



UNIVERSIDAD DE JAÉN
Centro de Estudios de Postgrado

Trabajo Fin de Máster

USING SUBTITLED VIDEO MATERIALS IN THE ENGLISH LANGUAGE CLASSROOM

Alumno/a: Rodríguez Sánchez, Pablo

Tutor/a: Prof. D. Francisco Javier Díaz Pérez
Dpto: Filología Inglesa

Julio, 2016

TABLE OF CONTENTS

ABSTRACT/RESUMEN.....	3
1. INTRODUCTION.....	4
1.1. OBJECTIVES OF THE PAPER.....	5
1.2. TOPIC RELEVANCE.....	5
1.3. CONNECTION WITH THE TEACHING PRACTICE.....	5
1.4. GENERAL PRESENTATION OF THE PAPER.....	6
2. THEORETICAL BACKGROUND.....	7
3. THE DIDACTIC UNIT.....	14
3.1. JUSTIFICATION.....	14
3.2. CONTEXT.....	14
3.2.1. THE SCHOOL.....	14
3.2.2. THE GROUP.....	17
3.2.3. THE SUBJECT OF FIRST FOREIGN LANGUAGE: ENGLISH.....	17
3.3. KEY COMPETENCES.....	19
3.4. OBJECTIVES.....	21
3.5. CONTENTS.....	22
3.6. CROSS-CURRICULAR ISSUES.....	23
3.7. INTERDISCIPLINARITY.....	23
3.8. METHODOLOGY.....	23
3.8.1. THE SESSIONS.....	25
3.8.2. ATTENTION TO DIVERSITY.....	26
3.8.3. ACTIVITIES.....	27
3.9. EVALUATION.....	47
4. CONCLUSIONS.....	48
5. BIBLIOGRAPHY.....	50

ABSTRACT

Most teenagers love films and TV series, but teachers do not usually work with them. The aim of this paper is to show the benefits of using subtitled video materials in the English language classroom. After dealing with the different kinds of subtitles, it then examines the advantages and disadvantages of using subtitled videos for language learning purposes. Finally, it presents a didactic unit (according to the theory that it has been previously explained) for students of fourth year of compulsory secondary education. A final project has been designed in which students will create their own subtitles.

Keywords: subtitles, videos, L2 acquisition, translation.

RESUMEN

A la mayoría de los adolescentes les encantan las películas y series de televisión, pero los profesores no trabajan normalmente con ellas. El objetivo de este trabajo es mostrar los beneficios de usar vídeos con subtítulos en la clase de inglés. Después de centrarse en los distintos tipos de subtítulos, el presente trabajo examina las ventajas y desventajas de usar vídeos subtitulados para el aprendizaje de una lengua. Por último, se presenta una unidad didáctica (acorde con la teoría explicada previamente) para alumnos de cuarto de ESO. Se ha diseñado un proyecto final en el que los estudiantes crearán sus propios subtítulos.

Palabras clave: subtítulos, vídeos, adquisición de una segunda lengua, traducción.

1. INTRODUCTION

The field of foreign language education has totally changed in the last years. Nowadays, it is clear that listening comprehension is an essential aspect for language learning. Good teachers know that students will not be able to live abroad or understand a native English speaker if they have only read books and studied grammar. Therefore, they try to recreate real life situations and chats in the classroom. The advantages of using authentic language in meaningful activities for second language acquisition are unquestionable. Most teachers want their students not to translate into Spanish when they are studying English, because it is thought that translation into the mother tongue is an obstacle when learning a foreign language, but it is my intention in this paper to talk about the benefits of using subtitles in Spanish when watching videos in English.

Most students pay more attention when films or series are incorporated in the class. Apart from being a successful way to learn vocabulary and useful expressions, watching motion pictures may broaden the student's mind and stimulate his/her imagination. Videos are authentic sources of input that introduce a varied range of situations and contexts that would be difficult to reproduce faithfully in the daily practice of a classroom. All these ingredients help learners to participate and be more communicative members.

At home, most teenagers move from the TV to the computer so English learners prefer doing activities that include audio, visual, and textual elements because they love audiovisual texts. Using videos in the classroom provides interesting information about the target culture and society. It is necessary to become familiar with this information in order to learn a foreign language.

Most schools have computer labs where students can do a lot of novel activities so it is not necessary to use a book every day. The main problem is that some teachers prefer not to design this kind of activities because they do not know how to use a computer. They sometimes feel ashamed if their pupils have more computer knowledge than them. Young teachers usually design more attractive activities because they know better students' likes and dislikes. Subtitling videos is a useful activity for students because it allows them to change a passive role into an active one in their own L2 acquisition. The mix of audio, visual and textual data makes this activity valid for all kinds of learners.

