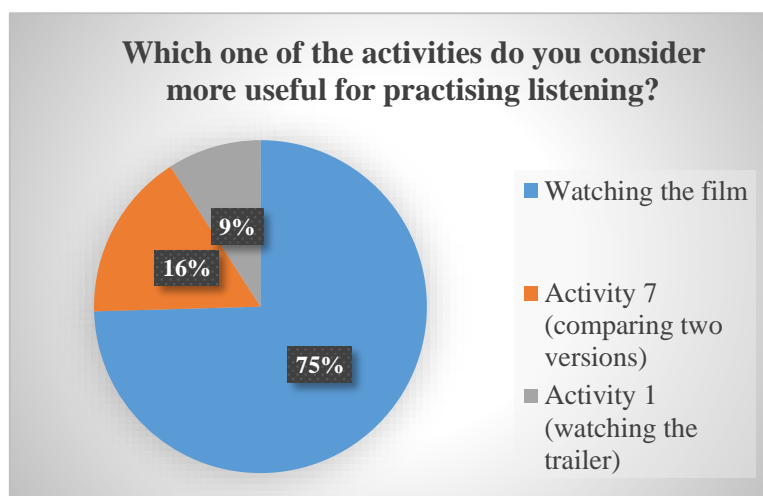


Figure 1

As we can see, 75 percent of students considered that they practised listening more with the film than with the rest of activities, which shows the effectiveness of extensive listening and the value that students attribute to this type of listening task.

Regarding the results obtained from Activity 1, in which students had to watch the trailer as a way of creating expectations about the film and promoting top-down processing when listening, students were very responsive, and they seemed to understand quite well the language on the trailer.

The activity was successful, both in terms of practising this skill and as a pre-viewing activity. I noticed students' enthusiasm for watching the film. Most of them seemed to like the trailer, and after doing this activity there was too much agitation among students, who wanted to watch the film straightaway. I think they had enough preparation for watching and understanding the film.

The second activity (Activity 8) was the last activity carried out in the implemented work plan, the one in which the two versions of the film were compared. When implementing this activity, I was especially surprised by the way in which it unfolded. I thought that maybe I would have some difficulties when carrying out the activity, especially because of the students' level of English, which I considered might impair the understanding of the 1971 version. I did not think that they would have problems with the 2005 version, because they had already watched the scene with subtitles. However, they seemed to understand the 1971 version quite well. Students were able to answer all the questions, with more or less information depending on each student. Moreover, they could not wait to share their ideas with their classmates.

In both groups, students commented their answers in their groups. In class B, it was surprising to see that they commented on other aspects that they were not required to do. They commented on the physical aspect of the characters, especially from the 1971 version, and they also commented on other aspects like the setting. It became a very useful activity for practising speaking, especially its social component, because students enjoyed commenting the differences.

In class B, I decided to play the clips once more after doing the exercise, because, after commenting the similarities and differences with their groups and then with the whole class, students wanted to watch it again to get all the details that they might have missed before. I did not expect so much interest, and I took advantage of it to promote spontaneous speaking.

In conclusion, the benefits of using films for enhancing listening skills are undeniable. There are uncountable possibilities for exploiting this resource, either using short clips or a whole film, and both possibilities have been explored here. Moreover, as Hidayet Tuncay argues, “to make the practice of listening tasks more useful, the movies may be presented without subtitles depending on the learners’ language proficiency level” (2014: 56). It is important to adapt to the students’ different levels and capacities to make the most out of the available resources. In the case of lower level students, it might be preferable either to work with short clips or use subtitles; otherwise, the activity might be counter-productive. In my case, students benefited from the use of subtitles because it helped them understand the film correctly and enjoy it. This had an effect on their motivation, and it was especially useful for the post-viewing activities, where understanding of important details from the film was necessary.

7.2.2. Activities to practice speaking

As has been seen, some speaking was practiced during the listening activities, and this responds to the integrated-skills approach and what we find in real life. However, some activities were particularly designed to practice speaking, so there were numerous opportunities for students to speak. Here, I will analyse how they unfolded during the implementation.

The purpose of these speaking activities was for students to use the language in a way as similar as possible to the way in which they would use it in real life. As has been explained above, the characteristics of a task as defined by Ellis have all been taken into

consideration in the development of the activities, as well as the communication processes of sharing information, negotiating meaning and especially interaction.

The first speaking activity was Activity 5, in which students had to silent view the presentation of the characters. Students were quite excited with the activity, because they had never done something like that, so this degree of motivation contributed to the success of the activity. There was a problem, however, with the character cards (Appendix 2) in the first class where I implemented this activity (class A). There were many students asking questions about the meaning of some words, especially the bold words, so I had to stop the activity and solve the doubts, so that the activity could be carried out correctly. In class B, I decided to comment on these words before starting the activity, so they did not have questions while doing the activity.

The activity was successful because students had a clear purpose: choosing one card among the four possible ones. I monitored the whole process and realised that students worked as expected, sharing information and negotiating meaning. The students with the cards asked questions in order to discard some options and the students who had watched the scene tried to remember every detail to explain it to their classmates.

After doing this with the four characters, I played the scenes with sound so that all students could see and hear them, and I improvised the question “What do you think of the characters?,” which generated much debate, especially in class B, because students did not like them or knew some people like them.

Students enjoyed very much the second activity, Activity 8, because they saw it like a game, something very different to what they usually do in the English class. In these types of speaking activities, I have realised that it is very important to make sure that students have the objectives and the guidelines of the activities very clear before starting to work. It is important to give the instructions very clearly and check that all students understand, even if this means giving the instructions in Spanish, if we want the activity to be successful, especially with younger students, who have a lower level of English and get distracted more easily. This is relevant because in class A, at first, students shared the images with each other, rather than describing them, because they thought that they simply had to put them in the right order. I had to stop the lesson and give the instructions in Spanish. In class B, I checked comprehension of the instructions before starting the activity, by asking two students to explain what they had to do, and the activity was carried out successfully.

