

**“... *and ACTION!*” – Developing Skills with the Help of
Films in the EFL Classroom**

“... és felvétel!” – Készségfejlesztés filmek segítségével az angolórán

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Aláírás

Abstract

The present paper investigates a relevant issue in the area of language teaching, namely, the development of skills with the help of feature films in the EFL classroom. Two research questions are attempted to answer as follows: Which skills can be developed with the help of feature films? What kind of tasks are suitable for skills development with the help of films? In order to facilitate finding answers to these questions, a qualitative research study was carried out. One particular film – namely, “Mickey Blue Eyes” – was broadcasted to a group of sixteen intermediate-level, seventeen-year-old students at a secondary school in the centre of Budapest with the purpose of developing their skills of listening, reading, speaking, and writing. Students were observed during nine consecutive English lessons and they were also asked to fill in a qualitative questionnaire. The findings demonstrate that all the four skills of listening, reading, speaking, and writing are possible to develop with one single feature film. Furthermore, they also provide evidence about the fact that comprehension questions, cooperative tasks, imaginative exercises, and tasks building on students’ personal opinion are suitable for skills development with the help of films.

Keywords: skills development, feature films, EFL classroom

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“... and ACTION!” – Developing Skills with the Help of Films in the EFL Classroom

“Film is the greatest educational medium the world has ever known.”

(Sturges, 1941)

Every age bears different characteristics, each has its own favourites, its own magic. In the past, students used to spend their free time climbing up trees, reading stories, collecting stamps, or playing hide-and-seek in the open air. Today, an increasing number of children grows up in front of the computer or the television; computer games, films, cartoons, and series have become an integral part of their everyday lives. Although a lot of people – parents, teachers and a great number of experts (Elkind, 2010; Kósa, 2004; Postman, 1996; Varga, 1999; Winn, 1981; Zrinszky, 2002) – consider it harmful, even the end of civilization, this is an issue one cannot ignore. Therefore, teachers should not reject these media; on the contrary, we should make use of them in our lessons.

In my thesis, I would like to focus on the television medium; within that I would like to concentrate on the use of feature films in the EFL classroom. Films are present in almost every home – everyone watches them, everybody has a favourite one, they are important parts of our students’ lives. A good lesson always draws upon real life, obtains its methods and topics from students’ personal experiences and, hereby, provides authentic learning environment. As films really belong to our – and our students’ – everyday lives, they constitute a certain type of their personal experience and, as such, should be drawn upon and included in the English lessons. As a consequence of the obvious power and influence of the television medium – including feature films – on society and, therefore, on children at all kinds of educational institutions, it is clear that this phenomenon should not be neglected at all. Moreover, television should be used and dealt with in an EFL classroom. This development in our changing society has led me to choose the topic of skills development in the English classroom with the help of films as the focus of my thesis. Thus, I formulated two research questions as follows: Which skills can be developed with the help of feature films? What kind of tasks are suitable for skills development with the help of films? My hypothesis is that films are suitable for everything – one can develop all the four skills with the help of one single feature film. Therefore, I would like to investigate one particular feature film and use it for various purposes within the field of skills development. The present paper begins with an overview of the relevant literature in the area, which is followed by a description and

justification of the process of designing the research and the methods that were used. After this, the results of the analysis are summarized and discussed, and the paper ends in drawing conclusions from the study.

Review of Literature

1.1. *Against* Television and Films

In the Middle Ages, children used to be part of the adult world from their birth on, while they got to know the world through their personal experiences. There were no boundaries between the world of children and that of adults. As time passed, however, the world of children gradually separated from the outer world with the advent of schools at the end of the nineteenth century. More and more attention and importance was given to the world of children and the concept of “sheltered childhood” evolved. According to psychologist Éva Kósa, however, this era disappeared in the second half of the twentieth century with the spread of television (Kósa, 2004). In one of her articles on the effects of media on children’s development, Kósa (2004) states that the cognition of the world does not happen through personal experiences any more – children gather their knowledge from the television medium, which is merely a fake, an imitation of reality. The trick – and therefore the danger – lies in the fact that this knowledge, however, looks *as if* it were the result of the child’s personal experiences. This collection of “as if-experiences” consists of the good and the bad sides of “real” life, which are often embroidered, exaggerated. This means an immediate entrance into the world of adults.

Other experts (Braddock, 1996; Postman, 1996; Winn, 1981) also laid stress upon the deep impact of television on people, especially adolescents and children.

Many youngsters are more at home – literally – with a video, a TV or a computer screen than with a book. As a consequence of this, film-viewing has become part of a wider, less formal education which shapes practically all young people. It is no longer possible to talk about education as though it takes place exclusively in schools and classrooms (Braddock, 1996, p. 2).

This spread of multimedia devices – according to numerous experts – has already lead to a number of unfavourable effects. Winn wrote about the “integration of children into adult life” that caused an “erosion of [the] boundaries that once separated the world of children from the word of adults” (1981, ch. 13). Being the most influential out of the media, television lets children into such secrets that they could not learn otherwise from their environment (Varga, 1999). This phenomenon, according to Tamás Varga (1991), causes numerous problems including low performance at school, bullying, poor reading and writing abilities, and the end of children’s creative imagination.

There are several differing voices, different opinions about the negative effects of the television medium; however, they can be summarized in seven categories (Zrinszky, 2002). Firstly, there is strong belief that television undermines moral education with its sexual and violent programmes. Secondly, it is alien to good taste – the programmes on television can hardly be considered sophisticated. Moreover, a huge number of TV programmes causes great excitement to people, which can easily lead to psychic trauma. Furthermore, television is considered to distract people, particularly children and adolescents, from several cultural traditions, especially reading. Another disadvantage of this medium is that it also reduces the time that families spend together. Moreover, it even distances children from reality as a result of their “as if-experiences”, which can easily lead to the imitation of and the engaging in harmful activities. Finally, there are also physical disadvantages of watching television, such as the lack of physical exercise and real games and children’s tendency to stay up late. Based on the above described reasoning about the disadvantages of television, one would assume that these far outweigh the benefits. Nevertheless, this argumentation is problematic from several points-of-view.

1.2. For Television and Films

One weakness of the above argumentation is that they are sweeping statements that do not take high-quality programmes into consideration (Zrinszky, 2002). Although people envisioning an educational catastrophe may not believe it, sophisticated television programmes *do* exist. Furthermore, it is not obligatory to draw on this medium – television programmes are not forced upon anyone (Zrinszky, 2002). Although there are numerous experts, psychologists, educators, and specialists who emphasise the extremely harmful effects of television, even they do not reject this medium in its entirety. However shocking, rude, violent, or unsophisticated the programmes on television may be, these, on their own, cannot be blamed for everything. Experts draw people’s attention to the *human* factor. These problems can easily be eliminated if the child is not let alone with this medium – *supervision* is the key. Children have to be taught how to watch television in a critical way (Varga, 1991). This is a learning process similar to any other kinds of learning, such as learning to read or write. People have to *learn* how to “read television”, to reach “TV literacy” (Kósa, 2004, p. 7). “Media Literacy [...] is about encouraging a more flexible and critical mind. A more flexible and critical mind creates a better citizen, a better human being” (Greer, 2004, p. 1). Consequently, for the transmission of this knowledge, people need guidance – “mediation” is indispensable (Kósa, 2004, p. 16). It is a duty that parents, educators, or other adults have to

execute. *They* should take responsibility for the mental health and development of their child and teach them how to be conscious viewers.

As this common problem of the argumentation against television – namely, that it assumes children to be left to themselves with this medium – is now cleared, it follows that a lot of television programmes are not as evil as they are considered to be. Moreover, they can be used consciously, even with an educational purpose. As it has already been mentioned, the television medium can extend people's knowledge, have an effect on their habits, change their behaviour, or assign a role to them (Varga, 1991). This might have a negative effect on children, as described earlier; however, television can also be beneficial for the society. If there are sophisticated programmes of high standard that have an educational value, these can – or even have to – be used by teachers and parents (Varga, 1991). The aforementioned negative effects of television are dangerous only when the media education of children is incomplete. Solving this situation through discussing the programmes together with parents, persuading children to choose the right programmes, or even distracting them from TV through engaging them in other activities can have a positive influence (Zrinszky, 2002). Although numerous media experts have proven that television can indeed have benefits, they have mostly concentrated on its general educational value. Nevertheless, this medium can have other advantages as well – even special subjects, such as English as a Foreign Language, can benefit from it.

1.3. Films in the EFL Classroom

As there are numerous voices against television in general based on its lack of educational value and morals, no wonder that there is also a great number of sceptics when it comes to using television and films at schools, as a tool for teaching a special subject – in the EFL classroom, for instance. The most common reason for this scepticism is that films are considered “trivial entertainment, a peripheral audio-visual aid, not part of serious study” (Braddock, 1996, p. 4). According to these sceptics, films should only be used as an afternoon entertainment; they are merely good for filling the lesson when everybody is tired. The serious problem with this hypothesis is that it assumes students to be “passive viewers” in the lesson (Braddock, 1996). However, when used appropriately, broadcasting a movie in an English lesson is never merely a passive process.

According to most trainers, educators, experts (King, 2002; Kusumarasdyati, 2004; Mekheimer, 2011; Rammal, 2005 etc.), and even students, the use of films in the EFL classroom has numerous advantages as films are the best tools for developing listening skills.

A great number of experts, university professors, teachers, and teacher trainers have investigated this area and conducted a lot of research (Cross, 2011; King, 2002; Mekheimer, 2011; Rammal, 2005; Stempelski, 2000 etc.) in this field providing language pedagogy with a wide range of interesting data, results, and materials as well. The vast majority agrees that films are worth using in a language learning environment and should “become an integral part of the curriculum” (Sommer, 2001 as cited in Kusumarasdyati, 2004). Nowadays, this widely held belief already counts as a cliché among EFL learners and teachers as some general truth that does not have to be proven. Nevertheless, even these people are not always really aware of the exact benefits of films; it is not an easy task to tell what it is actually that makes films such an essential material in a language lesson. Therefore, in the next paragraph, the merits of this multimedia resource are summarized and fortified with arguments of experts and researchers.

There is no doubt that films “provide more pedagogical options and are a rich resource of intrinsically motivating materials for learners” (King, 2002, p. 1). Firstly, the most important and popular advantage of foreign films in the EFL classroom is their authenticity. Language is presented in everyday conversational settings, “in real life contexts rather than artificial situations” (p. 2). Students get a chance to encounter language in real-life situations and they can listen to conversations that cannot be found in the course-book (Braddock, 1996; Kusumarasdyati, 2004; Louw, ; Mekheimer, 2011; Stempelski, 2000). Moreover, films also provide a good opportunity to get to know other dialects of English different from the Standard – colloquial English, slang, or reduced speech (King, 2002). Furthermore, children can also gain knowledge about the different segments of speech such as stress, accent, or intonation. Another important advantage of this medium is that it is also an excellent tool “for displaying the ways people live and behave in a foreign culture” (Braddock, 1996, p. 3). Students can watch real situations in the culture where the foreign language is spoken. A further benefit of foreign films is that they do not only present authentic linguistic material but they also provide students with paralinguistic features such as facial expressions and gestures from which they can also benefit in communicative situations (King, 2002; Kusumarasdyati, 2004). These paralinguistic features “can save [students] any kind of embarrassment while communicating with people from the target culture. Moreover, it is obvious that visual clues clarify the meaning since the speaker is going to use language patterns both verbally and non-verbally” (Rammal, 2005, p. 5). However, there is a further benefit of the film medium that is not very commonly communicated; on the contrary, this is something that people *against*

films believe this medium lacks, namely, imagination. Nevertheless, it is demonstrated that films “to a large extent [assist] in stimulating the imaginative capability of the young minds”(Kusumarasdyati, 2004, p. 4). Finally, the most obvious fact about films in the classroom is that they “offer [...] a nice big motivating push” (Louw, n.d., p.1). When used appropriately, the watching of English films in an EFL classroom can result in a “special experience of real feelings of accomplishment when [students] understand what is going on in a situation where native speakers use English (Rammal, 2005, p. 5).