1.1. OBJECTIVES OF THE PAPER

The importance of subtitled videos as a useful tool is going to be analyzed along this paper. The first goal of this review is to have a look at the theoretical background on using subtitled video materials for foreign language instruction. The second goal is to create seven sessions in which subtitled videos can be incorporated, in order to exploit their advantages for L2 learners. The technological devices available will be used during the sessions.

1.2. TOPIC RELEVANCE

It is clear that teenagers live in a media world so it is difficult to find a person who does not like films or series. They are always in our mind and we can achieve objectives through them. Students will improve their level of English if teachers try to teach the language using resources that students love. In the didactic unit, videos are at the service of English learning through entertaining activities. Clark and Lyons (2004) say that students like images more than texts due to the visual impact of the first ones. Moreover, different memory-strategies can appear when using videos. Videos can generate a friendship between students and the methodology and materials used. If they feel comfortable with the materials and the methodology, they are expected to perform well, feel confident and experience low anxiety. Videos, for example, help pupils to gain confidence, as they repeat and imitate real models using the target language. Therefore, learners are expected to be more participative and feel more motivated.

1.3. CONNECTION WITH THE TEACHING PRACTICE

Nowadays, teachers can integrate visual materials inside the classroom because new technologies (computers, interactive whiteboards...) are in fashion. Unfortunately, these possibilities are not fully exploited in English classrooms. I have witnessed this situation during my practice in a school. From the very first moment, I realized that resources such as videos, music, etc. were not incorporated in the lessons. I saw that most teachers of the school only used textbooks. Both the teacher and the students speak in Spanish during the classes and English is only spoken when doing exercises. The result is that these students are not able to maintain a conversation in English and they do not understand people who have a good pronunciation when speaking in English. For all these reasons, I have decided to integrate visual aids as part of my didactic unit, in order to break from classroom routine.

1.4. GENERAL PRESENTATION OF THE PAPER

After this short introduction to the topic of this paper, an overview of the main theories and studies about using subtitled video materials for foreign language instruction will be given. This will be followed by the description of the seven sessions designed for students of fourth year of compulsory secondary education. The activities are presented after the description of the sessions.

2. THEORETICAL BACKGROUND

The use of visual elements, like film strips or pictures, for teaching languages appeared around the 1920s. The pioneer to pay attention to the use of visual aids to illustrate meaning was the *Direct Method*. Other methods or approaches (*Audio-lingual, Oral-Situational, Audio-visual, Silent Way, Total Physical Response, Natural, Comprehension-based*, etc.) also used visual materials.

Researchers defend that films help to increase students' motivation and attention. According to Stoller (1993: 3), "videos, like other theme-based materials, are effective springboards for other content-based classroom activities. They provide background information and proper stimuli for subsequent reading, writing, speaking and listening activities". Research on the success of movies used in the classroom shows that they can improve learning. Mukherjee and Roy (2003) discovered that students can understand 30% more with a visual support than without it. The options are almost infinite in *YouTube*; videos of real life, trailers or movie scenes can be found easily by teachers. They can classify related videos in different playlists, as Snelsson and Perkins (2009) highlight. A huge amount of interesting contents about a specific topic can be brought to a classroom if teachers use *YouTube*.

In 2012, a report on foreign language learning by the European Commission made a comparison between dubbing (Germany, Spain, France, and Italy) and subtitling (Belgium, Denmark, the Netherlands and Sweden) countries. It was proved that knowledge of foreign languages was higher in the second group. This discrepancy does not seem to be a coincidence, since it can be corroborated by other studies, such as that by Koolstra *et al.* (2002). They explain that 25% of primary school students in Holland declare they learn more English when watching TV or listening to the radio than at school. Researchers such as Dollerup (1974), d'Ydewalle and Pavakanum (1997), Díaz Cintas (2003), Gottlieb (2004) and Caimi (2008) had already noted this fact. Pantaleoni (2008: 28) says that "65% of Spanish people recognise they are not able to speak, read and write in English".

It is said that Spain has one of the best dubbing industries and many spectators from Spain do not like reading when watching films or TV because they consider subtitles an annoyance. They usually consider movies to be exclusively ludic.

In Vanderplank (1988: 272-273) words,

Subtitles in foreign films have existed for a long time in many countries when films were not dubbed into the official target language. Whenever they have been used as a support in foreign language education, subtitles have sometimes been considered distracting and tending to slow down the development of listening skills, because they are seen to make learners rely on the text rather than on the stream of speech. However, many studies have suggested that 'far from being a distraction and a source of laziness, subtitles might have a potential value in helping the learning acquisition process by providing learners with the key to massive quantities of authentic and comprehensible language input'.