Regarding students' own perception of the activities, as can be seen in *Figure 2*, students considered more useful Activity 5:

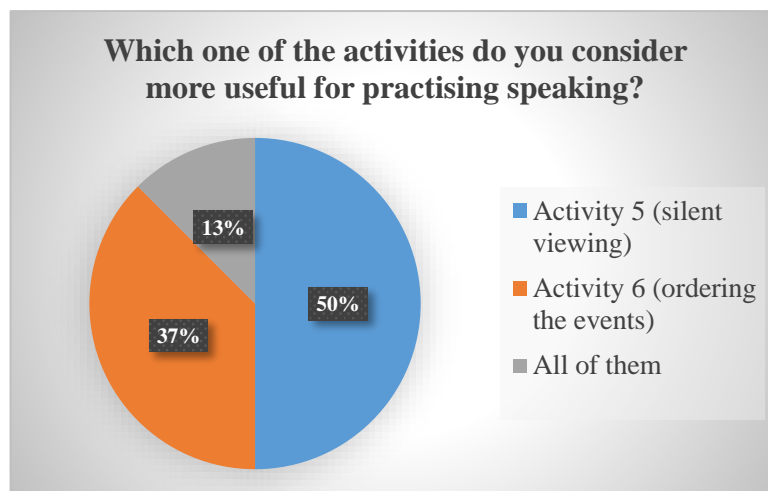


Figure 2

This might be because the activity was about the presentation of characters, and students probably were more interested in getting to know the characters and finding out which character was being described, and therefore were more encouraged to speak.

We can conclude that films are a good recourse for practising the speaking skill for several reasons, the first being that motivation pushes students to speak. In the activities proposed, students practised mostly transactional speaking, because they had to achieve an outcome, although in some cases, for example when students started to comment the 1971 clips spontaneously, interactional speaking took place. Moreover, activities were successful because, when given a purpose, students are encouraged to speak, especially if it is an interesting topic for them.

7.2.3. Impact on motivation

Another important objective of this dissertation was to analyse the role of films as a resource for motivating students to use the language. Taking into account the results obtained from the participant observation, it could be said that films are a good resource for motivating students, especially if the topic is attractive for them, because it encourages them to use the language to do the activities and comment on the film with their classmates. In this case, the fact that students were working on activities related to the characters of the film, who are more or less their same age, motivated them to comment on the characters and the different topics of the film.

However, participant observation is not enough to know what students think and if films really are motivating for them. For that purpose, students had to fill out a questionnaire (Appendix 9) with different questions regarding the activities carried out around the film, which provides useful insights into the students' thoughts. The purpose of this questionnaire was to complete the information obtained from the participant observation and to find out whether the activities related to the film motivated students to use the language, and whether they thought they were useful or not, especially for practising speaking and listening, because if students see the usefulness of an activity, they will be more willing to participate and do it correctly. The questionnaire was anonymous, because it was important that students were honest, and providing their name might have influenced their answers.

In this section, I am going to explain the most important conclusions derived from the answers to this questionnaire, which was completed by all the students who participated in the work plan.

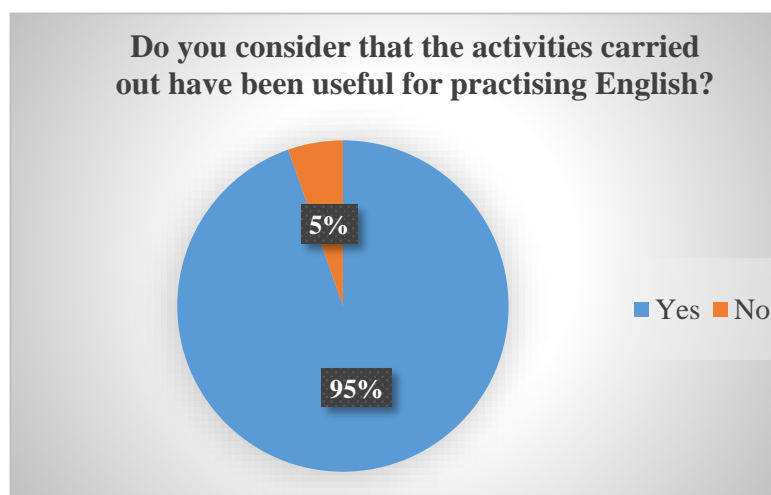


Figure 3

As we can see in *Figure 3*, 95 percent of the students considered that activities were useful for practising English, which does not mean that they were effective or performed as expected, but at least students had that impression, which is important, because being aware of the utility of a task, as students seemed to be, influences their intrinsic motivation. This is something that Dörnyei mentions (1998: 121) when talking about a continuum explained by Deci, Vallerand, Pelletier and Ryan (1991), which moves from self-determined (intrinsic) and controlled (extrinsic) forms of motivation. One of these forms of motivation is “identified regulation,” which is close to the self-determined end, and “occurs when the person engages in an activity because s/he highly values and identifies with the behaviour, and sees its usefulness” (Dörnyei 1998: 121).

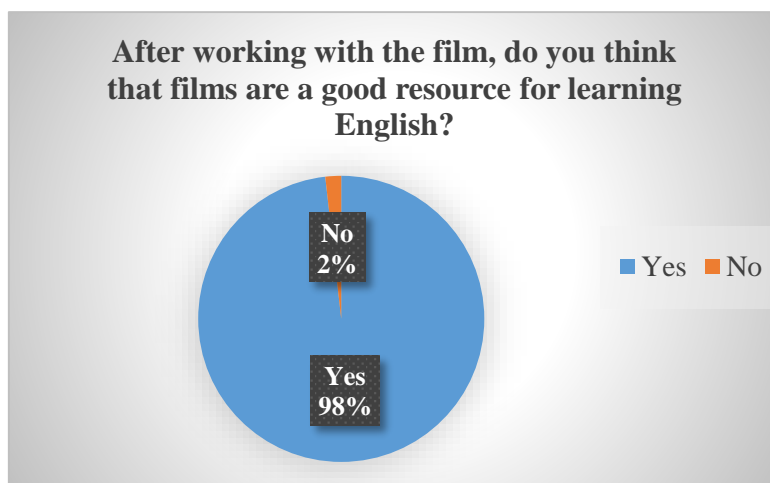


Figure 4

In *Figure 4* we can see that students value positively the use of films in class. In fact, when asked about motivation, all students agreed that films are motivating for using English in class, as can be seen in *Figure 5*:

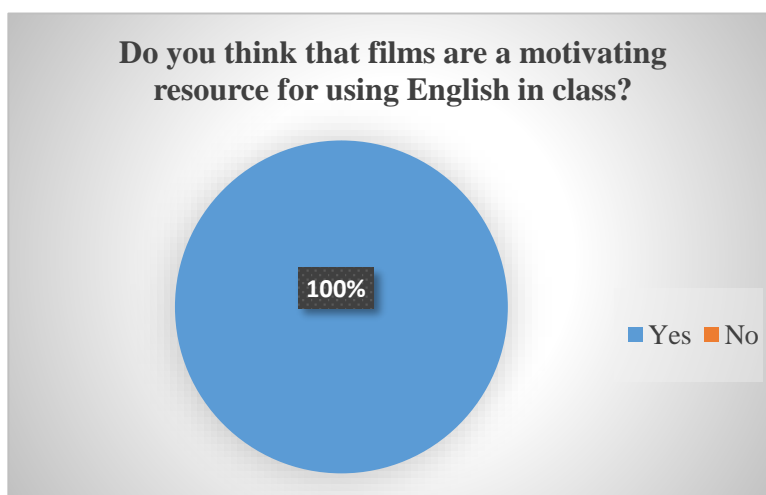


Figure 5

However, it is not only important to know that films are motivating, but also why. Therefore, students were asked to justify their answer, and the results can be seen in *Figure 6*:

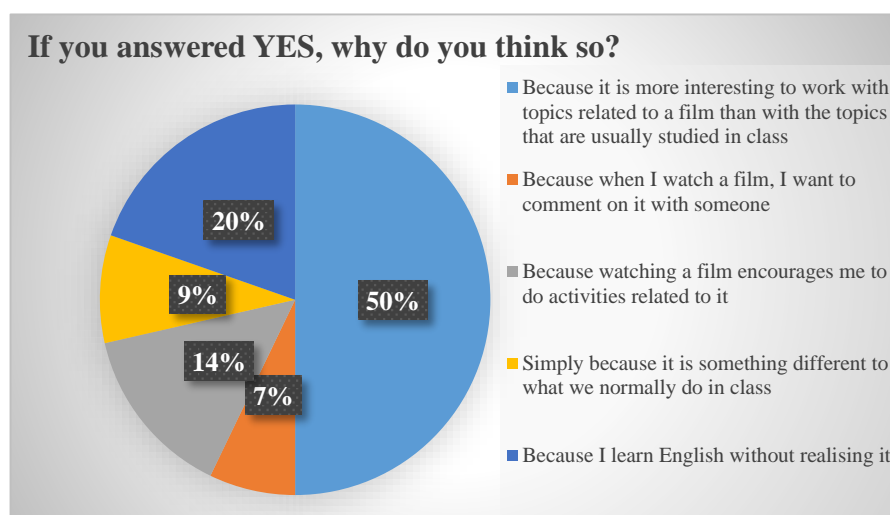


Figure 6

As we can see, exactly half of students prefer to work with films because of the topic, and 20 percent of students consider films motivating because they learn English without realising it. As a consequence, we might say that films are motivating for students because they are authentic materials, developed for speakers of English in real life, not for learners, with topics that students also encounter in the films they watch outside the classroom, and which makes them enjoy themselves and learn at the same time.

An important idea to research was whether films encouraged students to use the language, so they were asked the question, as seen in *Figure 7*.

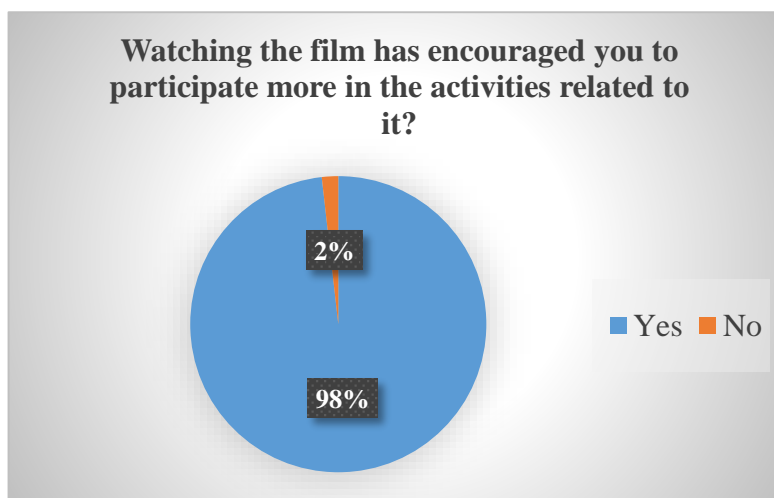


Figure 7

At this point, it is important to comment that students had to fill out a questionnaire previous to the viewing of the film and the different activities (Appendix 11). The purpose of this questionnaire was to know how much interested students were in the English classes and their likes and preferences, in order to choose the best film for them, and adapt the activities as much as possible. One of the questions of this previous questionnaire was “Do the activities you do in the English class encourage you to participate?” 33 students (59%) answered “Yes” and 23 students (41%) answered “No”.