1.4. How to Use the Television Medium

Now that the advantages of the film medium are summarized, it leads us to the question of how to *use* this medium in the classroom. Although a number of different experts, researchers and educators have already emphasized “the importance of incorporating video material in the learning of language” (Mekheimer, 2011, p. 6), their opinions vary about the implementation of this. In spite of the diversity of their judgements, none of the ideas can be considered good or bad. It is impossible to summarize all of the possible ways of using this medium because of their plurality. Nevertheless, there are several steps and decisions that one has to make and take into consideration before and while using films in the language classroom, which are attempted to be summarized below.

One of the first steps to be taken when using films in the classroom is to decide *which film* to show. This, however, is not an easy task at all. King (2002) summarizes the selection criteria for this choice, emphasizing the importance of the film to be appropriate for the actual level of students. According to Arcario (as cited in King, 2002), it is comprehensibility that matters. “It is important to choose scenes that balance dialog with a high degree of visual support, appropriate speech delivery, clear picture and sound, and standard accent” (King, 2002, p. 5). There are films with a topic that might be entertaining or important for students. However, their comprehensibility might not be as appealing because of linguistic factors such as pronunciation, accent, or speed. Therefore, teachers should avoid such films as “using the wrong film in the wrong way can lead to utter frustration” (King, 2002, p. 5). For this reason, films that include “lots of dialect”; “long slow-moving films”; “ones full of monologues”; and the ones “that assume detailed background knowledge of a subject or culture, which the students do not have” should be avoided, whereas “films with a strong story line” and “with clearly drawn main characters” are recommended for classroom usage (Voller and Widdows, 1993, p. 2). According to King (2002), a second important criterion of the selection of movies is their content and therefore the comfort level of students. Thus, films containing extremely

violent or erotic scenes should be ruled out. A third important factor is students' interest, the extent to which students find a film enjoyable and interesting. According to the author, the most suitable films to catch students' interest are the entertaining ones such as comedies, the popular ones, and the ones that have recently been released rather than classic films (King, 2002). Furthermore, King (2002) also puts emphasis on factors such as age, culture, and gender that have to be taken into account as well. Although the quality of a film is of great importance, from technical reasons, one also has to take the length of the film into consideration.

It is also an important and primal decision to formulate what our *purpose* in the lesson is. This step may be the second after deciding which film to broadcast; however, this judgement may as well precede the choice of the film – it depends on how the teacher plans the lesson and what the focus will be on. On the one hand, there may be linguistic – or paralinguistic – phenomena in the centre; therefore, the film serves merely as an illustration of the structure or concept taught. In this case, the first step is to decide what structure the teacher wants to teach and then they should find an appropriate film for the chosen purpose as a tool for illustration. On the other hand, however, the emphasis may also be on the film itself, on its theme, its values, in which case the first step is choosing the film which is then followed by finding out what it is good for, by formulating the purpose.

As a third step in the process of preparation after the decision of which film to show and what the purpose is, the teacher has to examine it carefully how the film fits in the *syllabus*. Braddock (1996) summarizes four options: Firstly, he speaks about “film as a school subject to be taught via English”, which is very unlikely as it would be necessary to have film as a main subject in the school. A second option is to use films “as an integrated part of a structured course”. According to the author, this is not the most appropriate option, either, as too much authentic language means “a lot of extra language which has to be taught too”. Thirdly, films can also be used “as fillers” of time, which is very common nowadays; however, this is “a waste of a rich resource”. According to Braddock, the fourth option, “film as a supplementary material”, is “by far the most fruitful role for the medium” (1996, p. 5-6). This means the introduction of different scenes of a film according to the teaching purpose, which can be fitted into the syllabus at any time when it is considered to be effective.

After these first three steps, namely, deciding which film to show, how it fits in the course syllabus, and what our purpose with the film is, comes the *implementation* part, the actual work on the chosen film. Firstly, it has to be taken into consideration whether the teacher

wants to show the entire movie or merely scenes from it, whether we adapt the “short sequence approach” or the “whole film approach” (King, 2002, p. 3-4). There are several types of the *short sequence approach*: We can show scenes of a film, one after the other, or one segment at a time – this means going through the film step-by-step. However, we can also pick out one particular scene or segment of a film and use only this in the classroom – this is called the “single-scene” approach. Another option is the “selective approach” of showing films, where only a few scenes of the film are shown from its different parts. One major argument for these approaches within the short sequence approach is that a “two-hour feature film has the problem of overload and length for less advanced learners, so the teacher needs to provide bite-sized chunks for them to digest” (King, 2002, p. 3). This choice depends on the purpose of teaching; the most common instances of shorter scenes are theme-based discussions, teaching listening strategies, or showing examples for grammar or pronunciation points, whereas the most common genres are television commercials or news (King, 2002). The *whole film approach*, on the other hand, means that “a feature film is shown in its entirety and studied as a whole” (p. 4). The major argument for using films as wholes is that cutting up a film in chunks deprives students of living through emotions and empathy, as well as aesthetic and ethical values. Broadcasting a film in its entirety, however, offers all these options among several others such as developing gist understanding or promoting an imaginative and communicative approach. Furthermore, “showing complete film enhances student motivation to such an extent that students are visibly impressed with how much English they can figure out” (p. 4). As a summary, neither of these approaches is right or wrong – it merely depends on the focus of the lesson, on the purpose of our teaching.

A further highly important decision is whether the film should be presented with or without *subtitles*. This decision depends on “the complexity of the story and the delivery of the speech” in the first place and on several other “attributes of the utterances [...], for instance, the density of the language and the rate and accent of delivery” in the second place (Kusumarasdyati, 2004, p. 4). Both types of showing foreign language films have advantages and disadvantages as well; however, showing English subtitles when presenting an English speaking film seems to have more benefits than films without any subtitles. The most important advantages of *captioned films* include motivating students, “[bridging] the gap between reading skills and listening skills”, “[reinforcing] students’ understanding of English context-bound expressions”, helping students to “follow a plot easily”, “learn new vocabulary and idioms”, “learn how to pronounce certain words”, “develop word recognition”, “process a

text rapidly and improve rapid reading”, and “learn different strategies and styles for processing information” (King, 2002, p. 7). However, using captioned films is not entirely advantageous in every respect. There are some dangers of this method such as becoming a “reading skills development rather than listening comprehension training” as students “focus on reading captions and rarely listen to dialogs”. Furthermore, it also “sacrifices listening strategy training such as guessing and inferring meanings from visual clues” (p. 7). However, it seems that the advantages of captioned films far outweigh its disadvantages. Nevertheless, *non-captioned films* are also beneficial for EFL learners from numerous points-of-view. These benefits include basically the things mentioned above among the disadvantages of captioned films such as helping students to develop strategies like guessing and inferring meaning from the context. Moreover, such films “help students develop a high tolerance for ambiguities” and encourage them to use authentic material on their own (p. 8). Nevertheless, there is a danger of students becoming confused and frustrated when facing English-only films, which may stem from “the rapid pace of speech; unclear speech and accents; technical or specialized terminology; overload of archaic slang and idioms; unfamiliarity of cultural background/knowledge; culturally specific humor, etc.” (p. 7). In conclusion, both options can be beneficial; this decision is again dependant on the choice of the teacher and other factors such as the level of students or the purpose of the lesson.

The first section of the present paper aims at giving an overall review of the literature written in this field, namely, about the connection between television, children, school, and English Language Teaching. As we can see, there are a number of voices against the television medium, which are collected at the beginning of this paper, followed by a summary of numerous opinions of experts emphasizing the advantages of television from an educational point-of-view. Following this, the same topic – the television medium – is introduced from a narrower viewpoint, namely, within the field of English Language Teaching. This leads us to the present research centering around the connection of EFL classroom, feature films, and skills development.

Research Design and Method

2.1. Rationale for Research

As we can see, there has been a great number of researchers, experts, and educators investigating the effects of the television medium on children and adolescents and the use of television programmes in the EFL classroom. Although there are several opinions that emphasize the evil side of the television medium, including feature films as well, research in the EFL context has already proven numerous benefits of using this medium in the language lessons. The findings include the motivation of students, the authenticity of the language encountered, the chance of listening to dialects different from the Standard, inspecting a different culture, and gaining knowledge about the paralinguistic and suprasegmental features of the language. However, as we can see from the above findings, research has mostly concentrated on the benefits of films regarding the *receptive* skills – especially listening. Nevertheless, my hypothesis is that films are good for everything – they are not only suitable for developing receptive skills, but they are also excellent tools for the improvement of the productive skills. Therefore, in my thesis, I would like to find answers to my research questions – namely, what skills can be developed with the help of films and what kinds of tasks are suitable for this purpose. In addition, I would like to test my hypothesis that using films in the EFL classroom can aid all the four skills; therefore, students may benefit from them not only in the field of listening and reading, but also regarding speaking, and writing.

2.2. Approach

The present paper aims at finding answers to the above mentioned research questions and verifying or refuting the hypothesis that films are suitable for improving all the four skills of listening, reading, speaking, and writing. Resulting from the breadth of this topic and the writer of the thesis being the only instrument of collecting and analysing data, it is clear that a quantitative study would not have been possible in this case. Consequently, I have decided to carry out a qualitative research study relying on my personal observations and exhausting such benefits as my regular personal contact with the participants of the research and therefore the easy access to the individuals being observed, the richness of the information gained from the procedure, the possibility of spending “significant amounts of time in the environment of those being studied” and the preference of words instead of numbers when it comes to analysing data (Hancock, 2006, p. 8). Therefore, one particular film was chosen and used throughout the whole research, whereas the opportunities hidden in this single film were

attempted to exploit. Carrying out a qualitative research study in this case is the most appropriate as it enables numerous opportunities that quantitative research would not be able to, such as thorough observation sessions, discussions, personal contact, and more time to be spent with the participants of the research (Hancock, 2006). Furthermore, qualitative research also enables “attention to detail, the ability to embrace both verbal and non-verbal behaviour, [...] subtlety and complexity” as well as emphasis is laid upon “feelings and experiences”, “processes and natural environments” (Woods, 2006, p. 18). “Although these data sources would result in a wealth of rich information, considerable time and resources may be required to adequately represent the area being studied” (Hancock, 2006, p. 7).

Qualitative research is a common choice among researchers – if not their only possibility – when it comes to research centering around the watching of a feature film. As the investigation of the impact of movies on students’ development in different skills is based mainly on observation and students’ participation and it needs a certain degree of personal contact between researchers and participants, several experts have chosen a qualitative type of research for this purpose. The procedure is similar in most cases – one particular film or other bits of television programmes are shown to a number of students as part of a lesson consisting of a previewing, a while-viewing, and a post-viewing stage concentrating on different skills and competences (Kusmarasdyati, 2004; Mekheimer, 2011; Rammal, 2005).