Parks (1994) discovered that students who used subtitled audio-visual materials improved significantly in reading comprehension, listening comprehension, vocabulary acquisition, word recognition, decoding skills, and motivation to read.

In this respect, O'Connell (1994: 364) said the following:

It is clear that in the short term, at least, the future belongs to subtitling. There are many reasons why this should be so. A subtitled version is, by and large, much cheaper and quicker to produce than a dubbed one. Indeed, it is said that subtitles can frequently prove to be up to ten times cheaper than dubbing, and while many can be surprised to hear that it can take up to one working week to subtitle a one hour television programme, at least only one person need be involved in the process, so it is still generally much quicker than dubbing. Consequently, it is likely that the larger, wealthier countries traditionally considered "dubbing countries", e.g. France, Spain, Germany, Italy, Austria etc. will gradually wean their viewers over to more and more subtitled programmes.

Although subtitles have sometimes been considered distracting and tending to slow down the development of listening skills, there are two theories that justify their didactic use: *Cognitive Theory of Multimedia Learning* (Mayer, 2005) and *Dual Coding Theory* (Paivio, 1991).

As stated by the Cognitive Theory of Multimedia Learning, two different channels (visual and auditory) are needed for processing data. The principle known as “the multimedia principle” states that people learn more deeply from words and pictures than from words alone. Each channel has a finite capacity, so people only process a limited amount of incoming data. In this theory three different memory stores are distinguished: sensory memory (stimuli are received and stored here for a short time), working memory (where we create schemas using information), and long-term memory (the store where all things we have learned are kept). The theory presents the idea that words, pictures and auditory information are selected and organized dynamically to create logical mental constructs so our attentional capacity improves when information is received from different channels. Subtitles (words) and video (images and audio) for an educational use are justified by this theory.

The Dual Coding Theory gives the same importance to verbal and non-verbal processing. This theory establishes that there are two cognitive subsystems: the first one is specialized for the representation and processing of nonverbal objects and events, whereas the other one is specialized for dealing with language. Two notions introduced in this theory are those of "imagens", for mental images, and "logogens", for verbal entities. The former ones are organized in terms of part-whole relationships while the latter ones are organized in terms of associations and hierarchies. In this theoretical framework three types of processing are identified: representational (the direct activation of verbal or non-verbal representations), referential (the activation of the verbal system by the nonverbal system or vice-versa) and associative (the activation of representations within the same verbal or nonverbal system). A given task may require any or all of the three kinds of processing.

As highlighted by Paivio (1986: 53),

Human cognition is unique in that it has become specialized for dealing simultaneously with language and with nonverbal objects and events. Moreover, the language system is peculiar in that it deals directly with linguistic input and output (in the form of speech or writing) while at the same time serving a symbolic function with respect to nonverbal objects, events, and behaviors. Any representational theory must accommodate this dual functionality.

Subtitles are usually classified according to different parameters: linguistic parameter and technical parameter. With regard to the linguistic parameter, we can distinguish between interlingual subtitling and intralingual subtitling. Interlingual subtitling is the subtitling between two languages, and it includes two different possibilities.

On the one hand, we usually find that the audio track is in L2 or the foreign language and subtitles are in L1 or the native language. This is by far the most frequent combination when a film is distributed in other countries and it can be very useful when learning a foreign language because subtitles help learners understand original dialogues. On the other hand, it sometimes occurs that the audio track is in L1 and subtitles are in L2. Listening comprehension skill disappears so this combination is only used when learning vocabulary in L2.

Both audio track and subtitles are in the mother tongue (captioning) or L2 if we refer to intralingual subtitling. Captioning was designed for deaf and hard of hearing people, although it is also used for immigrants who have to learn a new language. The second option is not recommended for learners of English who are beginners.

Apart from the linguistic parameter, the technical parameter is another important criterion of classifying subtitles. We can distinguish between open subtitles and closed subtitles. The former ones are part of the film or TV series and cannot be removed from the screen. On the contrary, with the latter ones the spectator can decide if he/she wants the subtitles to be on the screen.

Subtitles must be a summary of the textual information contained in the original dialogues, so the exact reproduction of the aural information is not compulsory. This is so because viewers need to read the captions and watch the video at the same time. Subtitling techniques involve a series of rules about the time each subtitle remains on the screen and the maximum number of characters it cannot exceed.

As emphasized by Neves (2004: 138),

The magical enchantment of the moving image, the attraction of working with computers and electronic equipment and, above all, the fun element, makes tiresome tasks light and makes language learning pleasurable. Experience has shown that, while learning how to subtitle, students gain a greater command of language usage, in the broadest of senses and above all, find pleasure in manipulating text to achieve the best possible results.