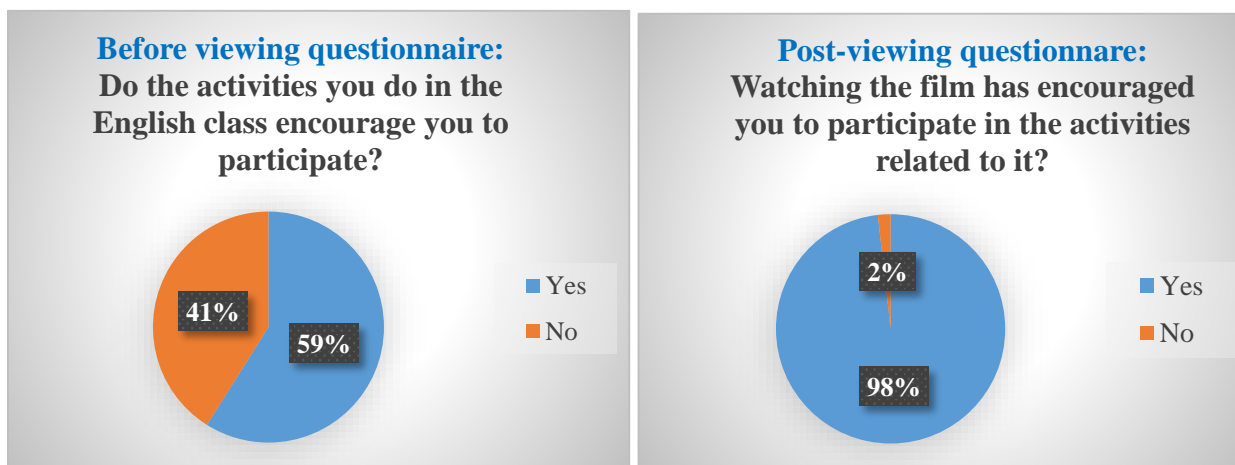


Figure 8

If we compare the two answers, we can see the great difference in terms of participation, before and after using the film as a resource in the English class. In the activities related to the film, only one student was not encouraged to participate, so we can conclude that the experience was successful in terms of students' motivation to participate in the activities proposed related to the film.

In this dissertation, I also wanted to know the reason that made students enjoy working with films. The results are seen in *Figure 9*:

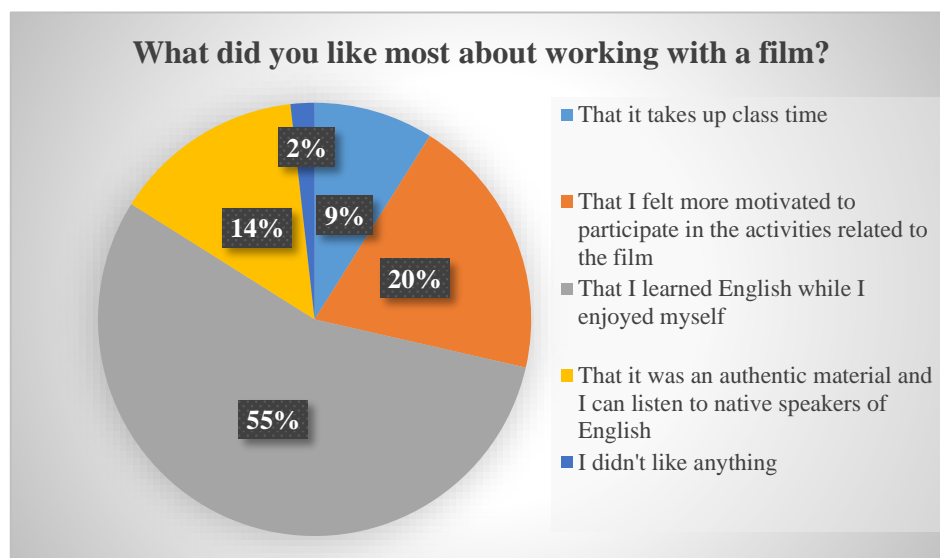


Figure 9

Contrary to what many people might think, the reason why students like to work with films in class is not that it takes up class time, because as can be seen, only a 2 percent of the students (5 students) thought so. 55 percent of the students mention the enjoyment or pleasure of watching films. It is important to recall what Ryan and Deci said: “when intrinsically motivated, a person is moved to act for the fun or challenge

entailed” (2000: 56). Therefore, the fact that most students enjoy while learning contributes to their intrinsic motivation. Moreover, the second reason they offered was that they felt motivated to participate, which was one of the main objectives of using films in class.

Finally, in order to check the efficiency of this particular project, students were asked about the film *Charlie and the Chocolate Factory*, and the answers can be seen in *Figure 10*.

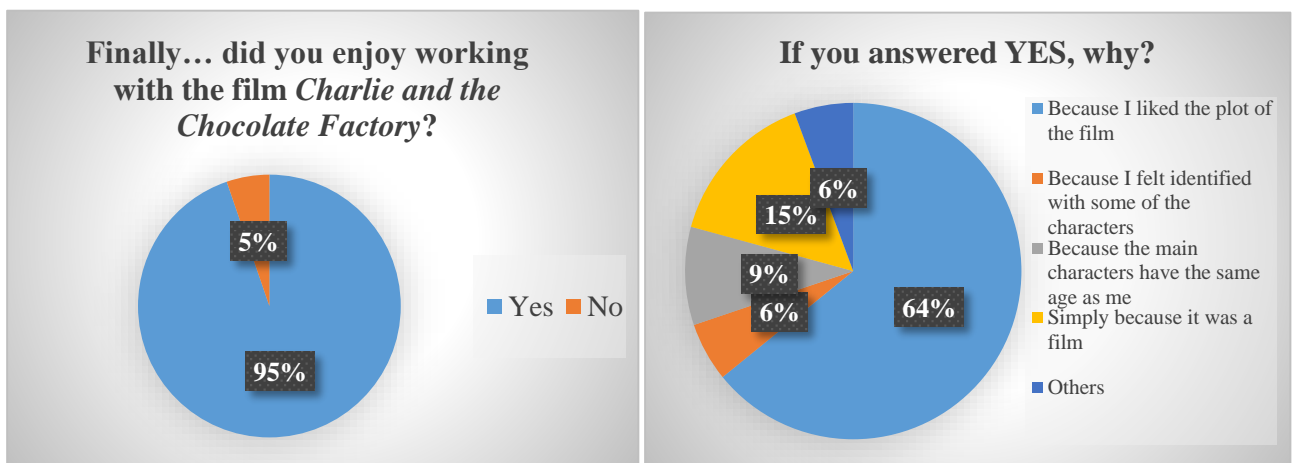


Figure 10

By looking at *Figure 10*, we might say that, at least in terms of motivation, the experiment was successful because the great majority of students enjoyed it, especially because of the plot. This means that it is important to choose the right film to engage students’ interest and obtain good results in the activities.