2.3. Methods of Data Collection

In the present research, the research questions, namely, what skills can be developed with the help of films and what tasks are suitable for that, are attempted to answer. Therefore, students’ skills development is attempted to measure in order to find out whether the above mentioned hypothesis – namely, that a feature film can be an excellent tool for aiding the development of all four skills – is true or not. However, as research is always based upon some kind of data, this raises an interesting question, namely, what counts as data in this case. As the most appropriate way of measuring students’ abilities is letting them perform certain activities and assessing them based on that, in the present research it is students’ performance on the given tasks that counts as data. Therefore, the main tool of collecting relevant data was *observation* as is usual when carrying out qualitative research (Driscoll, 2011; Woods, 2006). As I was the only instrument for collecting information, my method of data collection was “participant observation”, which means that “a researcher may interact with participants and become part of their community” (Driscoll, 2011, p. 160). Using this type of observation has several drawbacks as it “adds to the demands on the researcher” because it is “hard to achieve

analytic distance” and it might lead to a contradiction between the two roles of researcher and participant (Woods, 2006, p. 7). However, this method also has numerous benefits as it preserves the natural character of the whole process; it “gives the researcher access to the same places, people and events as the subjects”; furthermore, it also “provides personal first-hand experience of the role and thus heightens understanding of it” (p. 7). Thus, sixteen students were observed by me while teaching them during nine consecutive English lessons – the seventh and eighth lessons of the day – at a secondary school carrying out different tasks before, while, and after the whole film-viewing procedure. I always noted down what I had observed immediately after the lessons based on a self-made data-gathering worksheet (Appendix A and B) concentrating on students’ skills development as well as on the effectiveness of the different tasks in order to find answers to my research questions.

Apart from collecting data from observation, students also filled in a qualitative questionnaire (Appendix C) with open-ended questions – thus enabling a freedom of response – at the end of the film-viewing sessions sharing some information about their own preferences and personal opinions about their own development. Although questionnaires “are not among the most prominent methods in qualitative research” as they might take away the natural character of the research, they are still useful as they enable “[to collect] information from a wider sample” and are therefore easier and faster to conduct (Woods, 2006, p. 14). Besides, I was interested in my students’ opinion about the film-viewing process and their beliefs about their own skills development. I consider this kind of self-reflection useful as it might put the data collected in a new light, enabling data analysis from different points-of-view. Moreover, it may highlight such points that might have been ignored by the researcher during the observation sessions. On the one hand, this qualitative questionnaire aimed at getting feedback from students about the whole movie watching process and finding out whether they enjoyed watching this film, thus enabling to draw conclusions regarding their motivation. On the other hand, the questionnaire was supposed to facilitate answering my first research question, namely, which skills can be improved with the help of films since there were questions about what skills do students think watching films can be useful for or in which skills do they feel improvement. Although the participants of this study were not EFL researchers who might be able to answer such a question, they were seventeen-year-old foreign language learners who might have a clear picture about their own strengths and weaknesses as well as their own developmental processes and therefore provide useful

information for the present study contributing to answer the above mentioned research question.

2.4. Setting, Participants

Being merely a teacher trainee, the setting and the participants of my research were given. Moreover, I had to adjust my whole research to the group I received and the place where I was expected to do my teaching practice by the university. Thus, the present research was carried out in a secondary school of fine arts located in the centre of Budapest. The participants of the research were a group of sixteen eleventh-graders, four boys and twelve girls, whom I was teaching during my teaching practice in the autumn semester of the year 2012. The group was homogenous from several points-of-view: They had been admitted to this group based on a placement test at the beginning of the first year, so they were at the same level, namely, intermediate. Moreover, as they attended this particular school of fine arts, they had a special interest in arts such as painting, photography, fancy-leather goods, glazery, or textile manufacture. Besides, they belonged to the same age group, that of seventeen-year-olds.

2.5. Materials

After the setting and the participants of the research had been set up, the first task was to choose the appropriate film for this group. A number of important decisions had to be made during the process of choosing the appropriate film. Therefore, I went through the basic steps of selecting the appropriate movie based on the selection criteria according to Braddock (1996), King (2002), and Voller and Widdows (1993) as described in the first part of the present paper. Thus, I chose the film “Mickey Blue Eyes” from the year of 1999, starring Hugh Grant and James Caan, directed by Kelly Makin. This film is a comedy and is about a British auctioneer, Michael, who wants to marry the daughter of a mobster and who therefore gets involved in the mafia business. Regarding this film is a comedy, no wonder that Michael finds himself in numerous absurd but at the same time entertaining situations— at least for the viewers.

2.5.1. Rationale for the selection of materials. I consider this film appropriate for the research and for its participants from several points-of-view. Firstly, the proportion of dialogues and visual support is appropriate in this film; the picture clearly aids the understanding of the plot. There is a “strong story line” that can be easily followed by an intermediate-level student; moreover, there are also “clearly drawn main characters”, which belongs to the important criteria when selecting a film according to Voller and Widdows

(1993, p. 2). Secondly, although this is an authentic British-American movie, it can be considered quite comprehensible, thanks to the main characters using standard accent, which might be what King called “appropriate speech delivery” (2002, p. 5). Thirdly, the content of the film matches the comfort level of students as there are no extremely violent or erotic scenes in it. Nevertheless, the film contains some scenes that might be considered violent as it is a parody of mafia-stories, so there are some guns and blood in it. However, I do not regard this as something that should be avoided in a classroom since these students are old enough – approximately seventeen years old – and they have already come across a lot of violence on television. Moreover, the whole film is meant to be a parody; therefore, every scene in it is put in a comic context. Furthermore, this film can be considered suitable for these students as it is quite exciting and enjoyable. There is a good chance that they find it interesting as it is a comedy and also a recent film, not a classic one, which is usually found boring by adolescents (King, 2002). Moreover, its theme centers around art and paintings, which can be especially interesting for students of fine arts. Another advantage of this film is that its length is appropriate; with its approximately 100 minutes, it can be fitted more easily in a set of lessons than a two or three-hour-long film.

As we can see, “Mickey Blue Eyes” seems to be an appropriate film to watch in an English lesson. Nevertheless, these advantages on their own are not enough when it comes to a public educational institution with a strict course syllabus. Therefore, I had to take into consideration what I was supposed to teach according to the syllabus and then find a film that somehow fitted in it. In my opinion, this is a more reasonable solution to the problem than choosing a film beforehand and then finding a way of fitting it in the course syllabus. Thus, I ended up choosing “Mickey Blue Eyes” since the topic of the English lessons was “Family” according to the syllabus and the film raises several issues within this field. Therefore, this film can be considered appropriate for another reason, namely, that it fits in the course syllabus as it centers around the concept of “Family” through touching upon topics such as receiving a new family through marriage, problems in a family, more generations living together, parent-children relationships, and loyalty between the members of a family.

2.6. Procedures

After choosing this particular film but before starting to broadcast it in the classroom, there were still several important decisions that had to be made based on King (2002) as described in the first section of the present paper. Firstly, I had to decide which viewing approach to use. At first, I preferred the “whole film approach” as I did not want to deprive students of living

through emotions and entering into the spirit of the atmosphere of the film (King, 2002, p. 4). However, I realised that letting them watch the whole film in its entirety would be a mistake as it probably might not be digestible for them; moreover, I would not be able to gather enough information about their performance within the different skills. Therefore, I made a compromise and chose the “short sequence approach” in a way that I broadcasted the whole film, but in five 15-20-minute-long chunks, using the “sequential approach” (p. 3). Thus, students had the opportunity to watch and enjoy the whole film, whereas their understanding was aided by exercises and discussions between the particular sections.

Secondly, I had to decide whether I would like to broadcast the film with or without subtitles. However, this decision was not a difficult one – as students were at an intermediate level, I did not want them to become frustrated or confused while facing an English-only film without any subtitles. Therefore, I broadcasted the film with English subtitles, utilising such advantages as integrating reading and listening skills development, developing students’ word recognition and vocabulary knowledge, and helping them follow the plot more easily (King, 2002).

The next task after deciding how to show the film was to watch it and note down important topics, themes, characters, and everything that might be essential to understanding it as also suggested by Voller & Widdows (1993). I watched the movie several times, always in chunks, so that I was able to find a reasonable way of cutting it in parts for the students to be digestible. This was followed by formulating the aims of each section and preparing the tasks and worksheets, which will be discussed and justified below.

Before the actual viewing procedure, there was one final task left, namely, deciding on the focus of the observation. I attempted to prepare a worksheet (Appendix A) based on criteria that facilitated finding answers to my research questions, namely, which skills can be developed with the help of feature films and what kind of tasks are suitable for skills development with the help of films. I always recorded my notes after the lessons as it would have been impossible while teaching. Thus, I formulated six criteria – students’ behaviour; listening, reading, speaking, and writing events; and tasks – along which I organized my notes after the lesson.

2.6.1. Previewing section. After deciding how to show the film, nothing was left but the procedure of broadcasting and processing it. The most reasonable way of working with a film is dividing it into a previewing, a while-viewing, and a post-viewing stage as is common practice among researchers dealing with this topic (Kusumarasdyati, 2004; Rammal, 2005;

Voller and Widdows, 1993). In the previewing section (Appendix D) – which lasted two forty-five-minute-long sessions – the focus was on “introducing the movie and preteaching the key vocabulary”, “helping the learners build the appropriate schemata to facilitate comprehension” (Kusumarasdyati, 2004, p. 5) as well as “[acquainting] students with the material that they are going to view and [facilitating] easier and better comprehension” (Rammal, 2005, p. 6). As far as the development of skills is concerned, the focus in this section was on *writing* and *speaking*. At first, students were divided into groups of four and were asked to write different stories, but in an unusual way: The two main characters of the film “Mickey Blue Eyes” were introduced to them and the first sentence from their story was given. After this, they were asked to pick different genres such as ‘horror’, ‘science fiction’, ‘soap opera’, and ‘fantasy’ according to which they had to write the story. They even got further characters from the film as well as several words to include in their stories, too. The emphasis of this exercise was on writing – within that, a product approach was adapted, “i.e. an approach which values the construction of the end-product as the main thing to be focused on (rather than the process of writing itself)” (Harmer, 2007, p. 325). Therefore, little emphasis was laid on such concepts as grammar, spelling, or punctuation – the focus was on coherence and cohesion instead. This type of writing can be considered creative writing since it requires imagination on the one hand, as well as cooperative writing on the other hand. Creative writing has numerous advantages as it develops students’ imagination, aids their self-discovery, and helps them feel a sense of achievement as “most people feel pride in their work and want it to be read” (Ur, 1996, p. 169). Moreover, cooperative writing is also very beneficial as it “can be greatly motivating for students, including as it does, not only writing, but research, discussion, peer evaluation and group pride in a group accomplishment” (Harmer, 2007, p. 329). Thus, speaking was also in the centre of the previewing section as students needed to negotiate verbally while writing the stories within their groups as well as they told their stories to their peers afterwards, developing their strategic and discourse competence through using conversational strategies. Furthermore, they also expressed their main ideas about the topics of the movie – including gaining a new family through marriage, art, art galleries, auctions as well as students’ expectations about the real outcome of the plot – besides, the key vocabulary of the film was also discussed. Therefore, the speaking events in the previewing section were mostly interactive and unplanned and they had a transactional function (Harmer, 2007).

