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THE USE OF THE CINEMA IN THE ENGLISH CLASSROOM

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In loving memory of Carmen Paredes. This work is dedicated to her.

RESUMEN

El objetivo principal de este trabajo es analizar el uso del cine como recurso didáctico y de apoyo para el aprendizaje de la lengua inglesa en el último curso de Educación Primaria y en los dos primeros años de Educación Secundaria. Como veremos en este trabajo, el cine es un elemento motivador, cultural y didáctico que el equipo docente puede utilizar para facilitar el proceso de enseñanza-aprendizaje y para fomentar el conocimiento intercultural en el alumnado. Para que el aprendizaje sea eficaz y significativo, utilizaremos los subtítulos como elementos de apoyo, ya que se puede visionar una película en versión original con subtítulos en la lengua materna o en inglés, o directamente en versión original sin subtítulos. Asimismo, utilizaremos las Guías de Estudio para analizar en profundidad y debatir los temas más destacables de las películas, así como crearemos un Cine Fórum con la idea de que toda la comunidad educativa, incluyendo a los padres y madres, participen en esta actividad socializadora y de aprendizaje en conjunto.

La metodología de este trabajo consiste en una revisión bibliográfica sobre el uso del cine en educación y, tras analizar a grandes líneas la cuestión, realizar una propuesta didáctica que consiste en el análisis de tres películas en tres cursos diferentes en los que utilizaremos las tres modalidades de subtítulos, es decir, en español, en inglés, o en versión original sin subtítulos. Además, como ya hemos mencionado, nos apoyaremos en las Guías de Estudio y compartiremos la experiencia en el Cine Fórum.

Como conclusión podríamos decir, tal como veremos en el desarrollo de este trabajo, que el cine, entre otros medios audiovisuales, es un instrumento motivador de gran utilidad para aprender y/o mejorar una lengua extranjera ya que nuestro alumnado hoy día se encuentra a menudo expuesto de manera continua a los mismos.

Palabras clave

Educación, cine, inglés, recurso didáctico, Guías de Estudio, Cine fórum, aprendizaje

ABSTRACT

The main objective of this essay is to analyse the use of the cinema as a motivating, didactic and supportive resource to learn the English language in the last year of Primary Education and in the first two years of Secondary Education. As we will see in this essay, the cinema is a cultural and didactic element that the teaching team could use to facilitate the teaching-learning process and also to foster the intercultural knowledge in our students. So that the learning process is effective and significant, we will use the subtitles as support elements as a film can be viewed in its original version with subtitles in the mother tongue or in English, or directly in its original version without subtitles. In addition, we will use the Study Guides to analyse the films in depth and to debate the most significant aspects, as well as we will create a Cinema Forum with the idea that the whole school community, including parents, may participate in this socialising and cooperative learning task.

The methodology in this essay consists of a review of the literature on the use of the cinema in education and, after generally examining this matter, make a didactic proposal that comprises of the analysis of three films in three different courses in which we will use the three different modalities of subtitles, that is, in Spanish, in English, or in original version without subtitles. In addition, as already mentioned, we will make supportive use of the Study Guides and we will share this experience in a Cinema Forum.

As a conclusion, we could say that as we will see in this paper, the cinema, among other audiovisual media, is a motivating tool which is of great use to learn and/or improve a foreign language as nowadays our learners are usually and continually exposed to them.

Keywords

Education, cinema, English, didactic resource, Study Guides, Cinema Forum, learning

TABLE OF CONTENTS

1. INTRODUCTION.....	6
1.1. Justification.....	6
1.2. Objectives.....	6
1.3. Description of the sections.....	6
2. STATE OF THE ART.....	8
2.1. Introduction to the cinema.....	8
2.2. The cinema in English teaching.....	8
2.2.1. Methods and approaches.....	10
2.2.1.1. The communicative competence.....	12
2.2.2. Identifying motivation and attitude towards the English language.....	14
2.3. The way to approach the cinema under the communicative approach.....	16
2.3.1. The Study Guide.....	17
2.3.2. The creation of a Cinema Forum.....	18
2.3.3. The importance of the subtitles.....	20
2.3.3.1. Subtitling in the mother tongue.....	21
2.3.3.2. Subtitling in English.....	22
2.3.3.3. Original version without subtitles.....	23
3. ANALYSIS	24
3.1. Proposal.....	25
3.1.1. The context	26
3.1.2. The films.....	27
3.1.3. The activities.....	28

3.1.3.1. The activities' objectives.....	30
3.1.3.2. Human, material and economic resources.....	33
3.1.4. Assessment and Evaluation.....	33
3.1.5. Expected results.....	34
4. CONCLUSIONS.....	34
5. LIMITATIONS.....	37
6. DOCUMENTARY SOURCES.....	38
7. ANNEXES.....	42

1. INTRODUCTION

The introduction of this essay consists of the following sections: the justification of the theme, the main objectives we wish to fulfill and a brief description of the sections that appear in this paper.

1.1 Justification

As learning a foreign language is not an easy task we as teachers need to carry out some research on the different resources that might facilitate our work. Young teenagers are constantly exposed to the mass media so we believe that we could use the new technologies in order to learn or improve the level of English through the viewing of films in their original version in the English classroom.

Therefore, we will analyse the use of the cinema in the English classroom as well as we will propose several communicative activities and tasks with the help of Study Guides and the creation of a Cinema Forum.

1.2. Objectives

The general objective of this essay is to study the cinema as a didactic and support resource in the English classroom in order to improve the level of the English language. The specific objectives, therefore, are:

- . To reflect upon the use of the cinema as a motivating element in the English classroom.
- .To study the use of the different subtitles to learn English.
- .To propose different activities and tasks, including the use of the Study Guides and a Cinema forum, which might be useful to other English teachers.

1.3. Description of the sections

This essay comprises of the following sections described below:

State of the art: in this section we include the theoretical framework about the use of the cinema in the English classroom, the relation between cinema and education, and the importance of the subtitles and communicative tasks to favour the teaching-learning process

of a foreign language. We also include the use of the Study Guides to analyse the films as well as the creation of a Cinema Forum to share the experience with the school community and motivate our students.

Analysis: in this section and in line with the theoretical framework of the section above, we make an educative proposal in a specific context with detailed activities and tasks to fulfill specific objectives. We also include the human and economic resources we need to carry out this proposal.

Conclusions: in this section we explain to which extend the objectives we aimed at with this paper have been fulfilled.

Limitations: the limitations we have observed when executing this proposal are also detailed in this section.

Documentary sources: we include the different bibliography and legislation consulted in order to write this essay.

Annexes: where we can find the Study Guides attached.

2. STATE OF THE ART

2.1. Introduction to the Cinema

The concept of cinema could be defined in many ways. Enrique Martínez-Salanova makes an excellent reflection about this cultural element, summarised as follows:

The cinema is based in all arts. It uses, transfers and recreates them, it needs them, it improves them and spreads them. Without the literature and the writers, the cinema would not have any arguments. Without the photography, painting, sculpture or architecture, it would not have aesthetic support or theoretic justification. Without music or dance, light or colour, it could not be fully expressed. Without science, physics or chemistry, technology or IT, the cinema would not have any material base to be supported on. The cinema generates fantasy, fiction and reality. (Martinez-Salanova, n.d.:1)

From the above reflection, we can affirm that the cinema is a way of learning. If it is nourished from art, science, literature, music, etc, the spectator is also nourished from these disciplines, not only visually, but also through sound and language. It stimulates creativity and favours education, in the same way as other artistic and scientific disciplines do, but with the benefit for language teaching-learning that in the cinema the oral language is used.

Another definition of the cinema is the one provided through the following statement: “No other invention like the cinema has influenced our lives so much in the XX century, at least when it comes to imagination, (...) dreams or to access the thinking and ideas of others, the fantasies and reflections (...). The light of the cinema lit the way to creativity and sensitivity (...): the power to remain in time”. (Lara, 1999:128)

That is to say that, according to Lara, the imagination is essential in the process of learning languages, so the cinema serves as stimuli for creativity and for imagination, two concepts that are especially linked in terms of learning.

2.2. The Cinema in English teaching

If we consider, on one hand, the current fascination of children and youngsters given to the image and, on the other hand, the minimum presence of the same in our education system even though it is a cultural element, we can affirm that there is a vast gulf between school and reality. And if we get closer to this presence, we can ensure that the importance

given to the image in education is contradictory to the philosophy of the education system in our country and the absence of it in the school life.

According to Raquel Segovia, “the mass media are ideal tools to foster the expansion of the English language, so (...) why not use the mass media to learn a foreign language and its culture?” (Segovia, 2003: 37). She continues with her article mentioning Olle Findahl, and his reflection upon learning a foreign language through the cinema:

(...) how is the process of comprehension related to the process of learning a foreign language? (...) comprehension is essential when watching a film, (...) also the motivation with which we watch something, (...) so, attractive viewings and a positive attitude towards the foreign language are crucial to improve the level of the language. (Findahl, 1989: 43)

Nowadays, knowing and using the English language appropriately is essential, and for this purpose we propose the use of different multi-media products, like the cinema, to learn the language but also its culture. It is necessary to highlight the importance of the social and cultural aspects of the cinema, because the learners do not only learn a language but also its social and cultural implications.

As nonnative-English-speaking teachers (NNEST), term used by Lazaraton in her investigation about the cultural knowledge of “NNEST”, (Lazaraton, 2003:213) may have little knowledge of the social and cultural features or facts related to the different communities of English speakers, a good source of these elements may well be film viewing. In Lazaraton's investigation, she agrees with Kramsch, Cain and Murphy-Lejune (1996) when she mentions that

(...) language teachers are trained to teach language, not culture. As a result, teachers feel ill-prepared to teach culture in the same principled way they teach grammar and vocabulary. This problem may be exacerbated for nonnative teachers if they do not know enough about or have much experience with the target culture in the first place. (Lazaraton, 2003: 216).

In this way, the cinema offers an excellent opportunity for both teachers and learners to understand that cultural manifestations (the cinema) provide data to reflect upon the social and personal reality.

Another author who supports the use of the cinema in English teaching-learning is Kieran Donaghy, who writes the following:

Film can bring variety and flexibility to the language classroom by extending the range of teaching techniques and resources, helping students to develop all four communicative skills. For example, a whole film or sequence can be used to practise listening and reading, and as a model for speaking and writing. Film can also act as a springboard for follow-up tasks such as discussions, debates on social issues, role plays, reconstructing a dialogue or summarising. It is also possible to bring further variety to the language learning classroom by screening different types of film: feature-length films, short sequences of films, short films, and adverts (Donaghy, 2014:1).