Along the same lines, Robinson (1997: 2) says that “all humans learn better, faster, more effectively, more naturally and more enjoyably through rapid and holistic subliminal channels”.

Díaz Cintas (2003) refers to the spatial conventions, temporal conventions, punctuation and other conventions when subtitling videos:

As regards the spatial conventions, generally speaking, interlingual subtitling is limited to two lines (three or even four lines for the deaf and the hearing impaired). Bilingual subtitles may also occasionally consist of four lines. Subtitles must appear at the bottom of the screen. They only appear at the top of the screen when there is important visual information at the bottom. The maximum number of characters (including blank spaces and typographical signs) on a one line subtitle is usually 37. Legibility problems when choosing a type of letter must be avoided.

Considering the temporal conventions, viewers tend to read a subtitle twice when it remains on the screen longer than the time they need to read it (between four and six seconds). Therefore, the maximum time for a subtitle to remain on the screen is six seconds, whereas the minimum time is one second. Subtitles that come in too late or too early have should be avoided. Accurate timing is essential for optimal subtitling. Multiple voices are a big problem when subtitling a video. This is particular true when, as Ivarsson (1992: 49) mentions, “several people are involved in a series of rapid exchanges, especially if they are having an argument or are seen in different places, for example talking on the telephone”. Subtitles must not be maintained over a cut. A slight, clear pause has to appear between consecutive subtitles.

There are also some punctuation conventions in subtitling. Thus, for instance, ellipsis or the absence of any punctuation mark at the end of a subtitle indicates that the sentence has not finished yet. Full stop at the end of a subtitle indicates that the sentence has finished. Semicolon is rarely used when subtitling. This is also the case of brackets and square brackets.

Finally, with respect to orthotypography conventions, abbreviations, initials and acronyms must be understandable for viewers and symbols can be used when necessary. Only numbers from one to nine must be written using letters.

Nowadays, teachers have no doubts about the benefits of using videos in the classroom. The introduction of films and TV series in the foreign language classroom presents several advantages that we, as teachers, should take into account if we wish to make the most of our students' learning process. Some advantages of using subtitled videos in English learning activities can be summarized as follows (partly based on King, 2002):

- Videos provide a break from classroom routine, that is, a positive attitude towards learning.
- Films and TV series are authentic sources of input and subtitles allow pupils to follow the plot easily.
- Videos introduce contexts and situations that would be difficult to reproduce faithfully in the daily practice of a class and captions can reinforce the understanding of English context-bound expressions.
- Learners are exposed to different types of language. Subtitles help students to acquire new vocabulary and idioms.
- Films and TV series stimulate the student's imagination.
- Subtitled videos motivate the student to put in practice mainly the skills of reading and listening, but the skills of speaking and writing may also be practised because students learn how to pronounce many words, consciously and unconsciously. They can develop word recognition skills.
- Characters from movies and TV series usually connect well with the student's world of fantasy. They will be more motivated to learn English if they feel their own world is represented before them.

- They can understand jokes that would be hard to recognise without the help of the captions. Humour can be a difficult, but rewarding subject for the language classroom (Lonergan, 1989), and subtitles help to understand it, enhancing the enjoyable character of the activity.
- Cinema broadens the student's mind. Teenagers learn to respect other cultures if they get to know them a little. Cinema is after all one of the many cultural manifestations of a country. Knowing something about the movies and TV series of English-speaking countries helps people to understand a foreign language culture and idiosyncrasy and therefore respect it.
- Students can learn to process text in English rapidly and improve fast reading, by trying to keep up with the subtitles that accompany the dialogues. Subtitles can enhance pupils' concentration.
- Teenagers normally love watching TV and cinema so subtitles can motivate them to study English outside the classroom context, while they listen to the original dialogues.
- Students can create their own subtitles working in pairs or in small groups, which will encourage and improve social relationships. Videos can be relaxing in stressful classes with hyperactive teenagers.

Unfortunately, creating subtitles can also present disadvantages or limitations:

- Special software is necessary and both students and teachers have to learn how to use it at home. Besides, technical problems can appear during the sessions.
- Some teachers are reluctant to design this kind of activity because they do not know how to use a computer. They sometimes feel ashamed if their pupils have more computer knowledge than them.
- Pupils may concentrate so much on reading the captions that they can forget about the dialogues. It is difficult to break the habit of reading captions once learners are used to doing so.

There are not many researches on the educational use of subtitled films in EFL teaching. One of the first ones was carried out by Williams and Thorne (2000). It lasted for two semesters and the informants were university students. They learnt how to create subtitles before the research started. The results showed that the students learnt new vocabulary. The skills of listening, speaking, writing and reading also improved, but the unexpected benefit was that the learners showed a positive attitude towards learning. Incalcaterra *et al.* (2011), Sokoli *et al.* (2011), Borghetti (2011) and Talaván (2010) also published their researches on the educational use of subtitles.