8. CONCLUSION

In this dissertation, the usefulness of films as a resource for motivating students and enhancing their listening and speaking skills has been analysed through the use of different activities related to the film *Charlie and the Chocolate Factory*, designed with the overall purpose of promoting communicative competence.

Films have been used as a point of departure because it is a resource that cannot be ignored in the contemporary society. Students are surrounded by audiovisual materials delivered through the computer or the television, and we should take advantage of them. Moreover, I was particularly worried about the problem of motivation that I found in the classrooms during my traineeship period, mainly a consequence of following a traditional approach to teaching languages, based on a focus on form. I wanted to find a way to motivate students and focus on the development of oral skills, which was being neglected.

Even though this research has been based on a small sample, it has proved that films are a good resource for motivating students, especially for making them use the language in the classroom and participate in the activities proposed, as has been demonstrated by the students' answers to the questionnaires before and after the implementation. By using films in class, students become aware of their usefulness as a resource for learning the language. As it is something interesting for them, watching films might increase their desire to learn the language.

The results obtained by the participant observation have also proved to be successful for engaging students in the communicative processes carried out in real life: sharing information, negotiation of meaning and interaction, which are useful for developing the speaking skills. Different types of activities can be designed around films that promote the three types of speech explained by Richards (2008), as seen in this project: talk as interaction, transaction and performance. Besides, films have proved to contribute effectively to the achievement of the three basic communicative principles proposed by Richards and Rodgers (2001), as long as the teacher makes a good use of them.

Moreover, most literature regarding the use of films in the class emphasizes the fact that listening is the predominant skill, by exposing students to authentic input. As King (2002) explains, "they [films] present colloquial English in real life contexts rather than artificial situations" and are "an opportunity of being exposed to different native

speaker voices, slang, reduced speech, stress, accents, and dialects". Moreover, they add a visual dimension which improves comprehension by activating one of the three sources of information explained by Anderson and Lynch (1988): context. Films are a good resource for starting with meaning and letting students use their own linguistic resources to do the related activities.

Despite the inherent advantages of using films in the classroom, it is the teacher's role and responsibility to design appropriate activities to make the most of them in the classrooms. The objectives of using films must be very clearly defined, especially those of the activities related to the film. It is important to integrate the use of films with the syllabus and the legal framework, making sure that the activities contribute to the development of the required competences and to the achievement of the established contents, rather than simply being a time filler.

Regarding the issue of time, one of the most common concerns among teachers when using films is time. Using feature length films takes too much time, at least two lessons, which leaves very little time for doing related activities. For that reason, it is important to choose the film very carefully, and it is not always necessary to use a whole film. The choice will depend on the purpose and the objectives that the teacher wants to achieve. There are many films, and we can teach almost any aspect of the language using films, whether we use a short sequence or a whole film approach.

In this respect, it must be born in mind that the work plan proposed in this dissertation can be adapted to any situation. Activities are presented in a logical sequence, preparing students towards a final task, but activities can be carried out in isolation, depending on the objectives. Moreover, the level of difficulty of activities can also be adapted in order to respond to the students' capacities and levels. This work plan has been designed with the objective of being a flexible teaching material that can be used by any teacher, no matter the particular circumstances and context.

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10. APPENDICES

Appendix 1 – Lesson plan 1

➤ Activity 1

1. What is the film about?
2. How many golden tickets are there?
3. What are the golden tickets for?
4. Who shows the factory to the children?

➤ Activity 2

EVENING BULLETIN

Mr. Willy Wonka, the candy-making genius whom nobody has seen for the last ten years, sent out the following notice today:

I, Willy Wonka, have decided to allow five children—just *five*, mind you, and no more—to visit my factory this year. These lucky five will be shown around personally by me, and they will be allowed to see all the secrets and the magic of my factory. Then, at the end of the tour, as a special present, all of them will be given enough chocolates and candies to last them for the rest of their lives! So watch out for the Golden Tickets! Five Golden Tickets have been printed on golden paper, and these five Golden Tickets have been hidden underneath the ordinary wrapping paper of five ordinary candy bars. These five candy bars may be anywhere—in any shop in any street in any town in any country in the world—upon any counter where Wonka’s candies are sold. And the five lucky finders of these five Golden Tickets are the *only* ones who will be allowed to visit my factory and see what it’s like *now* inside! Good luck to you all, and happy hunting! (Signed Willy Wonka.)

Questions

What can you learn about Willy Wonka’s personality in this notice? And in the trailer? Work with your partner, share your ideas and try to describe Willy Wonka in your own words and explain your views. Think of as many adjectives as possible.

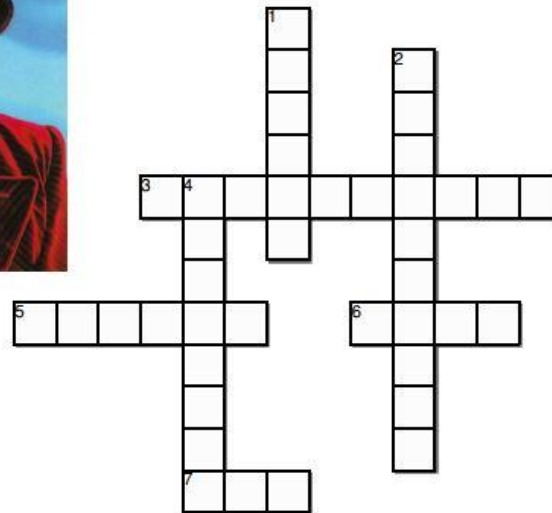
➤ Activity 3

Look at this crossword. You have several words that may or may not be in the crossword. Only those that describe Willy Wonka are there. Can you find them? Some of them also refer to his physical aspect.