Thus, we can infer that the author defends and justifies the use of the cinema in the classroom as a complete resource to facilitate the learning process through the image and the different languages and ideas that make it up. The reason why we believe it is a complete resource is because it follows a Communicative Approach to language teaching.

2.2.1. Methods and Approaches

There have been many methods and approaches to teach and learn second or foreign languages in the XIX and XX centuries. According to Richard and Rodgers: “Invention of new classroom practices and approaches to designing language programs and materials reflect a commitment to finding more efficient and more effective ways of teaching languages” (Richard and Rodgers, 1986: Preface).

Some of the methods that influenced language teaching throughout its history were the traditional method, the structuralism, the notion-function approach, the communicative approach and the task approach, among others. But the approach that introduced the use of the cinema in the English classroom was the Communicative Approach. As Jack Richards states in his book “Communicative Language Teaching Today”:

The ever-growing need for good communication skills in English has created a huge demand for English teaching around the world. Millions of people today want to improve their command of English or to ensure that their children achieve a good command of English. And opportunities to learn English are provided in many different ways such as through formal instruction, travel, study abroad, as well as through the media and the Internet. (Richards, 2006:1)

The first method to appear was the “Grammar Translation Method (XIX – 50s in Spain)”. This method consisted of abstract grammar rules, lists of vocabulary and sentences for translation. Speaking a foreign language was not the final aim. Oral practice was limited to students reading out the sentences they had translated – there was no communication in those sentences and accuracy was of prime importance. The goal was to learn a language in order to read its literature or benefit from the mental discipline of studying. A language was to be approached through detailed analysis of grammar rules and by memorizing these rules. (Richard and Rodgers, 1986: 3-4).

After the Grammar Translation Method, Saussure in Europe and Bloomfield in the USA initiated the structuralism and influenced the Oral Approach or Situational Language Teaching from the 1930s to the 1960s. Saussure’s crucial contribution was his explicit and often repeated statement that all language items are essentially interlinked. He studied language description, describing a language at a particular point in time. The main features of this method were: accuracy in pronunciation and grammar, learners are not given grammatical explanations and the situations (context) are used to present new sentence patterns. Pictures, gestures and realia can be used to demonstrate meaning. As Richard and Rodgers state: “The meaning of words or structures is not to be given through explanation in either the native tongue or the target language but is to be induced from the way the form is used in a situation.” (Richard and Rodgers, 1986: 36).

So, what basically distinguishes the Situational Language Teaching approach is its emphasis on the presentation of structures in situations. In our opinion, the use of the cinema in class might have been a good starting point to see words and structures used in a real context.

In the 60s and 70s the notional-functional view arose. “This theory emphasizes the semantic and communicative dimension rather than merely the grammatical characteristics of language, and leads to a specification and organization of language teaching content by categories of meaning and function rather than by elements of structure and grammar” (Richard and Rodgers, 1986:17)

Therefore, grammar is not studied in an isolated way, but it is now considered within a context. Also, the four basic language skills are integrated although perhaps the most important skill is the oral interaction. In addition, we must highlight that the cultural elements are beginning to be taken into account and real chunks of language are introduced. This view

is absolutely essential with regards to the development of the use of the cinema in the English classroom.

Then, in the 80's, the Communicative Approach arose in Spain. This approach focuses in the process of communication. The student must learn vocabulary, grammar rules and functions but also he/she must be able to use them appropriately, which means that the student must develop a communicative competence.

2.2.1.1. The Communicative Competence

The communicative competence is the final goal in the English teaching process. Our current educational system says that Primary students have to develop their communicative competence progressively. As shown in Royal Decree 126/2014 about Primary Education, in the stage objective f) it says: “acquire, in at least a foreign language, the basic communicative competence to enable them to express and understand simple messages and functions in everyday situations” (RD 126, 2014: art. 7).

It is important therefore, to analyse the term *communicative competence* to find out its pedagogical implications.

The term *communicative competence* was first coined by Dell Hymes in 1966 in reaction to Noam Chomsky's (1965) notion of linguistic competence. For Chomsky, competence meant only the ability of the speaker to perform and understand grammatically correct sentences. Hymes maintained that this theory was incomplete, and that a cultural dimension should be incorporated. A speaker does not only need the ability to use grammatical structures, but also to learn how to use those structures within a community. As Hymes observes:

...a normal child acquires knowledge of sentences not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others. (Hymes, 1972: 277)

The linguists Michael Canale and Merrill Swain expanded the previous description of Hymes' by establishing four dimensions of communicative competence (subcompetences) in their book “Theoretical bases of communicative approaches to second language teaching and testing”. These competences are as follows:

1. “Grammatical competence”. This refers to the correct use of the linguistic code: the mastery of grammatical structures, vocabulary and pronunciation. Chomsky called it linguistic competence.
2. “Discursive competence”. This is the ability to relate and combine grammatical forms to achieve coherent texts.
3. “Sociolinguistic competence”. This is the ability to produce and understand messages which merge social context, participants and purpose: the appropriate use of language.
4. “Strategic competence”. It refers to participants’ verbal and non-verbal strategies: beginning, maintaining or finishing communication, and avoiding “breaks” in the transmission of the message. These are the necessary procedures for communication to be effective. (Canale & Swain, 1980: 29-31).

These four skills are complemented by the socio-cultural competence, which implies the knowledge of certain cultural factors, which help to understand the messages thoroughly. So, the pedagogical implications derived from these subcompetences are:

- The teacher should aim at effectiveness in the four skills in students’ communication. The students should learn how to understand and express messages orally and in writing with regards to their close environment and interests.
- Presenting new items of the language in a specific context is a fundamental premise, since it helps in the understanding of the message. A good example could be to present new language through the use of the cinema as it is contextualised and highly motivating.
- Communicative purpose is encouraged from the very beginning, through verbal and non-verbal language.
- The teacher should let students know about traditions, social conventions and the ways of life of the people who speak the target language and, again, a good way to do this is through the use of the cinema in the English classroom.

All these ideas lead us to conclude that we teachers should plan the objectives, contents, activities and materials according to the Communicative Approach and following a Learner-Centred Approach, that is, considering their likes, interests, close

environment, background knowledge and their motivation and attitude towards the English language, among other aspects.

2.2.2. Identifying Motivation and Attitude towards the English Language

Teaching today places emphasis on the learner because a foreign language is not learnt by groups, but by individuals. In every classroom there are different learners with different capabilities, personalities, learning styles, motivations, attitudes and so on. These factors will influence the foreign language learning, which is why it is important to take them into consideration. The identification of these variables or characteristics will influence the teachers' planning decisions:

- . Age: this variable will particularly affect the choice of topics and types of learning activities, which must be adapted to the students' age and interests.

- . Aptitude: it is believed that some people have more aptitude for learning a foreign language than others. This means that, among other abilities, they have grammatical ability, which is the ability to pick out grammatical functions; inductive learning ability, which is the ability to generalise patterns; or phonemic ability, which is the ability to distinguish phonemes in the language.

The aptitude variable will make us teachers plan different teaching for learners with different types of aptitude and rhythms.

- . Learning styles: people learn in different ways, since we all have different personalities, preferences and abilities.

One way to identify the different styles is according to which sense they seem to favour the most. In this way, we can say that there are visual learners, as they understand and remember what they look at better than what they listen to; auditory learners, they learn and remember better when they listen; kinaesthetic learners, as they learn better by doing or by experience.

Another way to identify the different styles is to focus on how they learn. This way, we have individual learners, as they prefer to work on their own; group learners, they work better with other people in discussion or group activities; analytical learners, as they prefer problem-solving types of activities; communicative learners, as they like a social approach to learning, for example.

A further classification has been made according to the type of intelligence learners have. According to Howard Gardner, the widely-used intelligence quotient (IQ) takes into account only verbal-linguistic and logical-mathematical abilities. However, in the 80's he proposed the theory that there are seven kinds of intelligence, each related to a specific area of our brains, in addition to the linguistic and logical ones. These are: "spatial, bodily-kinesthetic, musical, interpersonal and intrapersonal intelligences" (Gardner, 2012: 5). In his article "M.I. after twenty years" he explains:

(...) all human beings possess not just a single intelligence (often called "g" for general intelligence.) (...) Most writing about intelligence focuses on a combination of linguistic and logical intelligences (...). While we all have these intelligences, individuals differ for both genetic and experiential reasons in terms of their profile of intellectual strengths and weaknesses. No intelligence is in and of itself artistic or nonartistic; rather several intelligences can be put to aesthetic ends, if individuals so desire. There are no direct educational implications from this psychological theory; but if individuals differ in their intellectual profiles, it makes sense to take this fact into account in our educational system. (Gardner, 2012: 5)

The unique combination of intelligence forms that a learner uses to learn will result in different learning styles. Therefore, it is our duty as teachers to present the teaching items from different angles by stimulating all or most intelligences and by identifying our students' intelligence strengths.

. Attitudes: the student's attitude towards the subject, the class, the teacher, the language or the target culture will affect motivation and therefore the foreign language learning. There are several reasons why a student might have a negative attitude towards learning, such as, their previous learning experience, low self-esteem, learning difficulties, family problems, parent's low expectations towards their child's learning and/or rejection of the language and its culture.

What we can do as teachers is to analyse the cause and plan activities as interesting as possible, like the analysis of a film after viewing it and the creation of a Cinema Forum.

. Motivation: this is, in our opinion, the *sine qua non* of all learning. We teachers know that, based on our experience, motivated students do significantly better than students who are not as motivated. It seems reasonable to suggest that motivation is the most important factor in the students' learning success.

The author Jeremy Harmer defines motivation as “some kind of internal drive which pushes someone to do things in order to achieve something” (Harmer, 2007: 98). If our students perceive a goal to be sufficiently attractive, like the analysis of a film, they will be strongly motivated to do whatever is necessary to reach it. Jeremy Harmer suggests that there are two types of motivation: “extrinsic motivation and intrinsic motivation”

Extrinsic motivation is the result of any number of outside factors, for example the need to pass an exam, the hope of financial reward or the possibility of future travel. Intrinsic motivation, by contrast, comes from within the individual. Thus a person might be motivated by the enjoyment of the learning process itself or by a desire to make themselves feel better. Most researchers and methodologists have come to the view that intrinsic motivation produces better results than its extrinsic counterpart (...). Even where the original reason for taking up a language course, for example, is extrinsic, the chances to success will be greatly enhanced if the students come to love the learning process. (Harmer, 2007: 98)

For most students in Primary or Secondary Education, the main reason for studying English is because it is part of the school syllabus. If we teachers show our students that English is an interesting and relevant subject, through the use of the cinema in the English classroom for instance, they will be more motivated to learn it.