2.6.2. While-viewing section. Whereas in the previewing section the focus was mainly on the productive skills, in the while-viewing section – which lasted four forty-five-minute-long lessons – the emphasis was laid on the receptive skills. Students were *listening* to the film and *reading* the subtitles while watching it, which can be considered a combination of extensive and intensive listening and reading procedures since it was aimed at students’ “general language improvement” whereas some “pleasure” was present as well; besides, it was also “teacher-chosen and directed” and aimed at improving “specific receptive skills such as reading [and listening] for gist” (Harmer, 2007, p. 283). The while-viewing section consisted mainly of general listening comprehension tasks measuring students’ general understanding of the plot as well as some tasks focusing on vocabulary (Appendix E). The worksheets were usually handed out beforehand so that students were able to read through the questions before answering them. When answering the comprehension questions, *speaking* was in the centre as the majority of the exercises were done in “buzz groups” (Harmer, 2007, p. 350).

In the first section, students were asked to name the main characters of the story and then answered general listening comprehension questions connected to the main plot. The aim of these questions was to develop students’ skill of listening for gist as well as to clarify what they just saw, thus aiding their further understanding of the movie. At the end of section one, students read a quotation from the movie – a dialogue explaining how the mafia “works” – that they had to analyse and discuss, thus developing their skills of reading for detailed comprehension and reading for inference (Harmer, 2007), which aimed at aiding their understanding of the continuation of the film. After this, students were encouraged to predict in buzz groups how the story would continue, which aimed at developing their general oral fluency, prediction skills as well as their use of conversational strategies.

The second section opened with a vocabulary question – What does ‘orphan’ mean? – and the discussion of a quotation aimed at developing the skill of reading for inference. Then students discussed a quotation from the film, thus practising conversational strategies and expressing personal opinions. This was followed by questions aimed at listening for gist (e.g., “Did Gina kill Johnny on purpose? What happened exactly?”) and listening for specific information (e.g., “What is the name of the auction house where Michael works?”). The section ended with another quotation in order to help students understand a certain term – money laundering – thus practising reading for detailed comprehension.

The third section consisted of some general listening comprehension questions as well as a summary of a ten-minute-long part from the movie as it had to be left out from the listening process due to lack of time. The purpose of this reading part was, on the one hand, to save time in the lesson and, on the other hand, to inform students about what happened in the film meanwhile, thus developing their reading for gist.

Before section four, the key vocabulary of the next part of the film was discussed in order to develop students' vocabulary and aid comprehension. Then, the section closed with general comprehension questions as well as two quotations (Section IV, Appendix E). The quotations aimed at reading for detailed comprehension since their content was crucial for understanding the forthcoming actions and they therefore aided students' comprehension of the plot.

The fifth section included comprehension questions promoting listening for gist and listening for specific information as well as the discussion of a quotation from the wedding speech that aimed at reading for inference. The section was closed with another quotation that can be seen as an explanation of the outcome of the movie, thus helping students get a clear picture about the plot (Section V, Appendix E).

2.6.3. Post-viewing section. After finishing the watching of the film, the focus was mainly on speaking, reading, and writing in the post-viewing section, which lasted three forty-five-minute-long lessons (Appendix F). The first lesson of the post-viewing section consisted mainly of *discussions* about the film and about film reviews, whereas the function of the speaking events was the same as in the previewing section. Students told their opinion about the movie – what parts they liked and what they did not – which was followed by reading and discussing instructions about how to write a movie review. This lesson aimed at oral fluency, conversational strategies as well as reading for specific information.

The second lesson of the post-viewing section concentrated mainly on *reading* sample reviews as students' task was to analyse reviews and define certain parts of them based on the instructions they read. This process contributed to their extension of genre-specific knowledge and to the development of the specific skill of *scanning* as well as oral fluency since the task was carried out in buzz groups.

In the last part of this section, the focus was on “building the *writing* habit” (Harmer, 2007, p. 329), which was again a cooperative process focusing partly on the end product – students wrote movie reviews in groups of three. However, as a process approach was advocated to writing this time, it was the writing process itself which was in the centre – more emphasis was laid on the organisation and vocabulary as students had been taught the

necessary steps that should be taken when writing a film review and they had already read some sample reviews. This process promoted a “genre approach” as well since students had to write a certain type of text in a specific genre, while having the appropriate “knowledge of the topic” and being taught “the conventions and style of the genre” (Harmer, 2007, p. 327).

As a closure of the film-watching sessions, students were asked to fill in the qualitative questionnaires (Appendix C). As one student was absent that day, fifteen students answered the questions. I did not want to let them write their answers in Hungarian, although it is suggested by a lot of researchers. However, I considered them capable of answering the questions in English; furthermore, this provided another chance of practising writing. There were some questions that needed clarification and that we discussed together, though.

2.7. Methods of Data Analysis

After gathering ample information from the observations and the survey, a more complicated task had to be carried out, namely, the analysis of everything that I have gathered. As the research is not a quantitative one, I could not use a computer software to analyze numerical data and calculate percentages. Therefore, I had to find a logical and appropriate method myself to accomplish this task. Firstly, I had to read through, make sense of, and reflect on the *notes* I took immediately after the lessons and the *written responses* students gave to my survey questions. Secondly, I had to group them somehow into certain categories as advised by several pieces of literature in this field (Driscoll, 2011; Woods, 2006). I divided the data into categories according to the four skills, which were also further divided into other groups. Being a visual type of learner myself, I used the colour-coding method for grouping the information which refers to the underlining of certain parts of a written text with different colours, each representing a different topic – skill in this case. (Appendix G and H)

2.8. Quality of Research

Although having a great number of benefits as described above in the *Approach* section, qualitative research has some drawbacks concerning validity, reliability and generalizability. Given the uniqueness of the situation that the research is conducted in, it is extremely hard to replicate qualitative research as it investigates participants in a context that is special and that is constantly changing. Moreover, as qualitative research always involves descriptions of the situations and observation of the process as detailed as possible, there is little or no chance at all that one is able to investigate more than one situation and context at the same time. Therefore, it “has been argued that single qualitative studies cannot provide grounds for generalising across cases” (Woods, 2006). Furthermore, qualitative research – such as the

present study – can only work with observable phenomena that is students' performance during the lessons and their written responses to the survey questions in this case. This means, however, that it is extremely hard – if not impossible – to gather knowledge about what is going on in their minds. Therefore, there is a risk that “the researcher might offer explanations in terms of the situation under observation”, thus providing their own judgements instead of objective facts (Woods, 2006, p. 19). Nevertheless, this is the only way to examine entirely how participants behave and interact in certain situations; therefore, I attempted to make my research valid and reliable through the careful choice of exercises and activities while watching the film, laying emphasis on both face validity and content validity when preparing tasks, making instructions as clear as possible and trying to restrict my observations to what I *can see* and separate it from what I *think* is going on.

2.9. Limitations

Conducting the research in a public educational institution, I had to cope with several kinds of limitations during the film-watching process. Firstly, I had to take the course syllabus into consideration when deciding when and how long to do my film-project. However, as the deadline for submitting the current paper was quite close to the beginning of the teaching practise, I did not have much choice. Nevertheless, I still managed to find the right place and time for my research, which then had to be discussed and agreed upon with my mentor teacher. However, as the group I was teaching had to achieve the school-leaving certificate at the end of the school-year, there were plenty of materials that had to be taught to prepare them for the school-leaving examination. Therefore, I did not have much time to spend on my study – I had to keep it as short as possible. As a consequence of this, it was not possible to test a wide range tasks and task types, although I had a number of interesting ideas to try out. Furthermore, there were also some technical problems in the school as it could hardly be considered a well-equipped institution. It was my duty to find a computer in the school that was working and an appropriate overhead projector as well, which then had to be installed in the English classroom, which procedure was quite time-consuming, unfortunately. However, despite the initial difficulties, the whole project was successfully executed as I managed to overcome these problems thanks to the helpful atmosphere in the school.

Results and Discussion

After collecting the data, the analysis of the collected information was carried out. Using the colour-coding method, I managed to identify seven categories around which I was able to group my notes and the students' answers (Appendix H). The categories are the following: listening, speaking, reading, writing, vocabulary, level of difficulty, and behaviour/feelings/attitudes. The first four categories are connected to the four skills; therefore, they are in the centre of the present study investigating skills development. However, the last three categories – vocabulary, level of difficulty, behaviour/feelings/attitudes – cannot be neglected either as they have a strong connection to all four skills. Vocabulary might be considered to be above all the other categories as it is crucial in every part of the language learning process – when reading or writing as well as listening and speaking. Besides, all these processes have a certain 'level of difficulty'. Moreover, students' feelings and attitudes manifest themselves in their behaviour and their listening, speaking, reading, or writing activities. As a consequence of this, it can be clearly seen that these groups of statements connected to 'vocabulary', 'level of difficulty', and 'behaviour/feelings/attitudes' are not equal to the categories of skills. Therefore, in the present research they are going to be embedded in the other four categories and analysed and discussed accordingly. At the beginning, the collected data and the results of the analysis are presented in four groups, namely, based on the four skills. After this, the first research question – namely, which skills can be developed with the help of films – is investigated and attempted to answer along with testing my hypothesis, which is followed by investigating the second research question – namely, what kinds of tasks are suitable for skills development with the help of films.

3.1. Listening

3.1.1. The data. Since the whole process of film watching means actually mainly listening to what characters say, there were plenty of occasions when students could be observed engaging in a listening activity. However, the process of listening is not observable as our thought processes are invisible – therefore, only students' behaviour and reactions could be observed and noted down as well as their answers to the listening comprehension questions. My observation notes consisted mainly of commenting on students' reactions to certain scenes of the film and noting whether they understood what was going on.

In the previewing section as well as in the post-viewing section, the focus was not on listening. However, the while-viewing section was mostly dedicated to this skill. While watching the film, students were constantly smiling and laughing. When it came to the

discussions between the viewing sections, students could answer the listening comprehension questions quite well. In the first three viewing sections, students answered the comprehension questions checking their overall understanding with ease – there were only minor misunderstandings connected to the details, but the main plot was understood. Understanding the last two sections was more difficult for all of them; however, after the discussions, most of them managed to make intelligent guesses about the unknown parts.

Upon asking for the development of which skills watching films is good for, 14 out of 15 students answered that it was listening – along with other skills as well. When asked whether they found understanding the film difficult, 4 students said that it was difficult, 6 students stated that it was “not very” difficult or “medium”, and 5 students stated that the film was not difficult to understand. 11 students commented that the exercises and discussions helped them to understand the plot. 9 students stated that they felt some improvement in their listening skills, one of them wrote that it was their vocabulary which improved, another student felt improvement in their pronunciation.

3.1.2. Results of the analysis, discussion. As there were several limitations to conducting the present research concerning time constraints, it is impossible to draw far-reaching conclusions from this single study. Getting acquainted with the participants of the present research only one month before conducting the research and lacking time to observe them after the film-viewing process, it was impossible to make a comparative analysis, thus finding out whether their listening skill was stronger than before or not. However, it is possible to judge the development of which abilities the listening process was suitable for, whether there was a possibility of improvement in it, and to what results it has lead.

The benefits of using films could be clearly experienced during the research as this film provided authentic language, visual support, and cultural context indeed; moreover, its motivating effect on students could clearly be observed as most of them stated that they enjoyed the movie and participated in the lessons actively – as acknowledged by a number of researchers and educators (Braddock, 1996; Harmer, 2007; King, 2002; Mekheimer, 2011; Stempelski, 2000; Voller & Widdows, 1993. etc.). However, as already discussed above, it is hard and risky to make judgements about students' thought processes because of their being unobservable. Nevertheless, there were some phenomena that could be observed during this extensive listening activity – that is, “listening at length, often for pleasure and in a leisurely way” as defined by Harmer (2007, p. 273) – namely, that students developed a certain tolerance of ambiguity when listening to the movie. Although there were lots of words that

they did not know and therefore some scenes that they did not fully understand, students did not show symptoms of being threatened and they were able to overcome the situation, which was proven by the fact that the vast majority of them answered the listening comprehension questions referring to the general understanding of the plot correctly. In addition, they also improved in certain listening strategies such as making intelligent guesses from the context and inferring meaning from visual clues, facial expressions, and other sounds, which findings are consistent with prior research in this field (King, 2002; Mekheimer, 2011; Rammal, 2005). The listening activity can therefore be viewed as an active process as students constructed meaning from the utterances, using the top-down processing since they got “a general view of the [...] listening passage by, in some way, absorbing the overall picture” (Harmer, 2007, p. 270).