3. THE DIDACTIC UNIT

“Life is a movie” is the title of the didactic unit. Obviously, its main topic is “films and TV series”. Students will learn some essential vocabulary to describe different types of films and some people connected with the cinema world. Seven sessions have been created for students of fourth year of compulsory secondary education. The goal of the sessions is to prove whether the use of subtitled videos integrated in every lesson can change the dynamics of the classroom and have any effects on the learners’ attitude towards the learning process and language acquisition.

I decided to create this didactic unit after my practice in a school. From the very first moment, I saw that videos were not incorporated in the lessons and most teachers in that school only used textbooks. English was barely spoken in the classroom, and as a result, those students were not able to maintain a conversation in English and they did not understand people with a native or native-like pronunciation in English. For all these reasons, I decided to integrate subtitled videos as part of my didactic unit.

3.1. JUSTIFICATION

This unit will bring the students different and new views of the world into the classroom through films and will contribute to create a relaxed atmosphere with videos. Most teenagers love films and TV series so they will like learning English through them. Cinema is culture and the law (LOE) establishes the following evaluation criterion:

“8. To identify and describe the main cultural aspects of the countries where the foreign language is spoken and establish some connections between the main characteristics of the habits, attitudes and values of the society whose language is studied and his/her own society and show respect towards them.” - Royal Decree 1631/2006, of Dec 29th (page 750).

3.2. CONTEXT

3.2.1. THE SCHOOL

“La Inmaculada Concepción” is a school located in Linares (Jaén). It was founded in 1954 by a Religious Congregation called “Siervas de San José, las Josefinas”. The school was in Pontón Street since 1954 until twenty years later.

Since 1974 it is located in Velarde Street. From 1954 to 2015, the Religious Congregation was the owner of the school. The Diocese of Jaén is the new owner of the school.

“La Inmaculada Concepción” is the first diocesan school which belongs to the Diocese of Jaén. In Linares, there are twenty-six schools. Nine of them are privately owned, but receive a government grant. This is the case of “La Inmaculada Concepción”. These schools normally cover all stages of primary and secondary education and often have religious connections. This school is located in the center of the city so in the neighbourhood we can find residential areas, flats, shops, supermarkets, a church, a park, a cinema, a sports complex, etc.

The school covers all stages of pre-school, primary and compulsory secondary education. It has a capacity of 345 students. There are twenty-two teachers, the administration and services staff (five members) and a member of the Diocese of Jaén. As it is a bilingual school since 2012, it involves teaching academic content in two languages, in a native language (Spanish) and secondary language (English). The frequency of use of each language depends on the programme model. The school counts on the support of public bodies and families since sixty years ago and all kinds of people have studied in “La Inmaculada Concepción”. It declares itself to be a Catholic school which offers a personal, social and cultural development for its students, which involves that there is a mutual respect between teachers and pupils and there is no discrimination in the school.

The building has three floors. On the ground floor we can find the staff teacher room, the secretariat, the library, the school canteen, the concierge, the music room, the gym, a toilet, the classrooms of pre-school education and the classroom of second year of compulsory secondary education. We can also find a playground for students of pre-school education and another one for pupils of primary education. The six classrooms of primary education, the playground for pupils of secondary education and another toilet can be found on the first floor. Finally, there are four classrooms of secondary education and the laboratories of Technology and sciences on the second floor.

Most of the classrooms face outwards and are well lit and aired; they have the appropriate furniture and material for the students’ age and use. Every class has a computer and a blackboard. There are some interactive whiteboards, but the teachers do not usually use them because most of them do not know how to do it.

The students usually participate in most of the activities organized by the school, although pupils of pre-school education and primary education are more motivated than students of compulsory secondary education. They like working in group because they value friendship. Every student has the right to express freely his/her opinion on any subject matter. They normally try to help when a classmate has a problem at school or at home.

There are different points of view about human beings, life and the world in our society and this school offers different education options to its students and their families. Nowadays, parents are very worried about their children's education, and therefore, "La Inmaculada Concepción" pays special attention to the following topics:

- Education in morality and values.
- Responsibility.
- High effort.
- Having a good education in order to get a good job in the future.
- Solidarity.
- Good ways to use social media.
- Respect for the environment.

The school has skilled and motivated teachers who want their students to improve on a day-to-day basis. Most of the students live near the school. The families value the importance of academic and cultural education and they usually cooperate with the school. The socio-cultural level of the school population is upper-middle; families are formed by one or two parents who range between 30-45 years of age, who usually have one or two children. There has been an increase in new family models, different from the traditional one.