2.3. The Way to approach the Cinema under the Communicative Approach

The best way to help our learners approach the cinema, as a language that transmits a sense, has a double starting point: the learners and the conditions in which we can usually watch a film in a school.

When the adult spectators watch a film we do it from a certain perspective considering our likes and own sensitivity, from a greater or smaller cultural background and from a vision of the world and the human being that do not necessarily have to coincide with the rest of people. So, if this happens with adults, we can imagine what might happen with Primary or Secondary students. Therefore, it is comprehensible the multiple valuations of the spectators when coming out of the cinema, for instance.

Taking into account the school life, the cited multiple valuations have their origin, in many cases, in the wrong interpretation or misunderstanding of the film. For this reason it is absolutely essential that we teachers make our best to facilitate our students a better

comprehension. In this regard, we would like to take this opportunity to highlight the lack of formation of most teachers with regards to the language and pedagogy of the image and concerning the image. Therefore, the educational panorama that offers the Spanish schools in this respect is rather desert-like. However, it is also true that there are always enthusiastic teachers that, through thick and thin, place an oasis in the middle of the desert.

2.3.1. The Study Guides

In order to make the most of the use of the cinema in the English classroom, an excellent resource is the use of a Study Guide as it tries to help to establish the necessary common base that facilitates the comprehension of the film. Study guides can be used to facilitate learning or be resources that foster comprehension of literature, films, research topics, history and other subjects.

Richardson defines the study guides as follows: “(..) a group of activities; prepared in advance, designed to help the student organize information (...) and to suggest the use of applicable skills to the task”. (Richardson, 1986: 9).

Although there are many types of study guides, it is clear that they are all structures designed to improve comprehension. The study guides usually comprise of the following sections:

- Data sheet: it offers information about the different resources used; who worked in the film and what film genre it belongs to.
- Synopsis: It provides information about the story of the film. In less than 15 lines the most important actions are captured, keeping the chronological order to make the film understood. The purpose is to sequence the logical structure of the film, not to offer judgments, and offer a first impression of the content of the same.
- Pre-viewing communicative activities: there are usually questions or activities that can be carried out individually or in groups. These type of activities have the following objectives:
 - To provide the learner the key concepts and language that might help them to understand the film better. Research activities about the relevant issues shown

in the film are essential. The learners will construct the necessary meanings to interpret the film.

- To find out the background or previous knowledge that the learners have about the main theme of the film and to find out how motivated or interested they are about the same. These activities are usually “open activities” that may reveal their feelings, attitudes, etc they have about the theme. It is a good way to relate the film to our learners’ context.
- To motivate the learners and bring the most significant issues shown in the film closer to their everyday lives.

In this section we teachers will offer activities that should fulfill the three objectives mentioned above rather than watching the film straight away. It is the time to suggest, motivate, clarify and, most importantly, debate.

- While viewing communicative activities: the students have to perform tasks and activities while watching the video: fill in tables, vocabulary in context, multiple choice questions, etc., either with or without the teacher pausing the video.
- Post-viewing communicative activities: After watching the video, the students practice the language forms and vocabulary encountered in the video. Students might discuss, retell, roleplay or write summaries and opinions, for instance.

As the new Resolution on Education dated 2th June 2016, which is in line with Order 8th June 2012, establishes that some schools are considered a “Learning Community” we believe that the creation of a School Cinema Forum is a good way to follow this educational proposal.

2.3.2. The Creation of a Cinema Forum

Once we have analysed in depth the three films we propose in this essay, as we explain in section 2, we propose to organise a Cinema Forum with the rest of the school community, that is, other students and also their parents. This is done with the idea of explaining what we have learnt and concluded in the different debates to the rest of the school, giving the opportunity to create new debates on the same or different issues that appear in the films.

Nuria Segovia García defines the cinema forum as follows:

The cinema forum is a didactic strategy in which, through the use of the cinema as a educative resource of great value, a group of students can analyse, know and reflect upon different realities, values, events, etc. that will allow them to acquire knowledge, develop abilities and skills, build up values and, ultimately, learn. (Segovia García, 2007:52).

When we watch a film we do it individually. However, the objective of the cinema forum is to complete this individual experience through the dialogue and stimulating the communication of emotions and /or ideas felt or thought of. It is essential that the atmosphere in which this group activity takes place is relaxing and stimulating so that it helps foster the personal implication and the will to communicate and share experiences.

With regards to the participants, these are usually the coordinator (the teacher), the presenter (one of the students) and the viewers (the spectators). They should all attend the cinema forum with a positive attitude, ready to listen, reflect and participate.

The creation of a cinema forum consists of different phases. In their work, Alonso and Pereira describe the different phases as “planification phase, setting phase, viewing phase, deepening and synthesis phase and the evaluation phase” (Alonso & Pereira, 2000: 11-21).

As we are organising the cinema forum after we have analysed the films in class, the different phases above mentioned might differ slightly.

1. Planification phase: in this phase we usually have to choose the film, the subject/s and/or issues we wish to deal with. As we have already discussed the film in class, what we do in this phase is to plan or select the different material we wish to use to debate in the cinema forum. During the presentation of the film in the cinema forum, we need to provide the data sheet as well as a brief summary together with the key issues we wish the students and parents to focus on.

2. Setting phase: in this phase we focus on the motivation of the group, the global content of the theme and the film material. Before we view the film again, we ask the group what they know about the story, the writers of the stories, or about the time in which the film was set, among other questions in relation with the film.

3. Viewing phase: in this phase we need to be quiet and focus on the film in order to be able to get the global message of the film. So we can enjoy the film we need a big screening room with good audition and viewing conditions.

4. Deepening and Synthesis phase: in this phase we focus on the analysis of the film with our new viewers. We will discuss the film issues, our feelings, our previous experiences and everything we have experienced in the viewing phase and/or we wish to express to the group. In this phase we can of course use some of the different activities or questions we have previously worked on with the help of the Study Guides. This is because although we will be doing the same activities, the results might differ as we will be working with a different group which has different experiences, opinions and, of course, different background knowledge.

5. Evaluation phase: during this phase we focus on the whole group's experience, we analyse the different aspects that need improving and we discuss the feedback of this pedagogical intervention. We can ask questions like: what do you think about this experience?, Will you modify any of the activities or issues we have dealt with? Which one/s? Have you changed your attitude when viewing this film? In what way/s?, etc, among other questions.

As a conclusion, we are certain that the results of this exploring experience will show that the use of the cinema forum is a fruitful innovative, motivating and didactic strategy which is able to produce knowledge about different cultural and social issues, among others, and help develop the key competencies stated by the education laws.

In the English classroom another way to facilitate comprehension in terms of teaching-learning the English language in addition to the use of the Film Study Guides or the Cinema Forum is through the use of the subtitles, which is another motivating element as it helps understanding.

2.3.3 The Importance of the Subtitles

Subtitling is a type of translation used to transmit information into another language. This translation, however, may be sensitive to changes as what is translated is the main idea of the information and the necessary information to understand what is being watched.

However, it is also necessary to take into account the image and the soundtrack, as the latter, for instance, is usually unnoticed but it is essential to get a complete understanding of the message that is to be communicated. Géry d'Ydewalle affirms there are three factors to consider when working with subtitles:

With subtitled movies, there are at least three different input channels: the visual image, the soundtrack including the foreign voices and the subtitles (a translation of the voices). The text lines of the subtitles should, ideally, be completely overlapping with the translated information of the soundtrack. (d'Ydewalle, n.d.:59)

That is, the subtitles of the script are important but also the translation and subtitles of the soundtrack because everything shown in the film has a purpose and a meaning.

In addition, in a study about the relation between subtitling and language learning, Lupe Romero, Olga Torres-Hostench and Staroula Sokoli make the following reflection:

(...) the use of the subtitles has the following advantages: the learners (...) can see the videos as many times as they wish and each time they can focus their attention at different elements determined by the teacher. This way, they can at first try to understand the dialogues and imagine the scene looking at the images and then they can use the subtitles to confirm several comprehension hypothesis and increase their vocabulary. (Lupe Romero, Olga Torres-Hostench and Staroula Sokoli, n.d: 24)

So, for some authors, subtitling has many benefits when learning a foreign language as it offers the possibility to see the videos many times and focus at different aspects like the image, vocabulary, intonation, non-verbal language, etc.

2.3.3.1. Subtitling in the Mother Tongue

Subtitling in the mother tongue is a very good option to use the cinema in class with the purpose to learn English. It favours the development of different skills at the same time that it brings the students closer to the real use of the language in a particular context.

Many authors defend the use of subtitles in the mother tongue. According to Martine Danan, “Subtitling, (...), may be most useful for less skilled learners needing first language input”. (Danan, 2004: 74). She affirms that recent investigations have analysed the positive

effects that subtitling in the learners' mother tongue may have in language acquisition. Among them, the incidental acquisition, as the input is natural and it is processed without conscious efforts. This resource also helps to develop useful cognitive strategies to check hypothesis like: guessing strategies, clarification or verification of concepts, etc.

Moreover, the use of subtitling in the mother tongue improves the reading speed and skill and, as Noa Talaván states, it is an extra motivation for learners:

It needs to be noted that subtitles, be it in the students' mother tongue or in the foreign language, are often some kind of summary of the textual information contained in the original dialogues. (...) audiovisual translators need to condense the sense in different words to make it fit the temporal limitations of reading time. This fact can be criticised by regular viewers who often claim 'he did not say that!', when they read the captions of a film or a TV series. However, as to foreign language education, this fact can be considered a benefit rather than a disadvantage because it can motivate students to notice the differences between audio and text. This is a type of activity that learners usually like, since once they notice any difference they feel reassured and motivated because that means they can understand authentic audio, no matter the captions. (Talaván, 2006: 44).

As such, the cinema brings up feelings and emotions that keep the level of motivation high at the same time that it promotes creativity, interaction and participation.

2.3.3.2. Subtitling in English

When learners have a certain level of the L2, film viewing with subtitles in English may well be another option to learn the language. However, in elemental or low levels the combination of both languages may be rather complex for the students as they may not have a good reading speed.