3.2. Reading

3.2.1. The data. Since ‘Mickey Blue Eyes’ was broadcasted with subtitles, reading did not only take place in the post-viewing section but throughout the whole process of watching the film, engaging students thus in a mixture of intensive and extensive reading activities as well. Whereas the former involves a directed process aimed at developing specific receptive skills, the latter refers to reading “for pleasure and general language improvement” as defined by Harmer (2007, p. 283). However, as the process of reading subtitles while watching a movie is not observable either, there were not many comments about this in my observation notes. Nevertheless, I managed to observe that students were writing down some words from the film in their notebooks, which lead me to the conclusion that they were reading the subtitles and copying from the written text as they knew how to spell them. During the watching process, there was constant smiling and laughing in the classroom. Upon asking for the development of which skills they think watching films is good for, 8 out of 15 students wrote that it was reading along with other skills – usually listening. However, only three students wrote that they felt development in their reading skills. Besides, there were also reading sections and some comprehension exercises in the while-viewing and post-viewing sections containing the reading of quotations, the summary of a scene, and sample reviews. During the reading of quotations and the summary, students were engaged in the process and asked several questions connected to the texts – mainly about vocabulary. While reading the sample reviews, students did not ask much, only some minor questions.

3.2.2. Results of the analysis, discussion. Apart from extensive listening, watching the movie also meant an extensive reading activity as students were reading the subtitles. The

benefit of developing a high tolerance of ambiguity applies to this field as well – students were exposed to lots of unknown words when reading the subtitles; however, it did not deprive them of understanding the gist. Interestingly, a comparison can be made here between this reading process and the process of reading the summary of one short part from the movie. After the third viewing section, an approximately ten-minute-long part from the movie had to be left out due to lack of time. Therefore, students had to read what happened in this part – a traditional type of reading was going on without any visual clues. When reading the summary, there were some things that students did not understand as the plot became a bit complicated; however, they did not behave the same way as during the watching of the film. They wanted to know every word and asked me about their meaning; moreover, some students even asked for the Hungarian equivalents of some words. This can be considered as a result of the lack of sound and picture. Therefore, it can be concluded that reading combined with sounds and pictures – as in the case of watching a film and reading its subtitles – is more effective than the traditional way of reading. However, there was another “traditional reading” process in the post-viewing section, which also can be compared to the other two types of reading during the research, namely, reading subtitles and reading the summary of one part of the film. As students’ final task was to write movie reviews, they had to read some sample reviews before doing so. This can be again considered a traditional way of reading as the samples were printed on the handouts – they were not illustrated by pictures or sounds. The same way as in the other two reading sections, there were also a lot of unknown words; however, students did not ask the meaning of certain words or their Hungarian equivalents as they did during the reading of the summary. On the contrary, they behaved as in the watching process when they were reading the subtitles – they succeeded in understanding the gist. This can result from several factors such as the difference in the purpose of reading or in the level of difficulty of the texts; however, this phenomenon might also have resulted from students being accustomed to ambiguity during the process of film watching. Nevertheless, it is clear that students developed in using reading strategies such as guessing and inferring meaning from the context or reading for gist – also called “skimming” (Harmer, 2007, p. 283) – during the film-watching process. However, there was also some development identified in other types of reading during the reading of samples, quotations, or the summary, namely, reading for specific information – also called “scanning” (Harmer, 2007, p. 283) – or reading for detailed comprehension.

3.3. Speaking

3.3.1. The data. Designing the whole process of watching the film as an alternation of viewing sections and discussion parts among them, there were numerous opportunities for students to speak. Therefore, the greatest part of my observation notes centres around students' speaking activities. In the story-writing part of the previewing section as well as the review-writing part of the post-viewing section – though writing was intended to be in the centre – there was a lot of speaking going on as students were thinking and gathering ideas together in buzz groups. However, they were mostly using Hungarian and switched to English only when I approached. During the pre-teaching of key vocabulary and the brainstorm part, there was a lot of speaking going on – students were sharing their ideas about the continuation of the movie with ease, providing thus a fluent – yet not accurate – speech delivery. During the while-viewing section – in the in-between parts among the viewing sections – there were a lot of unplanned, interactive speaking events mostly of transactional function. At the beginning, students – when struggling with re-telling what happened – occasionally used Hungarian, which phenomenon later gradually disappeared. In addition, students were sometimes speaking even during the film when guessing what was going to happen or expressing their feelings, saying their immediate reactions or practising gangster-pronunciation along with Hugh Grant. Moreover, as far as vocabulary is concerned, most students used the newly acquired words correctly. Upon asking the development of which skills students think watching English films is useful for, 8 out of 15 students answered that it was speaking along with other skills, usually listening. However, when asked which skills they developed in, only five students wrote that their speaking skills improved along with other skills, usually speaking. Out of these, one student explicitly mentioned pronunciation. Moreover, one student also mentioned that they felt improvement in their vocabulary, which is – among other skills as well – connected to speaking.

3.3.2. Results of the analysis, discussion. As there were numerous speaking events during the present research, it is clear that students were able to practise this skill during the lessons. As the speaking events were mainly interactional and took place mostly in buzz groups, great emphasis was laid on conversational strategies – students improved in the use of strategies of turn taking, buying time, starting turns, interrupting, or marking the beginning or the end of a segment. Moreover, they also expressed their thoughts about several scenes and topics during the discussion parts. When encouraged to express personal opinions, students were speaking much more than in connection with the usual comprehension tasks. However,

it was clearly observable that they were speaking the most when facing exercises that required some degree of creativity – such as the story-writing section in the previewing part – and where they had to make predictions – such as predicting how the movie would continue after the first section of the while-viewing part – as stated by Kusumarasdyati (2004), Louw, and Voller & Widdows (1993). This phenomenon can be explained as a result of the motivating force of tasks requiring imagination and feelings as stated by Harmer (2007), Kusumarasdyati (2004), and Rammal (2005). Nevertheless, a clear difference was noticed between students' speaking activities at the beginning and at the end of the film-watching process. Whereas at the beginning students frequently asked for English words and sometimes even wanted to use Hungarian – a common problem in the language classroom as stated by Ur (1991) – when they wanted to retell what they saw, the proportion of their use of Hungarian and their vocabulary-questions gradually decreased. This development in fluency might be a result of the fact that students were exposed to authentic language during the watching process and therefore acquired “more words and greater schematic knowledge which [...], in turn, [resolved] many of the language difficulties they started out with” (Harmer, 2007, p. 273.).

3.4. Writing

3.4.1. The data. During the process of watching the movie “Mickey Blue Eyes”, writing processes took place mostly in the pre-viewing and post-viewing sections. In the pre-viewing section, students wrote different types of stories in different genres in groups of four. This task built upon students' creativity, which resulted in them being carried away by their imagination. As they were thinking in Hungarian – some students even wanted to write down their immediate ideas in their mother tongue – several students were struggling with writing the story in English. They frequently used the dictionary or asked for English words. However, the atmosphere in the class during the story-writing process – being a creative and cooperative type of writing at the same time – was good; students were constantly speaking and laughing and everybody took part in the making up of the story actively. However, the results of this process can hardly be considered high-quality products as there were numerous mistakes in them; besides, the organization of the texts was of poor quality as well. Nevertheless, the main plot was understandable – it could be clearly figured out what students wanted to express. In the post-viewing section, the writing process was similar to the previewing part – namely, that it was cooperative – however, the focus was on the process rather than on the product this time. Students were given more information about how to write a review as well as they were taught several devices of cohesion and coherence along with

information about the construction of longer texts, thus encouraging them to pay attention to the details of text production such as organization, coherence and cohesion, and even grammar. Therefore, the writing process was much slower and it seemed to be more difficult for them. When asked which skills they think watching films is useful for, five students mentioned writing.

3.4.2. Results of the analysis, discussion. Although writing was present throughout every lesson, when analysing the data, I concentrated mainly on the two most important writing events, namely, writing stories in the previewing section and writing reviews in the post-viewing section. Although the writing processes themselves seemed to be quite similar – students working in groups and thinking and collecting ideas together – there were a number of differences between them, which could be clearly seen in students' end-products. Whereas they produced funny stories full of mistakes and lacking organization in the pre-viewing section, they succeeded in composing valuable pieces of writing that were well-organized in the post-viewing section (Appendix I and J). This raises an interesting question, namely, what caused this development. In the previewing part, students faced a creative writing task that built on their imagination and that was therefore extremely motivating for them; moreover, a certain sense of achievement and “product pride” could be detected since they seemed to be eager to tell their stories to their peers as stated by Harmer (2007) and Ur (1991). Although they did not manage to produce high-quality pieces of writing, this process seemed to have some benefits. Upon asking my mentor teacher, it turned out that these students were not really accustomed to writing longer texts, especially not in the classroom. For this reason, this writing section can be viewed as a first step to develop this skill. The aim was that students “build the writing habit so that they recognise writing as being a normal part of classroom practice and [that] they come to writing tasks with as much enthusiasm as they do other activities” (Harmer, 2007, p. 329). This goal was probably achieved since students seemed to be enjoying this task; moreover, they even asked whether they could take it home and finish it. In the post-viewing section, the level of enthusiasm did not reach that of the previewing section; however, the end products were of much higher standard. This may have resulted from the fact that students had already got used to the process of writing in the pre-viewing section as already mentioned above. Moreover, they had received more information about how they should write reviews as well as they had read several samples of the genre beforehand. In addition, they succeeded in looking up words in the dictionary and using the newly acquired devices of coherence and cohesion correctly as well as applying the rules of

preparing a text in a specific genre, thus identifying genre features. Therefore, it can be concluded that students' writing skills developed during the movie-watching sessions.

3.5. Research Questions

3.5.1. Which skills can be developed with the help of films? Before answering this question, the limitations of the present research have to be referred to again emphasizing the fact that the results can hardly be generalized and one cannot draw far-reaching conclusions from this single study. Although the research was neither a long-lasting one, nor did it involve a control group, a development in each skill could be identified and observed even within this short period of time in this single group of students. Consequently, the answer to this question is that every skill can be developed with the help of films. Students can benefit from the use of feature films in the classroom not only in terms of the receptive skills as is widely believed, but also regarding their productive skills since "much language production work grows out of texts that students see or hear" (Harmer, 2007, p. 267). The findings of the present small-scale research seem to verify that my main hypothesis – namely, that one can develop all four skills of listening, reading, speaking, and writing with the help of films – might be confirmed as well.

3.5.1.1. Testing the Hypothesis. As already mentioned above, conducting this single research study did not make it possible to draw far-reaching conclusions; nevertheless, it still enabled me to collect and investigate a rich collection of data and therefore reach some results and come to several conclusions.