The stage of compulsory secondary education is organized in four school years, for students aged from twelve to sixteen. The purpose of this stage is to ensure that students acquire the basic elements of culture, especially in its humanistic, artistic, scientific and technological aspects; to develop and consolidate their study and work habits; to prepare them for the incorporation into subsequent studies and employment, and to form them to the exercise of their rights and obligations in life as citizens (Royal Decree 1105/2014, of December 26th).

3.2.2. THE GROUP

In fourth grade of compulsory secondary education there is a small group of students who are fifteen and sixteen years of age. It is at this age when teenagers acquire and consolidate formal abstract thinking, so it is very important to stimulate their cognitive development, creating situations that need the use of reasoning, induction, deduction, etc. Regarding the social aspect, they start disagreeing with their parents' ideas and interests. Their most important group of reference is the group of friends. They experience an important process of change that affects both their physical and intellectual development, as well as their emotional domain. The teachers of the school do not forget that the construction of each individual's own identity, the acceptance of one's own possibilities and limits or the profound knowledge of social relations are important aspects at this age. Some students of this classroom experience a lack of motivation to study and they go to school forced by their parents. These teenagers have no study habits, so they hardly devote any time to books and exercises at home. The most important aspect to be highlighted about this group is their attitude towards the classes: they have a correct behavior, but they do not usually participate. There are two or three students that monopolize the active participation. The rest of the students of the class do not feel confident when they have to speak.

3.2.3. THE SUBJECT OF FIRST FOREIGN LANGUAGE: ENGLISH

Including the study of English in a curriculum is necessary: it is clear that language is a communication tool and its weight in the worldwide media is unquestionable so it has to be taken into consideration by schools. A new communicative point of view was introduced by the Council of Europe in a set of specifications called "threshold level". There are also educational reasons when justifying the introduction of the study of a foreign language in a curriculum. The general communicative competence of the learner always increases when other linguistic codes and new concepts, strategies, skills, and attitudes are acquired.

We can justify the need of introducing the study of a foreign language in a curriculum for other reasons: students achieve a broader representation of reality when they learn a second language. Students that express themselves only in Spanish find that the notions they have learned naturally can be expressed similarly in English. This helps in the development of their cognitive ability.

Adults are worse prepared than young students to learn a language both in terms of audition and phonology. This fact occurs because the human brain has a natural ability that decreases over the years so levels of auditory and phonological competence are higher in the oral comprehension of children and young people, whose pronunciation is considerably better. Learning a second language also increases the spontaneity of learners. The increase in the level of inhibition (shame, shyness, fear of looking ridiculous, etc.), which can interfere with learning a language is a phenomenon that can be observed during adolescence.

The main objective of the foreign language subject is probably to improve the linguistic communication competence (what a speaker needs to know in order to be communicatively competent in a speech community). In this sense, it is necessary to work on linguistic competence, discursive competence, sociolinguistic competence and strategic competence.

Linguistic competence, which involves the knowledge of the language code, i.e. its grammar and vocabulary, and also of the conventions of its written representation (script and orthography). The grammar component includes the knowledge of the sounds and their pronunciation (i.e. phonetics), the rules that govern sound interactions and patterns (i.e. phonology), the formation of words by means of e.g. inflection and derivation (i.e. morphology), the rules that govern the combination of words and phrases to structure sentences (i.e. syntax), and the way that meaning is conveyed through language (i.e. semantics).

Discursive competence, which refers to the knowledge of how to produce and comprehend oral or written texts in the modes of speaking or writing and listening or reading respectively. Knowing how to combine language structures into a cohesive and coherent oral or written text of different types.

Sociolinguistic competence, which may be defined as the knowledge of sociocultural rules of use, i.e. knowing how to use and respond to language appropriately. The appropriateness depends on the setting of the communication, the topic, and the relationships among the people communicating. Moreover, being appropriate depends on knowing what the taboos of the other culture are, what politeness indices are used in each case, what the politically correct term would be for something, how a specific attitude (authority, friendliness, courtesy, irony, etc.) is expressed, among other factors.

Strategic competence, which is the ability to recognise and repair communication breakdowns before, during, or after they occur. For instance, the speaker may not know a certain word, thus will plan to either paraphrase, or ask what that word is in the target language. During the conversation, background noise or other factors may hinder communication; thus the speaker must know how to keep the communication channel open. If the communication was unsuccessful due to external factors (such as interruptions), or due to the message being misunderstood, the speaker must know how to restore communication. These strategies may be requests for repetition, clarification, slower speech, or the usage of gestures, taking turns in conversation, etc.