In a study about the effects of films with and without subtitles on listening comprehension of intermediate students, Hayati & Mohmedi confirm that using English subtitles helps intermediate learners improve their listening comprehension more than doing so without subtitles or with L1 subtitles.

Based on the findings of the present study, intermediate students benefited from bimodal L2 input, because the proficiency level of intermediate students in terms of the range of vocabulary items and listening skill was higher than that of beginners. Therefore, the intermediate students (...) can understand the spoken language better and refer less to the subtitles except when they do not know the meaning of some key words, which are essential for comprehension. (Hayati & Mohmedi, 2010: 309).

Unfortunately, this would be the main inconvenient of using English subtitles when watching films in English, as this method might only be useful when the learners have a good level of the foreign language as it is twice as hard to translate and understand.

Another benefit of the use of English subtitles in films is provided by Patricia Albergaria and Patricia Dinis Costa, who affirms that

Watching subtitled programs may result in different kinds of language acquisition. In addition to word meaning, the viewer may learn the meaning of expressions or standard sentences, and in which situations these sentences may be used. There may also be improvement in the capability to distinguish separate words in the course of spoken language, word pronunciation, and proficiency in constructing correct sentences. (Albergaria and Dinis, 2013: 1236).

As we can see, the cinema constitutes a first-hand contact with different real communicative situations that our students may face in their present or future lives.

2.3.3.3. Original Version without Subtitles

Watching movies in English without subtitles can help our learners greatly improve a wide number of skills when it comes to their grasp of the language. One of them is that they get accustomed to the natural flow and sound of the language without having to read anything, just listen.

In consonance with Lavour and Bairstaw, when learners have an intermediate level of fluency they do not need to have subtitles as their knowledge allows them to get the global gist and, on the other hand, subtitles may serve as a distraction element.

Participants with an intermediate fluency level should have a lesser need for subtitles, their knowledge being sufficient to extract a global understanding of the situation. The addition of subtitles, however, should produce contradictory effects: Subtitles should provide these viewers with a more in-depth comprehension, but as they will be compelled to read the subtitles, they will also be distracted. (Lavour and Bairstaw, 2011: 458).

Viewing films without subtitles also provides a good source of non-verbal language that would be overlooked with subtitles. In this sense, Raquel Segovia affirms that viewing films in their original version helps to improve comprehension and non-verbal language as the learners can watch a film focusing not only on the verbal language but on the movement and the expressions that are usually unnoticed with subtitles. As he puts it, referring to the body language: “The kinetics, the mime, the proxemics etc., are present in the context and hence, the inclusion of the latter implies the comprehension of the said skill” (Segovia, 2003: 46-47).

Considering the information and authors mentioned above, we can affirm that the first step to learn a foreign language through film viewing should start with films subtitled in the learners’ mother tongue, in this case in Spanish, for a better comprehension of the message. Secondly, and as part of the process, at the same time as learners improve their level of English, they should watch films with English subtitles. Finally, when the learners have an intermediate level of English, the last step would be watching films in English with no subtitles.

3. ANALYSIS

With all the information provided by the authors above and, in line with Kieran Donaghy, we can summarise that: “Given the benefits of using film in the language learning classroom, it is not surprising that many teachers are keen to use film with their students, and an increasing number of them are successfully integrating film into the language-learning syllabus.” (Donaghy, 2014:1)

The inclusion of the cinema in the classroom is not something new, though, and the main purpose of a film is to transmit information through entertainment. In a film we may find all sorts of things at the same time that we can learn from all sorts of things. The cinema has a high educative potential, as we have seen in the above section, that is shown not only in

the content but also in the way this is orally transmitted. Therefore, there are lots of different types of motivating activities that we can carry out when using a film. However, the first thing to do is to select the film (or fragments of them) we wish to work on in the English classroom. In order to do this, we have considered the following criteria:

. the Students' age: this is because Primary students do not have the same interests and language competence as a thirteen year-old student. Third cycle students and 1º-2º ESO students are more interested in everyday life stories or adventure stories.

.the theme: the story must be interesting, amusing and easy to remember. Also, the stories should allow our learners to learn about other issues and cultures.

.the characters: they must stimulate curiosity and their actions must be meaningful to our students. The attitudes and values that the characters present should be relevant and appropriate for their age and should be applicable to their daily lives.

.the language content: this must be accessible and relevant. It should also be appropriate and representative of the existing variety in the target language.

. the potential for activities: as we have seen, the use of the Study Guides and the creation of a Cinema Forum provide enough language practice to fulfill our objectives and develop relevant key competencies.

After considering the above-mentioned criteria, we make the following proposal.

3.1. Proposal

Our proposal is the viewing of three films in the 6th level of Primary Education, 1st year of ESO and 2nd year of ESO in a state school located in Málaga, near the border of Córdoba.

Although we use films or cartoons in each level of Primary or Infant education, we have chosen to write about these levels as the students are or are moving to secondary education. This means that they have the capacity to understand and reflect upon different cultural and social issues that will be discussed throughout the different sessions in the three courses or levels with different types of subtitling.

So, in 6th level we will use Spanish subtitles as their level of English is basic. In 1st ESO we will not use subtitles at all as their level of English is higher than the students of 2nd ESO. Finally, in 2nd ESO we will watch a film with English subtitles.

The films suggested are as follows:

- 6th level of Primary Education: “East is East”
- 1st ESO: “The railway children”
- 2nd ESO: “The Book Thief”

3.1.1. The Context

The school is located in a medium-low socio-economic environment where the majority of our students’ parents usually work in the countryside, mainly in fields of olive trees. Some of them, though, are teachers or civil servants in the local town hall.

The level of maturity and learning capacities obviously differ from a learner to another. However, the most significant peculiarities of the students in these levels are:

6th level: this group is formed by 17 students. There is a repeater who does not attend school very often but she will hopefully get hooked with the film. In general, the students in this class have a basic knowledge of the language and culture but feel highly motivated in watching a film with Spanish subtitles.

1st ESO: this group is formed by 14 students. Most of them have a surprisingly high knowledge of the English language and the culture. As they say, this is because there are many Britons in the area and these students, who are particularly sociable, enjoy addressing the foreigners in town.

2nd ESO: this group is formed by 13 students. They all have a low level of the English language and culture and they do not show interest towards the English language nor the foreigners in town.

3.1.2. The Films

East is East is a British comedy-drama set in Lancashire, UK, in 1971, in a mixed-ethnicity British family with a Pakistani father and an English mother with five sons and one daughter.

As mentioned above, this film will be viewed with Spanish subtitles in the 6th level, as it is rather complicated to understand English slang in this film and also perhaps the Pakistani accent. However, I have chosen this fun film as it provides a good source of information and reflection related to the multi-ethnic society that Great Britain is.

The railway children is a British drama about three children and their mother who are forced to move from a luxurious Edwardian villa in London to a house in the countryside of Yorkshire as their father has been wrongly accused of something and therefore imprisoned. The three children have many adventures and the mother writes stories to earn some money to survive during her husband's absence. They finally discover the truth about their dad.

Through this film we will be teaching British literature with some beautiful moral values, such as brave, kindhearted, perseverance, honesty, etc.

The Book Thief is about the life of a nine-year old girl living in Germany during World War II. Her life and experiences, which includes a subtle young love, are narrated by Death. Despite the sad theme, it is a good way to deal with the Jewish Holocaust, as requested by the educational laws: “The syllabus (...) must include the study of the Jewish Holocaust as a historical fact” (Royal Decree 126/2014, art. 10).

The inclusion of this historical fact is due to the necessity to deal with the prevention and pacific resolution of conflicts as values and principles underpinning democracy and the human rights. This is why the educational authorities in Spain will foster the development of the values that promote the effective equality among men and women and the prevention of gender violence as well as the principle of equal treatment and discrimination due to personal or social circumstances.

In addition, as we are dealing with the past tense of irregular verbs, through the viewing of this film the 2º ESO learners will also have the opportunity to see these verbs in use as the film contains a huge number of them. Despite their low level of English, it is an easy-to-follow film and, in addition to the story, what interests us the most is to see the irregular verbs used in a real context.

3.1.3. The Activities

As to the types of activities, these will vary according to what's viewed and what the learners should focus on. As it is impossible to watch a full movie in one lesson, the films will be viewed in fragments of 20 minutes in different sessions. The learners will carry out activities prior, while and after the viewings, such as research activities, comprehension activities, debates about social and cultural issues, PowerPoint presentations and role plays, among others. We will also use the Study Guides attached.

The 6th level students will carry out the following activities as well as the ones found in the Study Guide.

- Brainstorming of the different ethnic groups we can find in the UK.
 - Location on the globe and ICT information search about Pakistan.
- In groups of 3.
- Debate on the positive and negative aspects of an interethnic marriage and a non-interethnic marriage.
 - After watching the fragments, we make a summary of what's been viewed, we ask for their opinions and what they think will happen next.
 - Listening activities while watching the film, short summaries in writing, order sentences and paragraphs, etc.

The 2nd ESO students will carry out the following activities, among others found in the Study Guide:

- Brainstorming of the knowledge they have about the Jewish Holocaust. Location in the globe.
- Debate on values, human rights, democracy and discrimination. Do you think it might

happen again? Why or why not?

- After watching the fragments, they do oral comprehension activities like: fill the gaps, swap your activities and correct, translate the subtitles into Spanish and integrate them in the film (in groups of 4)
- In pairs, discuss what you understood about the fragment
- oral and written summary of the fragment (in pairs) and read them aloud. Get feedback from your fellow students.
- discussion about the narrator's tone
- Write a letter from Liesel to the bombardier on the plane that dropped the bombs that destroyed Himmel Street.
- Discussion of the characters' role: the school kids, the adoptive parents, the neighbours, the hidden Jewish, etc.
- Role play a scene. Presentation about the Holocaust.

The 1st ESO students will carry out the following activities as well as most of the ones found in the Study Guide.

- Brainstorming about the British Edwardian period. Location in the globe.
- ICT research about the author, Edith Nesbit and her novel.
- Definition and debate on certain values such as bravery and perseverance.
- Comprehension listening activities; fill the gaps, order paragraphs, oral and written summaries, role plays, etc.

The activities of the 6th level students have the purpose of mainly develop the social and cultural aspects implied in the film and reflect upon intercultural issues. The activities for the 1st ESO students will mainly develop the oral comprehension skill and intonation and 2nd ESO students will mainly develop the writing skill and the use of the new technologies.