Firstly, as far as students' listening skills are concerned, we can claim that they improved in this field as they developed a certain tolerance of ambiguity and several listening sub-skills such as listening for gist and guessing and inferring meaning, which result is consistent with prior research in this field (King, 2002; Mekheimer, 2011; Rammal, 2005). Moreover, the majority of them – 14 out of 15 students – also reported development in this field. Secondly, students also improved their reading skills to a certain extent as they developed a high tolerance of ambiguity regarding this skill as well, along with a number of sub-skills such as guessing and inferring meaning from the context, reading for gist, reading for specific information, and reading for detailed comprehension, which is also consistent with the results of previous research (King, 2002; Mekheimer, 2011). In addition, this is also confirmed by most participants as more than 50 % of them (8 out of 15) stated that they felt improvement regarding their reading skills. Thirdly, as far as speaking is concerned, students also developed certain sub-skills within this field such as strategies of turn taking, buying time, starting turns,

interrupting, or marking the beginning or the end of a segment as well as they improved in their general oral fluency and vocabulary. Moreover, this result is also confirmed by more than 50 % of the students – 8 out of 15 stated that they improved in their speaking skills. Although research has not dealt with this area much, these findings are consistent with Krashen's Input hypothesis explaining that "language which we acquire subconsciously (especially when it is anxiety free) is language we can easily use in spontaneous conversation because it is instantly available when we need it" (Harmer, 2007, p. 50). Finally, students also developed their writing skills during the lessons as they improved in identifying and applying genre features, preparing a coherent and cohesive text as well as extending their vocabulary in writing as well. Interestingly, prior research has not dealt with this aspect of the productive skills in connection with watching films.

In conclusion, we can say that in spite of the limitations of the present research students succeeded in developing certain abilities connected to all four skills of listening, reading, speaking, and writing. Therefore, it can be concluded that my hypothesis – namely, that one can develop all four skills of listening, reading, speaking, and writing with the help of films – is confirmed by the present study.

3.5.2. What kinds of tasks are suitable for skills development with the help of films?

When attempting to answer the second research question, reference has to be made again to the limitations of the present study. Due to lack of time, as already mentioned above, it was not possible to try out a huge number of tasks and a great variety of task types. Therefore, the answer to this question is not the result of thorough examination in the field exhausting all the opportunities that different tasks may provide since only a limited number of exercises were tried out. Although not all the possible ways of broadcasting "Mickey Blue Eyes" were utilized in the present study and therefore one cannot judge which task is the best, it is still possible to identify which task types used in the present study are suitable for developing skills.

During these nine lessons, there were numerous tasks and questions that students answered; most of them were WH-questions except the two writing tasks at the beginning and the end of the viewing sessions. However, although there is some overlap between the groups, it makes sense to divide them in four categories, namely, cooperative tasks, tasks connected to students' imagination, their own opinion, and to their comprehension skills. Tasks connected to students' comprehension skills consisted mainly of WH-questions (e. g. "Whom does Michael adress his speech to? Why?") that students had to answer while viewing the film.

Although this indirect task type – that is, a task measuring “a student’s knowledge and ability by getting at what lies beneath their receptive and productive skills” (Harmer, 2007, p. 381) – is not authentic, this is a most suitable way of checking students’ receptive skills in a lesson as also stated by Rammal (2005). However, my purpose in the lessons was not to check but to develop students’ skills. Therefore, I had to avoid the danger of testing instead of practising. On the one hand, this problem was solved by letting students have a look at the questions beforehand so that they had to find the answers while viewing the film. On the other hand, I let them do some of the exercises in groups or pairs, which is a good way of avoiding testing according to Harmer (2007).

This leads us to the next group of cooperative tasks such as discussing certain comprehension questions that were mentioned above or writing reviews in groups in the post-viewing section. This type is not only suitable for receptive skills as mentioned above but also for productive skills since it is highly motivating for students and they are usually more lively in such situations; moreover, they frequently end up “saying and writing things they might not have come up with on their own” (Harmer, 2007, p. 328). Although these kinds of tasks are not authentic either, they are still very beneficial when it comes to skills development, especially in the case of productive skills.

The third group of tasks – namely, imaginative and creative tasks such as the story writing at the beginning or the predictions – were suitable for developing productive skills because of their motivating factor and their being a kind of self-expression as also stated by Harmer (2007), Kusumarasdyati (2004), Ur (1996), and Voller and Widdows (1993). Students were the most active during these tasks, which manifested in their valuable pieces of writing and their discussions full of interesting ideas during the lesson.

However, according to Braddock (1996), the fourth type of tasks – namely, where students had to express their own opinions – is the best when it comes to films because of its being authentic since “film talk [...] is [...] as authentic as film-watching itself” (Braddock, 1996, p. 22). This opinion is consistent with the present study as well since students were eager to share their opinions about the film in speaking as well as reading, which was obviously beneficial for their productive skills.

As a conclusion, we can say that the task types used in the present study – namely, comprehension questions, cooperative tasks, imaginative exercises, and tasks building on students’ personal opinion – are all suitable for skills development when using films in the classroom. However, it is clear that there are much more task-types and ways of reaching this

purpose in an English lesson; the present research was merely a small-scale study without trying out all the possibilities and therefore without any far-reaching conclusions. Consequently, no judgement can be made about which task-type is the best.

Conclusion

The present paper aimed at investigating the field of skills development with the help of films in the EFL classroom and therefore answering the research questions “Which skills can be developed with the help of films?” and “What kinds of tasks are suitable for skills development with the help of films?”. The findings of the research gave evidence about the fact that all four skills of listening, reading, speaking, and writing can be developed with using feature films in the English classroom. Furthermore, the present study also demonstrated that comprehension questions, cooperative tasks, imaginative exercises, and tasks building on students’ personal opinion were suitable for skills development with the help of films.

4.1. Pedagogical Implications and Suggestions for Further Research

Along with existing studies within the field of using films in English Language Teaching, the present paper provided evidence of the fact that the use of films can be indeed beneficial for an English classroom. However, this means a lot of extra work for a teacher since the preparation of a single film is extremely time-consuming. Nevertheless, films are worth dealing with in a language classroom due to their numerous benefits as discussed in the present study. Therefore, films should be used constantly in language teaching and they should not be considered mere sources of entertainment – and therefore a waste of time in a lesson – anymore. It is important to emphasize that films are beneficial for the whole language learning process across all the four skills of listening, reading, speaking, and writing. Therefore, when incorporating a film in the teaching process, it is crucial to take an integrative approach to teaching. Moreover, a careful selection of the film and finding a sensible way of working on it relying on interactive, cooperative, and imaginative tasks are also essential to the success of films as useful and effective media.

On the basis of the findings of the present study and the pedagogical implications, several suggestions for further research arise. Since the focus of this research was on language skills, there is a need to explore how films can be used concentrating exclusively on certain sub-skills and abilities such as conversational strategies, vocabulary, grammar, or pronunciation. Furthermore, it should also be investigated whether films can be used in language testing, how this could be carried out and how valid and reliable such a type of testing might be. In addition, since the watching of films is a combination of listening to words and seeing visual clues, there is a research need to investigate the effects of the two separately – whether it is the visuals or the heard text that is more important for a learner when understanding a film. As

we can see, the television medium – along with films – can be an interesting source of making an English lesson more colourful and effective at the same time and it therefore raises several interesting ideas for future research that could be useful and worth conducting.

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Appendices

Appendix A: Data-gathering worksheet

Name of category »»»	Atmosphere, students' behaviour	Listening	Reading	Speaking	Writing	Tasks
Explanation, helpful questions	What was the atmosphere of the lesson like? How did students behave during the lesson? Extreme cases (most active or passive students, etc.)	How much listening was going on? Did students understand the plot? Extreme cases (students "too eager" or refusing to watch, etc.)	How much reading was going on? Did students understand the text? Extreme cases (most active or passive students, etc.)	How much speaking was going on? (quantity) How fluent and accurate did students speak? (quality) Extreme cases (students speaking too much or too little, etc.)	How much writing was going on? (quantity) Did students produce quality (coherent, cohesive, organized, etc.) products? (quality) Extreme cases (students "too eager" or refusing to write, etc.)	Which tasks were difficult/easy? Which tasks did students most actively take part in? Which tasks were they unwilling to do? Tasks essential to understanding vs. unnecessary tasks

Name of category »»	Atmosphere, students' behaviour	Listening	Reading	Speaking	Writing	Tasks
Examples from observation notes	“Ss enjoyed »» laughing” “lots of laughing, smiling” “Ss seemed a bit bored”	“Ss understood the main plot, only a few misunderstandings”	“lots of unknown words, but Ss manage to understand the gist and do not care about them »» fewer vocabulary questions than before”	“constantly looking to the projector, more and more unwilling to speak »» rather watch”	“products: difficult to understand, lots of mistakes (grammar, sentence-building), but the message, the main plot is clear” “end-products: quite good, much better than in the previewing section coherent, cohesive, lots of genre-bound structures and information”	“writing process difficult” “motivating »» Ss wanted more time, wanted to take it home and finish writing it”

Appendix B: Observation notes**Previewing section (lessons = 90 min)****Story-writing**

- Ss enjoyed »» laughing, lots of speaking, often in Hungarian »» when I approached »» switch to English
- motivating »» Ss wanted more time, wanted to take it home and finish writing it
- negotiating, cooperation, lots of funny ideas
- thinking in Hungarian »» too difficult to write down in English
- vocabulary »» looking up words in the dictionary, then using them
- writing: genre-bound, lots of new words, organization of quite poor quality
- speaking: rather discussion strategies developed but not many
- products: difficult to understand, lots of mistakes (grammar, sentence-building), but the message, the main plot is clear
- the process funnier for Ss than the end-product »» creative ideas
- key words: vocabulary, motivation

Vocabulary teaching, brainstorm about topics

- discussion of key vocabulary, guessing, Ss asked for Hungarian equivalents many times
- lots of ideas connected to 'auction', 'art', 'paintings'
- predicting what the story might be about »» no one found out, but lots of funny ideas
- Ss seemed to be awaiting the film »» constantly looking to the projector, more and more unwilling to speak »» rather watch
- lots of laughing, smiling

While-viewing section (4 lessons=180 min)**Section I.**

- What happened? »» speaking, discussion; many times difficult to explain, Ss often asked to tell it in Hungarian
- laughing and smiling during the film and the discussion part, too

- prediction: lots of ideas, everybody saying sg, Ss seemed to enjoy it »» one S predicted correctly, lots of English speaking
- Ss understood almost everything

Section II.

- Ss understood the main plot, only a few misunderstandings
- several Ss unwilling to speak
- Ss seemed interested in the mafia things
- Ss used the new words
- smiling, laughing mostly
- struggling with retelling what happened, sometimes Hungarian (but fewer than before), but at the end, they managed to
- money-laundering: difficult to understand

Section III.

- Ss seemed surprised, but laughing
- more willing to discuss
- some Ss taking notes and asking the meaning of some words »» preferred subtitles
- good guesses when finding out the meaning of words
- retelling what happened still a bit difficult, but no Hungarian this time »» several mistakes, but speaking quite fluently
- reading what happened »» understood, few words asked

Section IV.

- Ss laughing very much, asking me to rewind
- some difficulties in understanding the plot
- discussion »» still not totally clear
- quotations helped »» Ss understood
- lots of speaking, Ss seemed eager to speak

Section V.