Name: Willy Wonka's personality _

Complete the crossword below



Created on TheTeachersCorner.net Crossword Maker

Across

3. He talks too much about himself. He is...
5. He runs a factory. He is a/an...
6. He gives them candies for the rest of their lives! He must be...
7. and he might also be...

Down

1. He only allows five children, and no more, to visit his factory, and no more. He is...
2. Nobody has seen him for the last ten years. He is...
4. He will give candies and chocolate to the children. He is...

Options

Conceited
 Impulsive
 Intelligent
 Egocentric
 Respectful
 Mysterious
 Sad
 Poor
 Selfish
 Generous
 Leader
 Demanding

Shy
 Poor
 Helpful
 Strict
 Ambitious
 Bossy

Key

He talks too much about himself. He is an **egocentric**.

Nobody has seen him for the last ten years. He is **mysterious**, and probably **shy**.

He will give candies and chocolate to the children. He is **generous**.

He only lets five children, and no more, visit his factory. He is **strict**.

He has candies for the rest of their lives. He is **rich**.

He runs a factory. He is a **leader**.

Variations

In the proposed exercise, students are given eighteen possible adjectives, but only seven of them are included in the crossword. A hint has been included for each of the seven words. One possible variation could be to give only the seven adjectives that are included to those students with a lower level or with more difficulties, so that they do not feel overwhelmed. Similarly, for those students with a higher level, we can give them the eighteen options and eliminate the hints, introducing a challenge.

➤ Activity 4



Answer the following questions:

1. Find one similarity between the ticket and the notice that you have read at the beginning of the lesson. Hint: Willy Wonka insists on something. What is it? Why do you think he does so?
2. What do you think the surprises will be? And the prize?
3. Who would you bring with you?
4. What would you like to do in a chocolate factory?

Appendix 2 – Lesson plan 2

➤ Activity 5

This character is **cute** and **pretty**, but the epitome of a **spoiled child**. S/he is an **immature, overindulged, manipulative**, extremely **selfish, wealthy** young person (in a stereotypical manner - lives in a mansion, is driven around in a limo, etc.) whose affluent parents treat him/her like a prince/princess and give him/her anything s/he wants, no matter how ridiculous the price or how outrageous the item is.

This character eats constantly. S/he is **gluttonous** and **greedy**. His/her mother encourages his /her eating habits, saying that eating is his/her hobby. His/her diet consists of just chocolate and meat (his/her overweight father is a butcher). S/he is **obese** and walks slowly. S/he discovers the Golden Ticket in the Wonka Bar only after accidentally biting off and nearly swallowing one of the ticket's corners.

This character is very **competitive** and **ambitious**. S/he is **athletic**. S/he participates in sports and martial arts, having won 263 trophies and medals in various events. S/he is a gum chewer. S/he had been working on the same piece of gum for three months, although s/he temporarily stopped his/her habit in order to focus on Wonka Bars and search for the ticket. This character and his/her parent wear matching clothes.

This character is very **arrogant**. S/he wears a skull t-shirt and dark jeans with Converse sneakers. His/her interests are Internet and video games (especially violent games and first-person shooters) in addition to television viewing. His/her father laments children's obsession with modern technology in general. His/her mother however, doesn't seem to mind about his/her obsessions.

Procedure

Step 1

Students A. They will watch the first scene where Augustus Gloop appears. Once the scene finishes, they will describe him to their partner. They can talk about his physical aspect, his parents, the relationship with his parents, his gestures... anything they think that may be useful to identify the character.

Student B will listen to the explanations and will try to guess which one of the descriptions fits this character. Once they have chosen one description, they cannot tell their partner which one they chose. They will write it on a separate piece of paper and identify it as Character 1.

Step 2

Student A will watch the second character, Veruca Salt. The same process is repeated. This time, the character is identified as Character 2.

Step 3

Now the roles change. Student A becomes student B and the other way around. This means that this time, the one who watches the characters is the one who had to guess in steps 1 and 2. The process is repeated with the other two characters, Violet Beauregarde and Mike Teavee.

Step 4

Once they have assigned all the characters, they will check with their partner, to see whether they assigned the characters correctly or not.

Appendix 3 – Lesson plan 4

➤ Activity 6





Possible order and descriptions (taken from the film script):

1. This is a story of an ordinary little boy named Charlie Bucket.
2. His family was not rich, or powerful, or well-connected. In fact, they barely had enough to eat.
3. Charlie's father worked at the local toothpaste factory. The hours were long, and the pay was terrible... yet occasionally there were unexpected surprises.
4. He lived with his whole family: his parents and his four grandparents, who stayed in bed all day because they were too old and too cold. They told him about Willy Wonka and the fact that some years ago, he had decided to close the chocolate factory forever.
5. Indeed, that very night, the impossible had already been set in motion. Five golden tickets have been hidden under the ordinary wrapping paper of five ordinary Wonka bars. These five candy bars may be anywhere... in any shop, in any street, in any town, in any country in the world.
6. Some children started to find the golden tickets and they appeared on TV.
7. Charlie received a chocolate bar for his birthday and he opened it in front of his whole family... but there wasn't any golden ticket.
8. His grandfather didn't want to give up, so he gave Charlie some of his money... but there wasn't any luck either.
9. One day, Charlie found ten dollars on the street. He wanted to give it to his family, but he also wanted to buy a Wonka bar.
10. So he did... and he found the golden ticket!

Questions

- How do you think Charlie feels before finding the golden ticket?
- And how do you think he feels at the end of the story?
- What qualities does Charlie exemplify that makes Wonka give him the factory?

Appendix 4 – Lesson plan 5

➤ Activity 8

Work with your partner and answer the questions for each of the characters in a separate piece of paper:

Augustus Gloop

- Is his behaviour the same? Explain the similarities and/or differences.
- What is the consequence of his behaviour? Is the same in both films?
- Is Willy Wonka's reaction the same in both films? What are the differences? Pay attention to what he says.
- And what about Augustus' mother? Does she say the same?