It is also important to point out that, although the students watch the different films in the English classroom with Spanish subtitles, English subtitles or no subtitles at all, in the Cinema Forum the films will be projected in English with Spanish subtitles. This is because we would like our students' families to participate in this open Cinema Forum as well as the rest of the students who might not have a good command of the English language.

3.1.3.1. The Activities' Objectives

In accordance with Martínez-Salanova (2002: 51-62), and in line with the current laws on education, the objectives of the use of the cinema are:

- To allow the student to know one of the audiovisual languages in which the interaction of the verbal and non-verbal codes is richer and more efficient to transmit the meanings and the construction of imaginary characters.
- To facilitate a means for knowledge and expression that benefits the development of creative, cognitive, artistic and expressive skills.
- To provide a means for the creation from knowledge and own experiences

So, the cinema introduces the different societies and people interacting among each other in everyday situation. This is what makes the cinema an interesting, motivating didactic resource.

With regards to some of the key competencies that we wish to develop through the use of the cinema in the English classroom, and in accordance with the different education laws, such as Royal Decree 126/2014, the Decree 97/2015 and the Law 8/2013, popularly known as LOMCE, are:

Linguistic competence:

- To promote the dialogue among the students so they can express their feelings, emotions, experiences and opinions favouring a relax atmosphere and fostering the cooperative work.
- To use communication as the main element to solve daily conflicts
- To develop a critical sense towards the reality around the students.

Digital competence:

- To use the internet to search for information about the movies or authors, for instance.
- To make summaries in PowerPoint presentations

Social competence:

- To develop skills and abilities like the cultural sensitivity and the overcoming of misunderstanding and social stereotypes.
- To identify and assimilate attitudes and values: solidarity, equality, respect, friendship, etc

Cultural competence:

- To develop a taster for arts (cinema, literature, etc)
- To know and establish the existing relations between cinema and literature

With regards to the **cross-curricular elements** also stated in the education laws above mentioned, some of the values we will deal with are:

Intercultural awareness and Peace Education:

- To foster the pacific social harmony based on respect towards different opinion and the acceptance of other cultures and ethnicities

Gender and opportunities equality:

- To assume and accept the gender, races and cultural differences.
- To promote equal opportunities and integration.

Consumer Education:

- To develop a critical sense towards what we see, what we are offered or what we consume.
- To raise awareness about the power of the mass media and the implied advertising in films.

In addition, we would like to introduce our students to some notions of the cinema language which are laid down in the following objectives:

- To identify the typical roles in cinema (type of characters): the main character or hero, the antagonist or rival, the old kind wise person, the comedian, etc.
- To perceive the cinematographic timing, to know the sequences, the flash-backs, etc.
- To identify some different camera movements: travelling, zoom, slow motion, etc,
- To distinguish the different sounds: off voice, ambient sound, recording studio and silence, for instance.
- To identify the musical language: type of music and instruments used as elements of the own cinema language: the soundtrack.

So, to sum up, some of the main objectives we aim to fulfill with this proposal, are:

- to reinforce the teaching-learning process through film viewings.
- to specifically develop the social and cultural aspects implied in the English language
- to increase the importance of the use of the cinema in education as a motivating and didactic resource
- to favour the language learning process within a context and everyday situations.
- to use the subtitles as an extra didactic tool to learn a foreign language.

3.1.3.2. Human, Material and Economic Resources

The necessary resources to carry out the activities above mentioned are as follows:

- Human resources: the teacher and the students of the different groups
- Material resources: classroom with an overhead projector or audiovisual classroom. The DVDs of the different films and the activities and study guides.
- Economic resources: the overhead projector, computer and speakers are placed in the different classrooms, 6th, 1 ESO and 2 ESO. The DVDs can be rented out from a video rental shop or from the school library.
- A big screening room for the Cinema Forum with an overhead projector, computer and speakers.

3.1.4. Assessment and Evaluation

Understanding the difference between *assessment* and *evaluation* is fundamental to the knowledge base of professional teachers and effective teaching:

Assessment is the process by which information is obtained relative to the learning objectives. Assessment is a broad term that includes testing. In 6th level, 1º ESO and 2º ESO we test or assess to determine whether or not an objective or key competency has been obtained.

Evaluation is perhaps the most complex term. Inherent in the idea of evaluation is "value." When we evaluate, what we are doing is engaging in some process that is designed to provide information that will help us make a judgment regarding the worthiness, appropriateness, goodness, validity, etc., of the learning process as well as our teaching practice.

To sum up, we as teachers carry out assessments to evaluate the students' learning process as well as our own teaching practice in relation to the achievements of the educational objectives and key competencies in the curriculum.

The evaluation considers different aspects such as individual worksheets, group tasks, oral interviews and performance, reinforcement activities, retake and other specific activities.

To assess our work we will ask our students how they found the activities and tasks and we will give out a sheet at the end of the different tasks they will have to carry out so our students can give us their opinions and make suggestions. We also carry out our own self-assessment where we write about our teaching errors, whether the activity or task was adapted to the students' interests and level, if our performance was adapted to the level, among other questions, as well as the unexpected issues that must be written down for future reference.

3.1.5. Expected Results

With the viewing of the three films mentioned above and considering what we have explained in the theoretical framework, we hope that the students improve their level of English regarding the four language skills: speaking, listening, reading and writing, but also their knowledge of social and cultural issues and the use of the new technologies in the classroom.

We expect that through the use of the cinema and the activities proposed, which progressively move to more difficult tasks, may help our learners to get closer to the cinema language through real situations and contexts shown in the films which may also allow them to observe when and how to use the English language appropriately.

It is important to relate the theoretical framework with the fragments viewed in the films so that our learners can focus their attention on the spoken language and also in the image, non-verbal language, the music, etc. that, as we have seen, is part of the whole.

4. CONCLUSIONS

At the beginning of this paper we set a general objective as well as specific objectives so we will now check if our objectives have been fulfilled.

The first objective was to reflect upon the use of the cinema in the English classroom. We can conclude that in line with the theoretical framework the use of the cinema to learn or improve the level of English as well as to expand the acquisition of intercultural awareness is a good didactic resource as it is interesting and motivating as well as very close to our students' world. When choosing a film it is very important to consider several aspects like the theme, the students' age, their likes and interests, if the film is appropriate, etc. The films with historical content or documentaries are usually found boring as our students like other types of themes. Although the films proposed have historical contents it is the human relations and social issues that have kept our students hooked. So the best thing to do would be to find balance between a film they find interesting or motivating as well as a useful source to learn.

The second objective was to study the use of the different subtitles. As explained in the theoretical framework, the use of subtitles in the mother tongue helps the spectators to understand the plot of the film and it allows our students to make comparisons between their mother tongue and the English language. They can also improve their reading skills like speed and comprehension. The use of audiovisual materials with subtitles also improves the communicative, cultural and digital competencies.

The subtitles in English allow our students to focus on lexis, spelling, grammar, syntax, pronunciation and rhythm as they read what they hear. The only negative point is that the students should have a lower-intermediate level of English to cope with this experience. However, it is also important to highlight that the film we choose must be in accordance to the students' level of language competence.

With regards to the viewings in original version without subtitles, this must be done with students who have a good level of English as this way of viewing a film allows them to observe and pay attention to other aspects like the non-verbal language, body expressions and the interaction of the soundtrack with the story.

Primary Education is the first stage of compulsory education whose aim is to provide students with an education that will contribute to the global development of their personality and that will help them to cope with the statutory Secondary Education.

The theoretical foundations of Foreign Language teaching as well as an efficient syllabus with communicative activities and tasks will help us to develop a good design to put into practice in our classroom with the aim to contribute to the said global development as well as develop the students' communicative competence, final aim of learning a language. Following the cited foundations and considerations, through the use of the cinema in the English classroom together with the analysis of the Study Guides and the creation of a Cinema Forum, we will contribute to develop the linguistic and communicative competency, among others.

Through this work, we have tried to adapt our teaching techniques to the real world. It is known that the world is rapidly changing in many aspects such as the society, the environment or the new technologies. There are many resources we use in our class connected to the students' new interests such as computers, authentic materials, a digital board, CDs or DVDs and, of course, the cinema.

We are confident that our role as teachers is to use the Foreign Language as a means of communication in the classroom and to promote a functional learning by using authentic materials, like the cinema, that contribute to reduce the distance between the classroom and the real world. In order to make the best of our students, we also wish to feel close to them as this will allow us to work efficiently in a pleasant environment. Hence, we must not forget the importance of the attention to diversity that, together with our trust in a respectful ambience, has led us to become especially concerned about students with special needs. When using the cinema in the English classroom, our approach in class is to support these students to be fully integrated into the typical lessons and routines of the classroom, recognising that inclusion in education is one aspect of inclusion in society.

Finally, the social and cultural aspects analysed and debated through the viewing of the films and the completion of the tasks make our students aware of the overall importance to know other cultures and ways of living and thinking so, consequently, their views of the world expand beyond their own culture and into a deeper understanding of the world itself.

5. LIMITATIONS

The limitations found in this essay have been the following:

- The lack of time to carry out a more detailed investigation as it would have been very interesting to have been able to extend this study, the theoretical framework and the proposal.
- To be unable to carry out this proposal completely to check the expected results as the expectations might not be right, the activities might be wrongly planned, the resources might not have been enough, the selection of the films could have been different and/or the participation in the Cinema Forum might not have been a success.
- There is a lot of information about the cinema as a didactic resource, from the 70s to nowadays. However, we found very difficult to select the information that we wanted to use in the theoretical framework of this paper, especially considering the lack of experience of the author of this essay with regards to this type of studies. It was also difficult to find the right way to cite the documentary sources as the MLA style has an 8th edition updated during the summer 2016, when the elaboration of this essay takes place, but has not come out completely at the time of the development of this paper.

The future investigation lines would be:

- It would be necessary to analyse more in depth the theoretical framework and the practical aspects as a lot more information could have been included in this essay.
- This proposal is addressed to three English levels: 6th level of Primary Education, 1^o ESO and 2^o ESO but, as we are Primary English Teachers, it would be advisable to analyse all the levels in Primary Education in order to find out what their real necessities, difficulties or interests are.
- It would also be advisable to carry out this proposal in all levels of Primary Education with different activities for each group considering the particularities and learning

difficulties in each one of them. This could be done in order to get real and tested conclusions about the use of the cinema in all levels of Primary Education and the first two levels of Secondary Education.