- Ss seemed tired, passive, unwilling to speak
- staring at the projector instead of answering the questions

- vocabulary: more attention
- film: everybody watching and laughing, meanwhile even speaking and predicting what is going to happen
- noting down words »» from the subtitles
- new words used appropriately
- Ss asked me to watch certain funny scenes (Hugh Grant practising mafia-accent) again »» Ss practised themselves
- lots of laughing and speaking at the end, lots of questions

Post-viewing section (3 lessons=135 min)

Discussing how to write a review

- not really funny, Ss more passive than before
- few questions
- Ss do not seem to know much about movie reviews
- tips useful, taking notes

Reading and analysing sample reviews

- seemed more interesting for Ss as Ss know the sample films
- Ss speak in groups
- lots of unknown words, but Ss manage to understand the gist and do not care about them »» fewer vocabulary questions than before
- Ss a bit threatened when I tell them that they have to write reviews themselves »» more relaxed when they hear that they should do it in groups

Writing reviews

- writing process difficult
- many words asked and looked up, dictionary
- very slow process, lasted a whole lesson »» Ss tired at the end
- end-products: quite good, much better than in the previewing section »» coherent, cohesive, lots of genre-bound structures and information
- Ss seemed a bit bored

Appendix C: Qualitative questionnaire

Do you think watching films in English is useful for your learning?

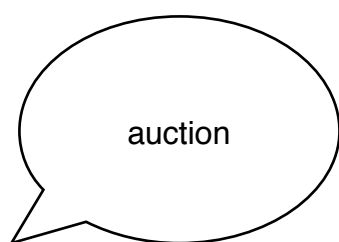
If yes, for which skills (listening, reading, writing, speaking) do you think it is useful?/If not, why not?

Do you watch English films at home? If yes, what kind of films?

Did you enjoy watching ‘Mickey Blue Eyes’? Why? Why not?

Was this film difficult to understand? If yes, why? What made it difficult?

Did the
plot better?



exercises and discussions help you understand the

Do you feel that some of your skills have improved during the lessons? If yes, which skills?

Appendix D: Worksheet for the previewing section

Mickey Blue Eyes

PREVIEWING SECTION

An English auctioneer, Michael, proposes to a girl, Gina, whose family turns out to be far from normal...



Genre: Choose one genre and write the story accordingly.

horror	fantasy
sci-fi	soup opera

Words to be included: Choose three words and use them in the story.

retire	mother-in-law	extended family
age gap	stepmother	javelin
jockey	single-parent family	great-great-grandmother
couch	referee	spectators

Characters to be included: Choose one character and write them in your story.

Frank Vitale



Vito Graziosi



Philipp Cromwell



Vinnie D'Agostino



1 What comes to your mind when you hear the word 'auction'?

2 What do the following words mean? What topics are they related to? Discuss in pairs.

to bid, bidder delivery auction reserve connoisseur client good investment portraiture afford sg take commission from sg	“the butcher” loansharking corruption, corrupted, corruptible favor money laundering put sy off deal	be crazy about sy propose to sy first impression confession deserve anniversary fortune cookie engage, engagement, engaged
---	---	--

Appendix E: Worksheet for the while-viewing section

WHILE-VIEWING SECTION**SECTION I. (00:00:00-00:23:35)****3 CHARACTERS**

Who are the following characters?



.....

.....

.....

.....

4 WORK

What is Gina's job?

What is Michael's job?

What does Michael mean by 'delivery problems'?

.....
.....

What is Sotheby's?

.....

What is the name of the auction house where Michael works?

5 LOVE

How did Michael want to ask Gina to marry him? What was the problem?

.....
.....

Why do you think the song 'We are family' is played in Frank's restaurant? What is the restaurant called?

.....
.....

Why does Michael go to this restaurant? Why does Gina's father think Michael comes to him?

.....
.....

Why does Gina say she can't marry Michael?

.....

6 THE MAFIA

M: "I don't wanna marry your father."

G: "But you will, Michael, whether you like it or not. Him and his friends."

[...]

"Everything they touch ends up spoiled and corrupted."

[...]

M: "For a start, I might not be corruptible."

G: "It's a little favor, a tiny lie and you're theirs."



How does the mafia work?

.....

.....

How do you think the story continues?

.....

.....

.....

.....

SECTION II. (00:23:35-00:40:50)

7 THE FAMILY

a. What does 'orphan' mean?

.....

G: "Michael is an orphan."

F: "He was."

b. What does Frank mean by this?

.....

.....

8 BUSINESS

a. *“An object is worth whatever anyone is willing to pay for it.”*



When does Michael say this? Do you agree? Why? Why not?
Discuss with your partner.

b. What does the old lady want? What do they agree on with Michael?

.....
.....

What are the “secret signals”?.....

.....

c. *“This morning’s delivery was complete and on time. It was a bit of a shock.”*

Why do you think the delivery was on time?

.....

What did Uncle Vito ask in return?

.....

9 THE FBI

a. Why does the FBI come to Michael?

.....

b. What type of crime does Uncle Vito do with Johnny’s paintings?

- *This painting was bought by a restaurant owner who owed the artist’s father \$50,000. It’s a setup. They bought it from themselves.*

- *I don’t understand. If someone buys your painting for 50,000, you make 50,000. But if they already owed you the money, you make nothing.*

- *It’s called*

SECTION III. (00:40:50-00:50:41)**10 THE MURDER**

a. Why does the old lady bid for Johnny's painting?

.....

.....

b. Why is Johnny angry?

.....

.....

c. Why is Gina angry?

.....

.....

d. Did Gina kill Johnny on purpose? What happened exactly?

.....

.....

After killing Johnny...

Michael calls Frank for help to get rid of the dead body. In order to protect Gina, they agree that if the truth turns out, they tell everybody that it was Michael who killed Johnny, not Gina. Frank buries the body, but Uncle Vito knows that Johnny's car was parking near Michael's flat the day when he was killed. (They don't know that Michael lives there.) Frank and Michael want to speak to Mrs. Horton, Michael's neighbour as she saw them when they were carrying the dead body. Meanwhile, they meet some gangsters and go for a lunch with them. The gangsters are very suspicious of Michael, so he has to act like "Mickey Blue Eyes from Kansas City", a gangster himself.

SECTION IV. (01:00:56-01:16:00)

pretend to incriminate suspect sy of sg cop blank cartridge mask, disguise warning shot	best man bride bridegroom fiance, fiancée blessing tuxedo speech	assault whack bribe fraud order sy to do sg live gun
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Why do Michael and Frank practise Michael's pronunciation?

.....

.....

What has Vito ordered Frank? What does he have to do with Michael?

.....

What do Frank, Michael, and the FBI plan for the wedding?

.....

.....

M: They think I shot Johnny.

G: But you didn't.

[...]

M: Vito doesn't know that I know this but your father has been ordered to kill me at our wedding reception.

FBI guy: Michael will be wearing a wire.

M: The idea is that Vito won't be afraid to talk because he thinks I'm about to die. And when he incriminates himself...

FBI guy: Our guys come in. Bingo! Got him.

M: I can't do this. We have to tell her Frank's gonna pretend to shoot me.

FBI guy: No way. Her reaction is everything. It has to be real.

SECTION V. (01:16:01-01:34:00)**11 THE WEDDING**

a. How do the FBI guys disguise

themselves?

b. In what ways is an Italian wedding different from other weddings? What was the problem with this?

.....

c. What does Vito give Frank before Michael's speech? Why is this a problem?

.....

d. *"In some cases it's even something you'd be prepared to die to protect. That's certainly the case here. I'd rather die than see any harm come to Gina. I love her more than my own life."*

Whom does Michael address his speech to? Why?

.....

.....

.....

12 THE SOLUTION

e. How does Gina trick her father and Michael? Why?

.....

.....

f. *"You got Vito. Vito thinks he got his revenge. And that's it. [...] You're even."*

Appendix F: Worksheet for the post-viewing section

13 Some tips for writing a movie review:

1. Gather basic facts about the movie. (title of the film, director, lead actors, genre, setting, plot overview)

2. Keep your writing clear and easy to understand. Remember that the person who reads your review might not have seen the movie, so before discussing a character or plot point you should provide a brief summary of its relevance.

3. Start with the general information. This should include all the basics that you found out already.

Provide an overview of the plot, but keep it contained. Give the reader enough information that he or she will be well-oriented at the beginning of the movie, but not so much that you give away the story.

4. Critique the movie. Judge the story. Does the plot make sense? Is the story line logical? Evaluate the technical elements. How do the editing, lighting, sound, and other components support the film? Is music appropriate and effectively employed? Rate the actors. Do they meet the expectations dictated by the plot and other story elements?

It's a good idea when critiquing to present both the facts and your opinion. For example, you might state something such as, "The music, which was all classical, mixed well with the eighteenth-century setting." Explain the reasons for all of your criticisms and provide examples. For example, if you didn't like a certain actor, explain what about them you didn't like, and give examples of their bad acting. This "proof" helps your reader understand your viewpoint.

5. End the review with something memorable. You want the last sentence to give your reader a good idea of your general viewpoint about the movie. This is a good place to explain whether in general you liked the movie, or not. (For example: "The movie was intriguing and exciting, despite a few less than stellar actors" is a solid conclusion.)

6. Read through your review.

14 Sample reviews

Beautiful Mind is a biographical movie about John Forbes Nash junior, mathematical genius with hard fate. At the beginning of his career he has made enormous contribution in the field of Game Theory, which was a revolution in this mathematical area and almost brought international fame to the author. The movie was filmed in 2001 by Ron Howard and today it is called modern classics: a true drama, making you think and evoking emotions.

Such movies, telling us about the life of a famous person, are always difficult to assess, because any such creations somehow pretend to be biographical ones. But in fact they are just a glance of one particular producer on the life of another individual. Of course, much depends on the actor who will perform the role of the protagonist and after watching *Beautiful Mind* I will agree with this once again.

For a simple movie viewer, the cast will be interesting in the first place. Unbeaten great actor Russell Crowe and brilliant actress Jennifer Connelly meet on one film set. With such perfect cast film simply could not come out as a bad one. The actors play on the emotions of the audience throughout the film and every time you sympathize them more and more. They managed to convey many differing emotions - frustration, pain and suffering, the state on the verge of madness, love, indifference, desperate longing and bitterness. This is evident in the gestures, look and the walk.

There are no random and non-belonging film frames, accidental phrases and even random characters, as everything belongs to the movie and the main story.

The Dark Knight Rises (2012)

Christopher Nolan brings yet another adrenaline-filled, comic-inspired movie to the big screen. We see all sorts of familiar faces this time around, but the audience is introduced to a few new characters as well.

When crisis threatens Gotham City, Bruce Wayne jumps back into the Batmobile to fight crime. Batman is joined on his quest by an eager orphaned cop (Joseph Gordon-Levitt), a seductive cat burglar (Anne Hathaway), and a violent masked villain (Tom Hardy).

This film served as great entertainment with its colorful cast and numerous plot twists. Nolan used actors that had either appeared in previous Batman films or in his blockbuster hit

Inception, and all of them shone in their respective roles: Tom Hardy was almost unrecognizable in his Bane costume, while Joseph Gordon-Levitt and Marion Cotillard were both excellent—and obviously comfortable with Nolan’s directing style and the film’s dramatic tone.

The one actor that gave this reviewer pause was Anne Hathaway as Selina Kyle. She has historically been typecast as the girl next door, so it was a shock to watch her steal and fight her way through the City of Gotham. After a few scenes, however, we were convinced that the casting decisions was a good one, as Hathaway portrayed the darker Catwoman role brilliantly.

True to Nolan’s style, at 164 minutes, this film is fairly long. There were a few times when the movie felt a bit drawn out, but the gorgeous action scenes and impressive dialogue really held the audience’s attention and kept them on the edge of their seats. However, the timeline was a bit unclear at times. For a number of scenes, it was hard to tell whether it had been days or months or years that had passed since the last time a given character had been on screen.