Violet Beauregarde

- Is her behaviour the same? Explain the similarities and/or differences.
- Is she warned by anybody not to eat the chewing gum? If she is, by whom? And what is her reaction?
- Does she turn violet in the same moment in both films? What is that moment? What is she eating?
- Is Willy Wonka's reaction the same in both films? Pay attention to what he says.

Veruca Salt

- Is her behaviour the same? Explain the similarities and/or differences.
- Is Veruca's father reaction to Veruca's request the same in both films? Why do you think so?
- Does Veruca want the same in both films?
- Is Willy Wonka's reaction the same in both films? Pay attention to what he says.

Mike Teavee

- Is his behaviour the same? Explain the similarities and/or differences.
- Is his reaction to becoming smaller the same in both films?
- Is Willy Wonka's reaction the same in both films? Pay attention to what he says.
- There is one important difference between both films. What is it?
- Who is his companion's reaction to the incident?

Links to the clips:

Augustus Gloop

1971 <https://www.youtube.com/watch?v=FdSORiSaRW8>

2005 <https://www.youtube.com/watch?v=pgN6cOZUr2g>

Violet Beauregarde

1971 <https://www.youtube.com/watch?v=uQkDOs-EtdU>

2005 <https://www.youtube.com/watch?v=MUn6X9lpOZE>

Veruca Salt

1971 <https://www.youtube.com/watch?v=TRTkCHE1sS4>

2005 <https://www.youtube.com/watch?v=5iX4248DVMQ>

Mike Teavee

1971 <https://www.youtube.com/watch?v=Fj3WBfRZ5Nc>

2005 https://www.youtube.com/watch?v=GfO0l_18DE0

Appendix 5 – Lesson plan 6

➤ Activity 9



You are going to create two characters who have won these golden tickets. Here you have the instructions. You need to follow them step by step.

1. DESCRIPTION OF THE CHARACTERS

Describe your two characters. You need to write about:

- Their personality
- Their physical aspect
- Their hobbies
- The relationship with their family

Originality will be positively valued. REMEMBER: You need to create a bad character and a good character, who will end up winning the factory.

2. FINDING THE TICKET

Invent a story explaining how your characters found the ticket. Think about the characters from the film and how they found their tickets. Think about original ways of finding the ticket. Remember that originality will be positively evaluated.

3. ENDGAME

Augustus, Veruca, Violet and Mike, all had a bad ending because of their bad behaviour and because they did not listen to their parents' or to Willy Wonka's advice. Do you remember how they ended? Create an ending for your bad character. Your ending should be around 200 words long.

You will need to introduce your characters to the rest of the class in the next session, so you have to create a poster with information about your characters and their story. You can draw your characters if you want, or anything that you want to show to your classmates. Your **oral presentation** will be evaluated by your classmates using a **checklist** and **posters** will be evaluated by the teacher using a **rubric**.

4. FINAL LETTER (individually)

Your good character will get the final prize: winning Willy Wonka's factory. In this final step, you will work individually. You will need to write a letter from your good character to your bad character, telling them about your experience in the factory after this character has been eliminated. Tell him or her what you saw in the factory and everything you did. Finally, give them two pieces of advice for their future. Tell them what things they should do in order to improve their behaviour and be better children and teenagers. Imagine that you are writing to a friend. Follow the conventions of these types of letters.

Appendix 6 – Checklist informal letter

Criteria	Excellent (3)	Good (2)	Poor (1)
The student explains clearly the experience in the factory			
The student explains in detail what s/he saw in the factory			
The student includes, at least, two pieces of advice for the bad character			
The student has included the correct salutation and closing			
Sentences and paragraphs are complete, and well-constructed			
The letter complies with all the requirements of a formal letter			

Appendix 7 – Rubric (poster)

Criteria	Excellent (4)	Good (3)	Developing (2)	Unsatisfactory (1)
Attractiveness	The student makes excellent use of colour, images and other elements to enhance presentation.	The student makes good use of colour, images and other elements to enhance presentation.	The student barely uses colour, images and other elements to enhance presentation.	Overuse or misuse of colour, images and other elements. Not appropriate for topic or distracting.
Organization and Planning	Content is organized in a clear and logical manner. Information is brilliantly presented and can be read clearly. Visual elements, like drawings, are included.	Content is logically organized for the most part. Information is well presented and can be read easily. There are visual elements.	Content organization appears flawed. Information is sometimes difficult to read. No visual elements included.	Content has no clear or logical organization. Ideas are presented in a disorganized way and it is very difficult to read. No visual elements included.
Spelling and pronunciation	It uses correct spelling, punctuation and capitalization	It has occasional errors of spelling, punctuation and capitalization	It has frequent errors of spelling, punctuation and capitalization	It is dominated by errors of spelling, punctuation and capitalization
Characters	The two characters have been described, including their personality,	The two characters have been described, including all the required aspects	The two characters have been described, but only two aspects have	Characters have been poorly described.

	physical aspect, hobbies and relationship with their family.	but one.	been included, or alternatively, only one character has been described.	
“Finding the ticket” story	The story has been described in a rich and detailed way. The story is original.	The story has been adequately described, providing the general idea and some details. There is some originality.	The story is very generally described. Some more details should have been provided.	The story is poorly described and no details are provided.
Endgame	The length is adequate (around 200 words). Student provides enough reasons for the bad ending and their parents’ or Willy Wonka’s advice. The ending is explained in detail.	The length is close to the requested. The ending is explained in detail, but there are not enough reasons to explain why it happens or they do not explain their parents’ or Willy Wonka’s advice.	The length is adequate, but the ending is not very detailed. More information should have been provided.	The story is too short and the ending is not very clear.