- It would be an excellent idea for future lines of investigation the study of short films, series, soap operas, advertisement, news, etc. That is, to carry out a study that goes beyond the use of the cinema itself in the English classroom. Maybe different television formats provide better results or require a different methodology.

6. DOCUMENTARY SOURCES

In order to write this essay, it was necessary to base our research on other master dissertations related to the use of the cinema in the English classroom due to the lack of experience of the author, as mentioned in the limitations section. We therefore would especially like to thank Ms Lucía Segarra Banegas as her master dissertation related to this theme was of great inspiration and help.

It was also helpful to have kept the basic “Cen Oposiciones” agenda we Primary English Teachers use to pass the exam of the biannual regional teaching competitions, as it has been a great orientation to clarify the contents of this dissertation.

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6.2. Legislation

. **Royal Decree 126/2014, 28th February**, which establishes the basic curriculum in Primary Education

. **Decree 97/2015, 3rd March**, for establishing the organization and the curriculum of Primary Education in Andalusia

. **Organic Law 8/2013, 9th December** for improvement in the quality of education (LOMCE).

. Resolution 2 June 2016 to recognize some schools as Learning Communities

. Order 8 June 2012 that rules the schools recognised as Learning Communities.

7. ANNEXES

We attach the Study Guides of the different films we have analysed in the English classroom and in the Cinema Forum.

East Is East

Dir. Damien O'Donnell UK 2000 Certificate 15



The Themes of the Film

'Oh East is East, and West is West, and never the twain shall meet.'

Rudyard Kipling

In the film *East is East* the 'twain' have met for a Moslem man from Pakistan has married a Catholic woman from Salford, near Manchester. They have had seven children, six boys and a girl, and are running a fish and chip shop near their home. The parents both have a very strong vision of themselves. The father, George, wants his children to be accepted by the Moslem community and live by its rules and customs. The woman, Ella, has agreed to this on her marriage but is still herself a Catholic and has influenced her children with her ideas.

The film considers the ideas and loyalties of the children. Are they Moslem or Catholic and how do they fit into the world of Salford in 1971?

The theme of East vs West is explored even further:

- George has many connections with Bradford which is seen by him as a place where he would find it easier to bring up his children in a more traditional way. He even looks for prospective brides for his sons there. Bradford is in the east of northern England; Salford is in the west.

- George originally comes from Islamabad, which in 1971 is in East Pakistan. His first wife is there and the country is at war with India. He keeps threatening to bring her to England.

East is East: A film about racism

The family are in crisis. They do not fit into either the Pakistani community or the white community. George is acutely aware of this and he is forcing his children against their will to conform. He sends them to Urdu classes, he has his youngest son circumcised because it has been overlooked and he arranges marriages for his children against his wife's and his children's wishes.

He is also worried about the war in his homeland and the rising tide of racism sparked off by Enoch Powell's 'Rivers of Blood' speech. Powell was suggesting that unless people were repatriated there would be a rising tide of violence. He ignored the fact that many people had been born in this country, were British citizens and were in their country of birth. Because Powell was a well-known, influential politician his extreme views encouraged many people's prejudices because they felt his speech gave them permission to act in a racially prejudiced way.



The title of the film comes from a quotation by Rudyard Kipling, the late nineteenth century British writer, who had strong views about the British Empire and its position in the world, especially in relation to India.

This is the background to George's fears for his family.

Task one

Racism - The irony in the film

Look at these situations and consider the irony of the situation.

- George does not want his son to marry a white British woman
- The man over the road is very racist and advertising Enoch Powell coming to talk in the city. The man has two grandchildren. The little boy is called Ernest. How does he feel about the Khan family? How does he speak to them? How does he feel about the youngest boy Sajid? How does he feel about the girl, Meenah?
- Ernest's sister is called Stella. How does she feel about the Khan family?
- When Mr Shah is coming with his wife and daughters to the house the youngest boy, Sajid, cries out, 'The pakis are coming.'
- George does not want his children to be like hippies. Who were the hippies and where did they go to find spiritual enlightenment?
- George makes a living selling fish and chips and his shop is called The English Chippy.
- When Tariq goes to the local disco he calls himself Tony.
- George asks the doctor, who has operated on his son, if he is Indian.
- The family go to an Asian cinema even though they cannot understand the language.
- Mrs Shah says that Meenah's sari is not modern.

Task Two

The Ironic Image

This irony is present not just in the subject matter of the film but in the imagery. Consider these images. What is ironic about them?

- The children are first seen carrying a crucifix and a statue of the Virgin Mary and child.
- Sajid is scattering rose petals.
- Meenah kicks a football through the window of the man opposite.
- Saleem's sculpture lands on the lap of Mrs Shah.
- Nazeem brings the runaways back in a Rolls Royce.
- The priest visits the fish and chip shop in clerical garb.
- Meenah's dance in the backyard.



Every picture tells a story

Task Three

Representation of Place

The main story is set in Salford in 1971. It is a very specific place with its red brick terrace houses, backyards and alleys.

■ How is it filmed? Particularly look at the opening sequence with its aerial shots and odd angles.



What is the effect of:

1. The crane shot over the street and the alleys. What action is occurring to heighten this effect?
2. Static shots with the characters running through the frame.
3. Close-ups on the children with the camera moving with the characters.
4. Shots of the mum and dad standing together with the characters moving behind them.
5. How does the editing of this sequence affect the initial impression of the location?

■ The design of the film is very clever. Look at the mise en scène set inside the house. What impression is given of how the family lives? Where do they all sleep? What do they do inside the house? What do they do outside?

■ Much of the film is set inside the house. How does the look of the house contrast with:

- the fish shop
- the house in Bradford
- the wedding ceremony
- the hat shop
- the discotheque

■ How are these places filmed?

Task Four

The Representation of the Family

Look at the following statements:

'I'm not having my kids accused of bad manners. People are quick to point the finger when they see they are a bit foreign.' (Ella)

'They are only trouble because you don't listen to them.' (Ella)

'Pakistani sons show respect.' (George)

'Dad I'm not Pakistani. I was born here.' (Tariq)

'Dad's coming...throw the bacon away.' (Meena)

'You and your bastard kids misses.' (George)



■ How does the family see itself? Is it at war with itself? Look at the changing factions and allegiances in the film. Would they have been different if the family was not composed of two races and religions?

■ The central character is the father, George. How does the relationship between him and the rest of the family change during the film? When is he very aggressive to his family? When is he very affectionate?

■ How is Ella with her children, her sister and her husband? How does she behave when she goes to Bradford and meets the other family's mother?

■ What are the differences in the physical representations of the sons? Do they dress differently for different settings and occasions? Why does Nazeem call himself Mr Nigel in the hat shop?

■ What do the filmmakers do when we see things from Sajid's point of view? How does this fit into his visual theme of seeing and hearing things through keyholes?

■ How does the representation of the children contrast with the other young people in the street, Ernest, Stella and Peggy?

Task Five

Representing a Point in History

What disadvantages are there for filmmakers in representing a point in history that is only thirty years ago? What advantages do the filmmakers have?

Consider the moments when the historic period is very accurate:

1. the television footage of Enoch Powell and the footage of the conflict between India and Pakistan
2. the children's television programme
3. the discotheque
4. the representation of the hat shop
5. the space hopper

What did you know about the 1970s before you saw the film? How important is it to the film that it is set then? Would it have been a different film had it been set now?

Task Six

Images of Bollywood

When the family goes to the cinema they want to see a specific film. As the cinema manager is their relation he puts the film on for them.

- What are the images from the film like? Why do the family like them so much?
- How do they tie in to the themes of the film?
- Compare and contrast them with the real lives of the family.



The Audience for the Film

What is its Genre?

Task Seven

East is East has been a very successful film. It was originally a play performed at the Royal Court Theatre in London, a venue known for its championship of original bold writing.

Ayub Khan-Din wrote both the play and the screenplay and had a vision of how he wanted the film to be.

'I was influenced by the bitter-sweet northern films of the 1960s, like A Taste of Honey, Spring and Port Wine and This Sporting Life. Although people try and marginalise films like East is East as 'Asian' for me it has always been a northern comedy in tradition.'

- What is bittersweet about this film and is it in a northern comedy tradition?



F I L M
E D U C A T I O N

Written by Crispin Harris

© Film Education 2003

The Railway Children

Study Notes



Directed by: Lionel Jeffries
Certificate: U
Running time: 104 mins
Release date: 21 December 1970

Synopsis

The comfortable lives of three Edwardian children are shattered when their father is arrested on suspicion of betraying State secrets. The children and their mother are forced to move to a modest cottage in the Yorkshire countryside, where their new lives centre on the local steam railway line.

Before seeing the film

1. Look at the front cover of Edith Nesbit's novel *The Railway Children* and use the internet to find images from the film adaptation you are going to see.
 - When do you think the story is set? When do you think the film was made? List any clues you see.
 - What other older films have you enjoyed? How do they compare to other films you've seen on DVD or at the cinema?
2. Have you travelled by train before? Where to? Look at pictures of steam engines from the Edwardian period (1901–1910) and compare them with pictures of trains today. How did trains and train travel change in the twentieth century?
3. Near the beginning of the film the children move from London to Yorkshire. Look at a map of Britain. Where might a train stop on the way to Yorkshire from London? What might a passenger see out of the window during the journey?

After seeing the film

1. The Old Gentleman that the children befriend regularly takes the 9:15 train. What time would he arrive at his destination if the journey took:
 - 1 hour
 - 1 hour 15 minutes
 - 2 1/2 hours
 - 3 hours 45 minutesIf the train were delayed by 20 minutes, what time would he arrive in each case?
2. In the film the children are from a rich family but have to leave their life of luxury. What lessons do you think they learnt by the end of the story? Were they happy in the countryside? If you and your family have had to move home, can you describe how you felt about it? If you've not had to move before, how do you think you would feel in this situation? What games and entertainments can children play even if they don't have any toys or gadgets of their own?
3. What did you learn from the film about the lives of children during the Edwardian period in England? Do some further research into the life of rich people in the city and poor people in the countryside in England in the early 1900s. Create your own history book or leaflet about the period.