Despite the films minor shortcomings, The Dark Knight Rises is exciting, creative, and dark—and well worth a few hours of your time.

1 What are the main parts of a movie review?

.....

.....

2 How do these part follow each other?

.....

.....

3 Find useful phrases and linking words in the text with your partner (e.g., however, despite ...).

.....

.....

4 Write a review in groups.

Appendix G: Observation notes colour-coded

Previewing section (2 lessons = 90 min)**Story-writing**

- Ss enjoyed »» laughing, lots of speaking, often in Hungarian »» when I approached »» switch to English
- motivating »» Ss wanted more time, wanted to take it home and finish writing it
- negotiating, cooperation, lots of funny ideas
- thinking in Hungarian »» too difficult to write down in English
- vocabulary »» looking up words in the dictionary, then using them
- writing: genre-bound, lots of new words, organization of quite poor quality
- speaking: rather discussion strategies developed but not many
- products: difficult to understand, lots of mistakes (grammar, sentence-building), but the message, the main plot is clear
- the process funnier for Ss than the end-product »» creative ideas
- key words: vocabulary, motivation

Vocabulary teaching, brainstorm about topics

- discussion of key vocabulary, guessing, Ss asked for Hungarian equivalents many times
- lots of ideas connected to 'auction', 'art', 'paintings'
- predicting what the story might be about »» no one found out, but lots of funny ideas
- Ss seemed to be awaiting the film »» constantly looking to the projector, more and more unwilling to speak »» rather watch
- lots of laughing, smiling

While-viewing section (4 lessons=180 min)**Section I.**

- What happened? »» speaking, discussion; many times difficult to explain, Ss often asked to tell it in Hungarian
- laughing and smiling during the film and the discussion part, too
- prediction: lots of ideas, everybody saying sg, Ss seemed to enjoy it »» one S predicted correctly, lots of English speaking
- Ss understood almost everything

Section II.

- Ss understood the main plot, only a few misunderstandings
- several Ss unwilling to speak
- Ss seemed interested in the mafia things
- Ss used the new words
- smiling, laughing mostly
- struggling with retelling what happened, sometimes Hungarian (but fewer than before), but at the end, they managed to
- money-laundering: difficult to understand

Section III.

- Ss seemed surprised, but laughing
- more willing to discuss
- some Ss taking notes and asking the meaning of some words »» preferred subtitles
- good guesses when finding out the meaning of words
- retelling what happened still a bit difficult, but no Hungarian this time »» several mistakes, but speaking quite fluently
- reading what happened »» understood, few words asked

Section IV.

- Ss laughing very much, asking me to rewind
- some difficulties in understanding the plot
- discussion »» still not totally clear
- quotations helped »» Ss understood
- lots of speaking, Ss seemed eager to speak

Section V.

- Ss seemed tired, passive, unwilling to speak
- staring at the projector instead of answering the questions
- vocabulary: more attention
- film: everybody watching and laughing, meanwhile even speaking and predicting what is going to happen
- noting down words »» from the subtitles
- new words used appropriately
- Ss asked me to watch certain funny scenes (Hugh Grant practising mafia-accent) again »» Ss practised themselves
- lots of laughing and speaking at the end, lots of questions

Post-viewing section (3 lessons=135 min)**Discussing how to write a review**

- not really funny, Ss more passive than before
- few questions
- Ss do not seem to know much about movie reviews
- tips useful, taking notes

Reading and analysing sample reviews

- seemed more interesting for Ss as Ss know the sample films
- Ss speak in groups
- lots of unknown words, but Ss manage to understand the gist and do not care about them »» fewer vocabulary questions than before
- Ss a bit threatened when I tell them that they have to write reviews themselves »» more relaxed when they hear that they should do it in groups

Writing reviews

- writing process difficult
- many words asked and looked up, dictionary
- very slow process, lasted a whole lesson »» Ss tired at the end
- end-products: quite good, much better than in the previewing section »» coherent, cohesive, lots of genre-bound structures and information
- Ss seemed a bit bored sometimes

Appendix H: Categories of data based on colour-coding

Code	Name of category	Definition	Example from observation notes	Example from students' responses
Green	Listening	This category refers to every comment that is somehow connected to the process of listening found in either my observation notes or in students' responses to the survey questions	"Ss understood almost everything" "Ss understood the main plot, only a few misunderstandings" "finding out the meaning of words" "some difficulties in understanding the plot" "Hugh Grant practising mafia-accent"	Upon asking which skills Ss think films are useful for: "listening" "I think it's useful for listening." "It was useful for the accent." "it is useful for everything" Upon asking which skills Ss think they developed: "listening" "listening and speaking" Upon asking whether it was difficult to understand the film: "Yes, it was difficult, but I found out the story." "Yes, because they speak more quickly." "No. It was medium." "Although the plot was difficult, it was easy to understand it." "No, because the words was easy." "It wasn't difficult." "No, just some words be unknown but we discussed it." "Yes, it was a little difficult to me. Sometimes I didn't understand what happen."

Code	Name of category	Definition	Example from observation notes	Example from students' responses
Pink	Speaking	This category refers to every comment that is somehow connected to the process of speaking found in either my observation notes or in students' responses to the survey questions	"lots of speaking, often in Hungarian »»» when I approached »»» switch to English negotiating, cooperation, lots of funny ideas" "speaking: rather discussion strategies developed but not many" "discussion of key vocabulary, guessing" "Ss asked for Hungarian equivalents many times" "lots of ideas connected to 'auction', 'art', 'paintings'" "predicting what the story might be about »»» no one found out, but lots of funny ideas" "more unwilling to speak" "struggling with retelling what happened, sometimes Hungarian (but fewer than before), but at the end, they managed to" "Ss seemed eager to speak" "several mistakes, but speaking quite fluently"	Upon asking which skills Ss think films are useful for: "listening and speaking" "it is useful for everything" "It's useful for listening and speaking." "They speak naturally in English." "We're always speak about it." Upon asking which skills Ss think they developed: "speaking and listening" "pronunciation:)"
Orange	Reading	This category refers to every comment that is somehow connected to the process of reading found in either my observation notes or in students' responses to the survey questions	"difficult to understand" "preferred subtitles" "reading what happened »»» understood, few words asked" "quotations helped" "noting down words »»» from the subtitles" "lots of unknown words, but Ss manage to understand the gist"	Upon asking which skills Ss think films are useful for: "It is useful for everything." "listening and reading" "listening, reading and speaking" Upon asking which skills Ss think they developed: "listening and reading"

Code	Name of category	Definition	Example from observation notes	Example from students' responses
Yellow	Writing	This category refers to every comment that is somehow connected to the process of writing found in either my observation notes or in students' responses to the survey questions.	"wanted to take it home and finish writing it" "too difficult to write down in English" "writing: genre-bound, lots of new words, organization of quite poor quality" "products: difficult to understand, lots of mistakes (grammar, sentence-building), but the message, the main plot is clear" "Ss taking notes" "noting down words »»» from the subtitles" "writing process difficult" "very slow process, lasted a whole lesson" "coherent, cohesive, lots of genre-bound structures and information"	Upon asking which skills Ss think films are useful for: "It is useful for everything." "Listening and speaking, next reading and writing."
Red	Vocabulary	This category refers to every comment that is somehow connected to the process of teaching or learning vocabulary – foreign words and phrases – found in either my observation notes or in students' responses to the survey questions.	"vocabulary »»» looking up words in the dictionary, then using them" "lots of new words" "discussion of key vocabulary" "Ss used the new words" "Ss taking notes and asking the meaning of some words" "good guesses when finding out the meaning of words" "vocabulary: more attention" "noting down words »»» from the subtitles" "lots of unknown words, but Ss manage to understand the gist and do not care about them »»» fewer vocabulary questions than before" "many words asked and looked up, dictionary"	Upon asking which skills Ss think they developed: "my vocabulary" "the words was easy" "some words be unknown"

Code	Name of category	Definition	Example from observation notes	Example from students' responses
Blue	Level of difficulty	This category refers to every comment that is somehow connected to either my or students' judgements about some processes or structures being easy or difficult found in either my observation notes or in students' responses to the survey questions.	"too difficult to write down in English" "struggling with retelling what happened, sometimes Hungarian (but fewer than before), but at the end, they managed to" "money-laundering: difficult to understand" "retelling what happened still a bit difficult, but no Hungarian this time some difficulties in understanding the plot" "quotations helped" "writing process difficult" "very slow process"	Upon asking whether it was difficult to understand the film: "Yes, it was difficult, but I found out the story." "Yes, because they speak more quickly." "No. It was medium." "Although the plot was difficult, it was easy to understand it." "No, because the words was easy." "It wasn't difficult." "Yes, it was a little difficult to me. Sometimes I didn't understand what happen."
Purple	Behaviour/ feelings/ attitudes	This category refers to students' behaviour (observed by me), feelings and attitudes (expressed by themselves) about the film and the film-viewing process found in either my observation notes or in students' responses to the survey questions. 'Behaviour' refers to such observable phenomenon that might be connected to internal feelings, from that conclusion might be drawn about students' feelings.	"Ss enjoyed »»» laughing" "motivating »»» Ss wanted more time" "Ss seemed to be awaiting the film »»» constantly looking to the projector, more and more unwilling to speak »»» rather watch" "lots of laughing, smiling" "laughing and smiling during the film and the discussion part, too" "Ss seemed interested in the mafia things" "Ss seemed surprised, but laughing" "Ss laughing very much, asking me to rewind" "Ss seemed tired, passive, unwilling to speak" "staring at the projector instead of answering the questions" "not really funny, Ss more passive than before" "Ss a bit threatened" "more relaxed" "Ss tired at the end" "Ss seemed a bit bored"	"No, I don't like this film, I think it is a really boring film." "Yes, I enjoy the funny parts of the film." "The exercises would be [=could have been] after the film." "Yes I enjoy. It is a funny film and I like see film with friends." "I think it was good." "Yes, it was funny." "I think it would be good if first we'd watch the whole film and then do exercises." "I enjoyed it!" "It was a very bad movie!" "Yes I did, because very funny." "Yes, I did. I think it was a good and funny and surprising film." "Yes I did, it's a very funny, interesting film." "I like watch the gangsters life style." "I think it will be better, if not break the film, and see the all film. And do exercises in the end."

Appendix I: Example of students' piece of writing from the previewing section

(Horror) Soap Opera

Michael is an ~~an~~ auctioneer and meets Gina and falls in love with her. He even proposes to her, but Gina has a strange family...

extended

One month ago Gina's family died. Because her aggressive father F. Vitale killed them. So now Gina have a single parent family. He has done this because her mother-in-law made the whole family hate him. When Michael know that, left Gina and Gina killed herself. So Frank Vitale, killed Michael. * became depressed ~~and~~ then out of revenge

- The End -

Appendix J: Example of the same students' piece of writing from the post-viewing section

Review

Alexa

Mickey Blue Eyes

Mickey Blue Eyes is a comedy movie about Michael's and Gina's exciting love. The movie was filmed in 1999 by Kelly Makin and the lead actors are Hugh Grant, James Caan and Jeanne Tripplehorn.

It isn't a normal love story. An English auctioneer, Michael fell in love with a girl, Gina, who has a mafia family. So when they wanted to be married, Gina's father, Frank Vitale certain "favours" would be asked of Michael. So there's a lot of funny scene in the movie.

In my opinion it's a 'once watchable' film. The story line is logical, the actors and actresses are good, the music is good and the story is good too. But not excellent... I think something is missing. Even so there were some really good jokes.