Appendix 8 – Checklist (oral presentation)

Oral presentation (peer assessment)

Criteria	Excellent (3)	Good (2)	Poor (1)
The student explains clearly how the characters found the tickets			
The student described the characters including their personality, physical aspect, hobbies and relationship with their family			
The student clearly explains the character's endgame			
The student described the characters including their personality, physical aspect, hobbies and relationship with their family			
The student clearly explains the character's endgame			
The student has a good voice level and can easily be heard by all.			
The student does not make grammatical or vocabulary mistakes			

What punctuation would you give to these characters? Mark from 1 to 10. Take into account originality.

Appendix 9 – Post-viewing questionnaire

El cine en la clase de inglés

1. **¿Te han parecido útiles para practicar inglés las actividades realizadas con la película?**
 - a. Sí
 - b. No

Si has contestado NO a la pregunta anterior, ¿por qué no te han parecido útiles?

2. **Después de trabajar con la película, ¿crees que las películas son un buen recurso para aprender inglés?**
 - a. Sí
 - b. No
3. **¿Has aprendido algo nuevo de inglés con esta película?**
 - a. Sí, he aprendido cosas nuevas
 - b. No, solo me ha servido para pasar el rato
4. **¿Qué actividad de las que hemos hecho te ha parecido más útil para practicar *speaking*?**
 - a. Silent viewing (ejercicio de ver a los personajes en silencio)
 - b. Ordenar los eventos del comienzo de la película
 - c. Las dos actividades
5. **¿Y qué actividades te han parecido más útiles para practicar *listening*?**
 - a. Ver la película
 - b. Comparar escenas de las dos versiones de la película
 - c. Ver el tráiler
6. **¿Te gustaría que se trabajara más a menudo con películas en clase de inglés, aunque solo se usen fragmentos y no una película entera?**
 - a. Sí, pero prefiero que se use una película entera
 - b. Sí, aunque prefiero trabajar con fragmentos más cortos
 - c. No, no me gusta trabajar con películas
7. **¿Para qué te ha servido ver esta película?**
 - a. Para aprender nuevo vocabulario en inglés
 - b. Para practicar *speaking*
 - c. Para acostumbrarme a escuchar a gente hablar en inglés
 - d. Para aprender otras cosas no relacionadas con la asignatura

e. Para pasar un buen rato sin hacer nada

8. ¿Te parece motivador el uso de películas en la clase de inglés?

- a. Sí
- b. No

Si has contestado que SÍ a la pregunta anterior, ¿por qué te parece motivador el uso de películas en clase de inglés?

- a. Porque es más interesante trabajar con temas relacionados con una película que con los temas que trabajamos normalmente en clase
- b. Porque al ver una película me entran ganas de comentarla
- c. Porque ver una película me anima a hacer actividades relacionadas con ella
- d. Simplemente porque es algo distinto a lo que hacemos normalmente en clase
- e. Porque aprendo inglés sin darme cuenta

9. ¿El haber visto la película te ha animado a participar más en las actividades que hemos hecho relacionadas con ella?

- a. Sí, me ha animado a participar
- b. No, no me ha animado a participar en las actividades

10. ¿Qué es lo que más te ha gustado de trabajar con una película en la clase de inglés?

- a. Que hemos perdido tiempo de clase normal
- b. Que me he sentido más motivado a la hora de participar en las actividades relacionadas con la película
- c. Que he aprendido inglés a la vez que disfrutaba
- d. Que era un material auténtico y he podido escuchar a hablantes nativos de inglés
- e. No me ha gustado nada

11. Finalmente... ¿te ha gustado trabajar con la película *Charlie and the Chocolate Factory*?

- a. Sí
- b. No

Si has contestado SÍ, ¿por qué?

- a. Porque me ha gustado el argumento
- b. Porque me he sentido identificado con algunos de los personajes
- c. Porque los protagonistas tienen más o menos mi edad
- d. Por el simple hecho de ser una película
- e. Otros:

Si has contestado NO, ¿por qué?

- a. Me ha parecido aburrida
- b. No me ha gustado el tema
- c. No he prestado atención a la película
- d. Otro:

Appendix 10 – Outline for implementation

1. Lesson plan 1
 - 1.1. Activity 1 (15 minutes)
 - 1.2. Watching the film until minute 16:06 (16 minutes)
 - 1.3. Activity 5 (until the end of the lesson)
2. Lesson plan 2: watching the rest of the film (from minute 24:30 to 1:15:00).
3. Lesson plan 3
 - 3.1. Finishing the film (45 minutes)
 - 3.2. Commenting on the film
4. Lesson plan 4
 - 1.1. Activity 6 (20 minutes)
 - 1.2. Activity 8 (40 minutes)

Appendix 11 – Pre-viewing questionnaire

Opinión sobre las clases de inglés

1. Me gustan las clases de inglés:

- a. Sí
- b. No

2. Las actividades que hacemos en clase de inglés...

- a. Me parecen entretenidas
- b. Algunas me gustan y otras no
- c. Me aburren

3. Las actividades que hacemos en clase de inglés me animan a participar:

- a. Sí
- b. No

4. Me gustaría hacer actividades distintas en clase de inglés:

Completamente de acuerdo

4	3	2	1

 Completamente desacuerdo

Si has contestado 3 o 4 en la pregunta anterior, ¿qué actividades te gustaría hacer?

El cine y el tiempo libre

5. Me gusta ver películas en mi tiempo libre:

No, prefiero hacer otras cosas

4	3	2	1

 Sí, veo películas siempre que puedo

6. Me gustaría ver películas en inglés en clase:

- a. Sí
- b. No

Si has contestado NO a la pregunta anterior, explica por qué no te gustaría

7. ¿Crees que ver películas en inglés te puede ayudar a aprender inglés?

	4	3	2	1	
Completamente de acuerdo					Completamente desacuerdo

8. Estaría más interesado en aprender inglés si la profesora utilizara películas en clase

	4	3	2	1	
Completamente de acuerdo					Completamente desacuerdo

9. Si viéramos una película en clase, ¿qué actividades te gustaría hacer relacionadas con la película?

10. Por último, si pudieras elegir, ¿qué película te gustaría trabajar en clase?