Written by: Matthew Poyton

The Book Thief by Markus Zusak

Pre Reading Activities

- Before reading the novel it may be a good idea to get your students to discuss or brainstorm their prior knowledge of WWII, the Nazi Party etc... as well as general discussion on the effects of war on innocent people, the economy, housing, employment etc...
- You may like to watch a film or selected excerpts from a film set during WWII or dealing with linked ideas. Some examples are *The Great Escape*, *Swing Kids* and *Schindler's List*. Ideas for linked fiction and/or non fiction texts are *The Wave* and *Hitler's Daughter*.
- View any one of a number of documentaries on WWII, the Nazi Party or the Persecution of the Jews. See someone in your S&E department for ideas.
- Set students some research topics. Divide the class into pairs or small groups and assign one topic per pair/group. Then get students to share their information with the rest of the class. Some topics could be:
 - WWII
 - Nazi party
 - Adolph Hitler
 - Persecution of the Jewish people/ The Holocaust
 - *Mein Kampf*
 - Effects of WWII on the German people
 - Hitler Youth
 - United German Girls
 - Allied bombing of Munich

ACTIVITY ONE: COLOUR AND POETRY

In the novel *The Book Thief* the narrator, Death, sees the world, people and events in colours.

The opening words of the novel, for example, are,

“First the colours.
Then the humans.
That’s how I usually see things.”
(Death, p 3)

- How do you see things in your life?

“People observe the colours of a day only at its beginnings and ends, but to me it’s quite clear that a day merges through a multitude of shades and intonations, with each passing moment. A single hour can consist of thousands of different colours. Waxy yellows, cold-spat blues. Murky darknesses.” (p5)

TASK:

Choose a significant or memorable day from your life and create a collage which focuses on colours to reflect the events, your feelings and emotions.

Then write a free verse poem which explains and describes your collage.

PROCESS:

1. Choose a significant or memorable day from your life. It may be memorable because it was a sad day that involved a funeral following the death of a relative or friend. Or perhaps it was a great day that brought you happiness and success through a competition or race.
2. Recall your chosen day by completing a mind map of events, people, feelings and emotions. Remember that you may have felt a range of feelings and emotions on the day, eg: nervous > worried > unsure > sad > lonely > OK.
3. Think about the colours you would use to describe these emotions.

You may already know some colours that are associated with certain objects or emotions. Look at the examples below, fill in the gaps and add a few of your own.

OBJECT/EMOTION	ASSOCIATED COLOUR
Death	black
peace	white
anger	
passion	Red
happiness	

4. Next, choose some of your notes and ideas from your mind map of your memorable day and put them in a chart like the one above, choosing colours that are significant to you.

OBJECT/EVENT/ FEELING/EMOTION	COLOUR

5. Now, using the newspaper, magazines and maybe even your own drawings, collect images that represent the events from your memorable day and create a collage as a visual representation of the events, objects, feelings and emotions involved.

Try to choose images that also reflect the colours associated with that day if possible. You can achieve this by your initial choice of image and its colour, colouring particular images using pencils, crayons, pastels, textas or chalk, or even doing a watercolour or dye wash over the top.

6. After completing your collage stop and think about how it visually represents your significant day. Then, using your collage as the stimulus, write a free verse poem which explains your day, the images, your feelings, emotions and the colours of your day.

ALTERNATIVE ACTIVITY USING COLOUR AND POETRY:

For lower school students, you may want to choose one of the alternative activities.

- Choose a theme that features in the novel such as FRIENDSHIP, LOVE, RELATIONSHIPS, FAMILY OR DEATH.
- Create a collage of images that illustrate the chosen theme.
- Think of associated feelings/emotions and colours of this theme
- Write a free verse poem on the chosen theme

OUTCOMES:

- ✓ WRITING
- ✓ LISTENING AND SPEAKING
- ✓ VIEWING
- ✓ READING

ACTIVITY 2: VISUAL REPRESENTATION

When you read, whether it is a novel, short story or poem, you have your own internal movie reel or video that turns the words on the page into images in your mind.

Authors use a variety of different written techniques to bring their written words alive for the reader. Some of the literary techniques that Markus Zusak employs in *The Book Thief* are **simile, metaphor and personification**.

DEFINITIONS:

SIMILE: when the subject is compared to another subject, using the words like, as or such.

METAPHOR: describes a direct comparison between two or more seemingly unrelated objects.

PERSONIFICATION: Gives animals and objects human traits and qualities. These may include sensations, emotions, desires, gestures, expressions and powers of speech.

TASK DESCRIPTION:

Use a quote from the novel (examples provided) and interpret it creatively from the image in your mind's eye onto paper.

Then, write a description (half a page in length) of your picture and use this to present your ideas to other students in a small group situation.

PROCESS:

1. Read the quotes and choose one that you like.
2. Draw your visual representation/picture
3. Write a half page description
4. Move into groups of 3 or 4. Present and share your thoughts and ideas by talking your group through your picture.

QUOTES from *The Book Thief*

"I travelled the globe as always, handing souls to the conveyer belt of eternity."
(Death, p23)

"I do not carry a sickle or scythe. I only wear a hooded black robe when it's cold. And I don't have those skull-like facial features you seem to enjoy pinning on me from a distance."
(Death, p329)



"Five hundred souls. I carried them in my fingers like suitcases. Or I'd throw them over my shoulder." (Death, p359)

"This time, his voice like a fist, freshly banged on the table. (p136)

"The soft spoken words fell off the side of the bed, emptying onto the floor like powder. (p67)

"Everything was so desperately noisy in the dark when he was alone. Each time he moved, there was the sound of a crease. He felt like a man in a paper suit." (p152)

"When the train pulled into the Bahnhof in Munich, the passengers slid out as if from a torn package. (p25)

OUTCOMES:

- ✓ Writing
- ✓ Reading
- ✓ Listening and Speaking
- ✓ Viewing

ACTIVITY 3: VOCABULARY LIST

You may find some of the vocabulary from *The Book Thief* difficult. Create a list of words from the novel that you either learnt while reading or that challenged your prior knowledge. This list could assist other students in their own reading of the novel. Write as many challenging words that you come across as well as the meaning of each, in your own words.

Here are a few to get you started with some blanks for you to fill in too!

Word	Meaning (in your own words)
vehement	angry
prolific	Lots/ a lot/ many/ numerous
communist	
schimpfen	Arguing, complaining
economy	
heil	A kind of salute or greeting
identity	
bittersweet	

OUTCOMES:

- ✓ Reading
- ✓ Writing

ACTIVITY 4: DEBATE OR ESSAY

"Some crunched numbers.

Since 1933, ninety percent of Germans showed unflinching support for Adolf Hitler. That leaves ten percent who didn't. Hans Hubermann belonged to the ten percent." (p65)

- Consider this quote from ***The Book Thief*** in relation to the one below from a novel called ***The Magus*** by John Fowles.

"The human race is unimportant. It is the self that must not be betrayed.

I suppose one could say that Hitler didn't betray his self.

He turned. You are right. He did not. But millions of Germans did betray their selves. That was the tragedy. Not that one man had the courage to be evil. But that millions had not the courage to be good." (***The Magus***, p132)

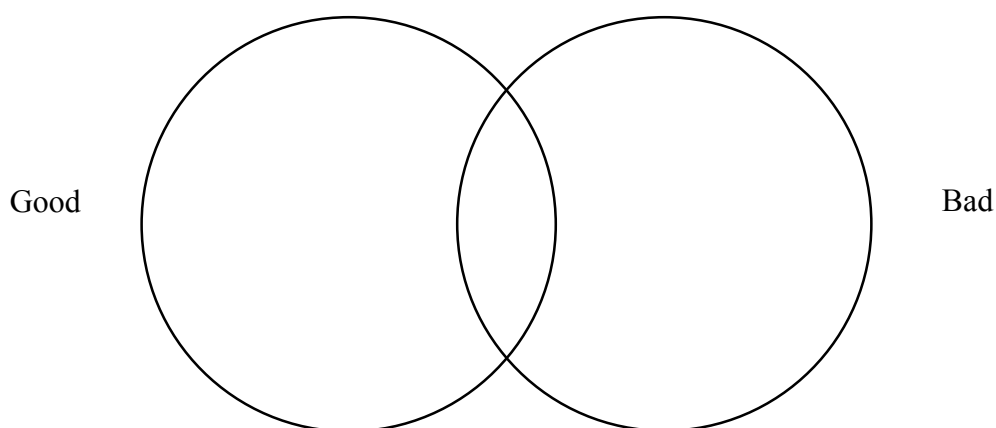
What is your opinion? Are people naturally and inherently good...or bad?

TASK:

Discuss your opinion of the topic 'People are inherently good / bad' as a class debate or as an essay.

PROCESS:

1. Read the quotes carefully and spend some time thinking and forming your opinions and ideas.
2. Complete a Venn diagram to record your information.



3. Using your notes, discuss the topic 'people are inherently good/bad' as a class debate or an essay.

OUTCOMES:

- ✓ Reading
- ✓ Writing
- ✓ Listening/Speaking

ACTIVITY 5: A JOURNEY

An integral element of the novel is the journey that many of the characters undertake during the course of the story: they are all very different people at the end of the novel than they were at the beginning. The notion of a journey is not only physical thing, but can also be emotional or spiritual. There is no question that the characters are emotionally stronger at the end of the novel even though they were physically weaker through hunger, starvation and plain hard work.

Another element that was true of Liesel and Max in particular was the sense of belonging that they both came to feel in their 'adopted' home: both were 'displaced people', foreigners in their own country, their identity and their family heritage cruelly snatched from them due to political circumstances.

Think of those people in our own community and broader society who have been forced to flee their homeland, their lives and their families due to war, political reasons, famine or tragedy and undertake a huge journey of some kind. These people include refugees from places such as Vietnam, Sudan and Afghanistan.

DISCUSSION:

Describe in detail the characters of Liesel and Max at the beginning of the novel to the people they were at the end. Which people and events shaped and changed them throughout the course of the novel?

TASK: Plan and conduct an interview with someone about a journey they have completed. Then, write this up as either a report or a biographical narrative

OR

Write a creative story about someone's life changing journey.

PROCESS:

1. Find someone within your family, wider circle of friends or your local community who has experienced a journey of some kind that effected change. It may have been a physical journey from one country to another or one career to another, an emotional journey due to illness, birth or death OR a spiritual journey as the result of religion or a change in lifestyle.
2. Write a set of interview questions that try to find out as much as possible about
 - the journey itself
 - the events that precipitated the journey
 - the decisions involved
 - the people affected
 - difficulties encountered
 - feelings and emotions involved
 - challenges and changes

3. Remember to use open ended questions as well as closed questions to try to elicit and generate as much information as possible, because the information that you gather will form the basis for your report or biographical narrative.
4. Interview your subject and take notes, video or tape the interview.
5. Type the transcript of the interview.
5. Using relevant information and the knowledge you have gained about the person and their unique journey from the interview, write either a report or a biographical narrative.
- Alternatively, you could write a creative story about a fictitious character's life changing journey.