Socio-cultural factors are also needed in order to understand the messages in depth. These components are usually respected by modern teaching methods employed in L2 teaching. The four competences are best learned if the student immerses into the culture of a country that speaks the target language. Teachers must create educational proposals searching for expressive, communicative and explorative situations and of self-knowledge. Pupils' chances of success must be evaluated when designing these proposals, creating the appropriate circumstances so that they take part with confidence in the success and with self-reliance on their own abilities. Teachers must not forget that teaching is a progressive construction of a global and complex reality, full of relationships and susceptible of being analyzed. In the fourth year of secondary school, the first foreign language is taught in four weekly sessions of sixty minutes.

3.3. KEY COMPETENCES

The Organic Act of Education 2/2006 (LOE) establishes the eight key competences. They were adapted from those created by the European Union. Students will develop all of them in this unit.

KC1. Communicative competence in one's mother tongue and in a foreign language is the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts; in education and training, work, home and leisure. Communication in foreign languages also calls for skills such as mediation and intercultural understanding. An individual's level of proficiency will vary between the four dimensions (listening, speaking, reading and writing) and between the different languages, and according to that individual's social and cultural background, environment, needs and/or interests.

KC2. Mathematical competence is the ability to develop and apply mathematical thinking in order to solve a range of problems in everyday situations. Building on a sound mastery of numeracy, the emphasis is on process and activity, as well as knowledge. Mathematical competence involves, to different degrees, the ability and willingness to use mathematical modes of thought (logical and spatial thinking) and presentation (formulas, models, constructs, graphs, charts).

KC3. Knowledge and interaction with the physical and natural world is the ability to interact with the physical world in its natural state, and in that created by human activity, in order to understand events and predict consequences, and appreciate actions designed to improve and preserve living conditions of other people and living creatures. This competence implies the acquisition of a scientific-rational thought process which allows autonomous interpretation of information, personal initiative in decision-making, and the use of ethical values when taking personal and social decisions.

KC4. Digital and technological competence involves the confident and critical use of Information Society Technology (IST) for work, leisure and communication. It is underpinned by basic skills in ICT: the use of computers to retrieve, assess, store, produce, present and exchange information, and to communicate and participate in collaborative networks via the Internet. Competence in science refers to the ability and willingness to use the body of knowledge and methodology employed to explain the natural world, in order to identify questions and to draw evidence-based conclusions. Competence in technology is viewed as the application of that knowledge and methodology in response to perceived human wants or needs. Competence in science and technology involves an understanding of the changes caused by human activity and responsibility as an individual citizen.

KC5. (Interpersonal, intercultural) Social and civic competence includes personal, interpersonal and intercultural competence and cover all forms of behavior that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.

KC6. Cultural and artistic expressions refer to the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.

KC7. Learning to learn competence is the ability to pursue and persist in learning, to organize one's own learning, including effective management of time and information, both individually and in groups. This competence includes awareness of one's learning process and needs, identifying available opportunities, and the ability to overcome obstacles in order to learn successfully. This competence means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts: at home, at work, in education and training. Motivation and confidence are crucial to an individual's competence.

KC8. Autonomy and initiative (entrepreneurship) refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports individuals, not only in their everyday lives at home and in society, but also in the workplace in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by those establishing or contributing to social or commercial activity. This should include awareness of ethical values and promote good governance.

3.4. OBJECTIVES

- To know basic information about cinema.
- To understand and use articles correctly.
- To understand and use passives correctly.
- To understand and use modal verbs expressing ability correctly.
- To talk about the films and TV series the student likes or dislikes using suitable expressions.
- To read and understand a written text about cinema and look for and identify general and specific information efficiently.
- To understand and create subtitled videos.
- To participate using English as the main language.

3.5. CONTENTS

Block 1: Listening, speaking and interacting.

- Conversations in which the student talks about things he/she likes or dislikes.

Block 2: Reading and writing.

- Written description of a famous person.

Block 3: Reflection upon the language and linguistic awareness.

- a) Functions of the language and grammar.
 - Passives.
 - Modal verbs (ability).
 - Articles.
- b) Vocabulary
 - Movie genres.
 - Thanksgiving dishes.
- c) Phonetics
 - Pronunciation of some words.

Block 4: Sociocultural aspects and intercultural awareness.

- Cinema.
- Tove Jansson.
- Walt Disney.

Concepts	Procedures	Attitudes
- Articles. - Modal verbs (ability). - Passives. - Movie genres. - Vocabulary on cinema and TV.	- Individual/pair/group work. - Text comprehension and interpretation. - Group project.	- Talking in English to the rest of the classmates. - Taking decisions and reaching an agreement.

3.6. CROSS-CURRICULAR ISSUES

- Multicultural education.

3.7. INTERDISCIPLINARITY

- Technology.
- Spanish language and literature.
- Mathematics.
- Music.
- Visual arts.