OUTCOMES

- ✓ Reading
- ✓ Writing
- ✓ Listening and Speaking

ACTIVITY 6: RELATIONSHIPS IN THE NOVEL

Another important theme that *The Book Thief* explores is relationships and what constitutes 'family'.

While there are many important characters in the novel, there is no question that Liesel is the central character and the person whom all relationships in the novel revolve around and generate from.

Create a 'diagram' which explores the character of Liesel, as well as her relationship with other important characters in the novel. You also need to think about what made each of these relationships unique.

1. Choose one of the following diagrams.
2. Write Liesel's name in the centre circle.
3. Write the names of other important characters in the other circles, as well as a detailed character analysis of each one.
4. Comment on the relationship between Liesel and the second character and what made the elements that made their relationship unique.

DIAGRAM 1

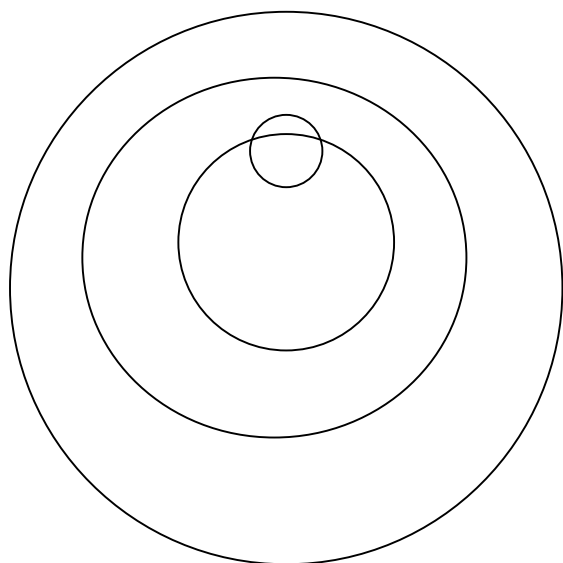
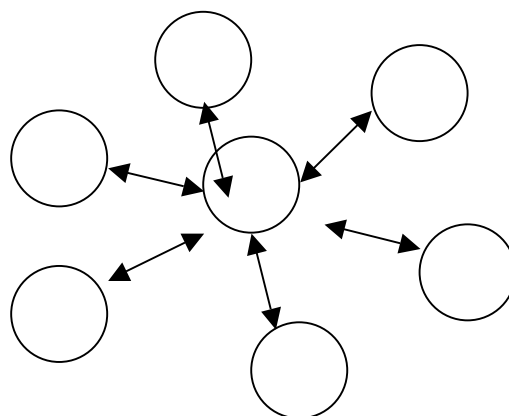


DIAGRAM 2



OUTCOMES:

- ✓ Reading
- ✓ Writing

ACTIVITY 7: BOOK REVIEW

Read a number of different book reviews from different sources such as The West Australian newspaper, magazines, journals and text books.

Try to identify the key points that form the framework of a successful review.

These points include:

- Plot summary
- Description and discussion of characters
- Information about the settings
- Explanation of the themes
- Style and type of Language
- Your personal response to the book
- A recommendation and rating (usually a mark out of ten, star rating or a grade, eg A+)
- You may also like to provide information about the author

TASK: Write a book review of ***The Book Thief*** for publication in the West Australian Newspaper, your school newspaper, or a journal of teenage fiction.

OUTCOMES

- ✓ Reading
- ✓ Writing

ACTIVITY 8: STORYBOARD

The Book Thief is a very visual novel rich in image and metaphor.

- Can you imagine this novel as a film?

Think of significant events and settings in the novel. Some of these may include:

SETTINGS:

- The basement where Max was hidden
- The library in the Mayor's house
- The street in Molching where Liesel and Rudy lived
- The kitchen

EVENTS:

- Max arriving on the Hubermann's doorstep
- The German soldier searching the house
- Liesel speaking to Max in the town square
- Hans giving the piece of bread to the Jewish prisoner

Imagine that your job is to write a proposal to a film company who are interested in turning **The Book Thief** either into a major film or a mini series on TV.

Firstly, write your proposal. You will need to give your reasons as to why you think this novel would translate well into film, why you think people would want to either pay to see it at the movies or watch it on TV.

Secondly, chose a scene from the novel and make notes regarding the important details.

Thirdly, prepare a storyboard to illustrate how you think one scene could be adapted for film.

OUTCOMES

- ✓ Writing
- ✓ Viewing
- ✓ Reading

ACTIVITY 9: THE STANDOVER MAN

The pictures and stories that Max draws and writes during his time in the Hubermann's cellar are an important part of the novel. They helped to keep him alive by passing time, providing him with a mental and creative release, as well as proving to be vitally therapeutic in making sense of the many thoughts, feelings and emotions he experienced as a result of his confinement.

1. Before reading *The Standover Man* in the novel, look at the drawings only (minus the accompanying text).

- What story do you think the pictures are telling?
- Who are the two characters?
- What is their relationship?
- What are they talking about or discussing?
- What is the significance of the last page?

(At this point you may want to look at a few examples of other famous works that marry images and words together simply yet profoundly. Two examples are Michael Leunig (any of his work) and *The Prophet* by Kahlil Gibrain).

2. Discuss your ideas in a group or whole class discussion

3. Write your own text to accompany the drawings.

4. Now read the text to *The Standover Man* that Max wrote. How does your text compare to the original? What are the similarities and differences between each one?

5. What was the message that Max was trying to make?

6. Write and illustrate your own story similar in style to *The Standover Man*. Choose a theme or a message, write a simple text and draw accompanying pictures in your own unique style.

7. Share your story with other students.

OUTCOMES

- ✓ Reading
- ✓ Writing
- ✓ Speaking and Listening
- ✓ Viewing

ACTIVITY 10: CREATIVE WRITING

Near the end of *The Book Thief* there is a big gap in time between Liesel and Max reuniting at the end of the war to Liesel's death in Sydney.

What do you think the rest of Liesel's life turned out to be like? Do you wonder about the effect that her experiences during the war had on her personality, her values and her family life? Do you think she ever returned to Germany, or would this have been too difficult for her to face?

1. Write another chapter in the life of Liesel. This could be:

- Just after she and Max reunite
- The events and decisions that lead her to leave Germany
- Who she married and how they met
- Anything else of your choice

2. Imagine that Liesel did return to Germany for a visit as an adult. Write either one diary entry or a series of diary entries from the time that Liesel made the decision to return to her homeland, the trip itself and her return to her home in Australia.

You may like to consider:

- What events and decisions lead her to return to Germany?
- Did she travel alone or with her family?
- Who and where did she visit?
- What feelings, emotions and memories were evoked before, during and after her visit?

- Alternatively, your class could break this task up into a small group activity and write a 'Group Diary'.

i) Move into groups of about four.

ii) Assign a part of Liesel's journey to each group member. For example:

Group Member No 1: Write about her decision to return to Germany for a visit and the trip over.

Group Member No 2: Reflect on a day visiting with old friends

Group Member No 3: Reflect on a day taking her two children to significant landmarks in Molching

Group Member No 4: The trip home to Australia and her feelings on her return.

OUTCOMES

- ✓ Reading
- ✓ Writing
- ✓ Speaking and Listening

ACTIVITY 11: OBITUARY

One way that our society honours and respects those who have died is to write an *Obituary* in the newspaper.

An **Obituary** is different to a **death notice**. A death notice is usually placed in the newspaper by the family, friends and acquaintances of the deceased. There is a whole section in The West Australian Newspaper dedicated to the Births, Deaths and Marriages of West Australians. These are usually very personal messages and are not too long in length or detail.

An Obituary is like a tribute to the life of the deceased. It too is usually found in the newspaper and is usually commissioned by the newspaper, rather than being written by relatives. Therefore, an obituary is usually written for someone notable or who has achieved some notoriety in their lifetime. An Obituary may include information such as the announcement of the person's death, information regarding their cultural origins, important biographical information, survivors, religion and burial information.

- Look at some examples of death notices and Obituaries in the West Australian Newspaper. You may also find it interesting to search the internet for someone famous who has died and read their Obituary.
- Then, choose a major character from the novel. Compile a detailed character profile of them, their life and their achievements.
- Write an Obituary for your chosen character. Make sure you include information such as:
 - Place of birth
 - Age
 - Survivors
 - Biographical details
 - Comment on their strength of character and personality
 - Community service
 - Organisations/memberships

Your written Obituary should be half – one and a half pages in length.

OUTCOMES

- ✓ Reading
- ✓ Writing

ACTIVITY 12: The reader as a 'Book Thief.'

Books have always been a valued and valuable part of history, society and education. As children we are taught to treat books with respect: not to throw them and not to draw in them for example. Some people's lives are devoted purely to their love of books, reading and the written word. These may be authors, illustrators, librarians or even book collectors.

An important thread that runs through the course of the novel, and which gives it its title of ***The Book Thief***, is the extraordinary lengths that Liesel will go to, and the risks she is willing to take, in order to fuel her love and passion of books, reading and learning. Other characters, such as Hans Hubermann, Rudy Steiner and Ilsa Hermann, were also conspirators in not only Liesel's quest for books, but also their love and devotion to Liesel herself.

"He continued down to the water's edge, showing her the book's location. 'Over there!' he stopped and pointed and ran further down, to overtake it. Soon, he peeled off his coat and jumped in, wading to the middle of the river.

Liesel, slowing to a walk, could see the ache of each step. The painful cold.

When she was close enough, she saw it move past him, but he soon caught up. His hand reached in and collared what was now a soggy block of cardboard and paper. '*The Whistler!*' the boy called out." (p326)

Some of us are born with an innate sense of the love of books and reading, while for some it grows and strengthens as we mature.

- If you were a 'Book Thief', which book do you love enough to go to extraordinary lengths to secure?
- Alternatively, what do you hold dear? What is it, and what would you be prepared to do in order to ensure its safety and safekeeping?
- Also, to what lengths would you go to save or rescue something of value to your best friend?

Write your response or discuss your ideas with other students in your class.

OUTCOMES

- ✓ Reading
- ✓ Writing
- ✓ (Speaking and Listening)