3.8. METHODOLOGY

Cooperative Learning is the language teaching method that I have decided to follow to design many activities of this didactic unit. I have discovered the advantages of this method during my teaching practice. In spite of the students' poor pronunciation, one of the teachers of the school told me that most students of compulsory secondary education were improving their marks in the subject of English since they were working in groups.

This method, considered as an extension of *Communicative Language Teaching*, is an approach whereby students work together in structured groups to reach common goals. Each group is therefore motivated to help each team member to reach their goals and understand the contents since they feel part of a team. As a result, a positive atmosphere with the feeling of "one wins, everyone wins" is encouraged in the classroom.

Cooperative Learning changes the typical teacher-student classroom in which the teacher is the transmitter of information and the student is the receptor. Consequently, the teacher becomes the facilitator and mediator and only has to strategically plan and regulate the classes. The student takes on an active role as a teacher as well as a student, because he/she has to work in groups and is responsible for not only his/her knowledge and understanding, but also the knowledge and understanding of his or her group members. This promotes cooperation and at the same time it fosters a feeling of collaboration rather than competition between students, which has been shown to be very effective in L2 classrooms.

Cooperative Learning is based on five main principles:

- Positive interdependence (the success or failure of each group member is linked to the success or failure of the entire group).
- Individual accountability (both the group assumes responsibility for achieving set goals and each individual member assumes responsibility for his/her part of the task).
- Interpersonal and social skills (they determine the way in which learners interact with each other).
- Group formation or group processing (it involves making decisions within the group).
- Structuring and structures (they refer to different ways in which students' interaction can be organized).

To be critical about this type of teaching style, it is a great way to learn a language, but if the groups are not selected carefully and arranged in a heterogeneous manner, the method will not be very successful.

In a language learning setting, as different students have different competences in different areas (listening vs. speaking, reading vs. writing, etc.), it is very beneficial for the teacher to mix the class so that students can act as peer-teachers and everyone can learn and contribute in a more relaxed way. This method is also a good way to make sure that there is not a large gap between levels in one class of students, always working as a way to try and balance out the students. That having been said, this method shouldn't be used 100% of the time, as it has been shown that although weaker students benefit a lot from cooperative learning, stronger students do not benefit nearly as much and they might feel less motivated and not as challenged in class if this method is abused.

Seven sessions which contain activities that make use of the four skills (listening, speaking, reading and writing) have been designed. The last one presents a final project in which students have to work in groups. They have to add subtitles to a video using *Aegisub*. It is a free, cross-platform open source tool for creating and modifying subtitles. *Aegisub* makes it quick and easy to time subtitles to audio, and features many powerful tools for styling them, including a built-in real-time video preview.

3.8.1. THE SESSIONS

Session	Activity	Materials	Groupings	Minutes	Space
1	1	Textbook, dictionary and blackboard	Groups	10	Classroom
	2		Groups	5	
	3		Individual	20	
	4		Individual	5	
	5		Groups	10	
2	6	Computer, textbook, dictionary and blackboard	Individual	10	Classroom
	7		Groups	5	
	8		Pairs	5	
	9		Individual	10	
	10		Groups	10	
	11		Individual	10	
3	12	Computer, textbook, dictionary, blackboard and interactive whiteboard	Pairs	15	Classroom
	13		Individual	25	
	14		Individual	10	
4	15	Computer, textbook, dictionary, blackboard and interactive whiteboard	Individual	15	Classroom
	16		Individual	15	
	17		Individual	20	
5	18	Computer, textbook, dictionary and blackboard	Groups	20	Classroom
	19		Groups	10	
	20		Individual	10	
	21		Individual	10	

Session	Activity	Materials	Groupings	Minutes	Space
6	22	Textbook, dictionary and blackboard	Individual	5	Classroom
	23		Groups	10	
	24		Individual	10	
	25		Individual	20	
	26		Individual	5	
7	Project	Computer and dictionary	Groups	50	Computer lab

3.8.2. ATTENTION TO DIVERSITY

Students with special needs are those that require some support and specific attention due to disability or serious behavioral disorders. These pupils require specialized support in accordance with non-discrimination and educational normalization principles, with the purpose of achieving their inclusion. They are schooled in accordance with their characteristics, either integrating them in mainstream groups, in specialized classrooms within mainstream schools, or in special education schools, depending on the form determined by the professional teams, taking into account their parents' and teachers' opinions. The curriculum foresees many possibilities to adjust to these differences, so that students may overcome any difficulties encountered. However, throughout their school career and, perhaps to a greater extent, during stages in which studies become progressively more complex, there will be certain students who, for very different reasons, find it more difficult to reach the objectives and contents laid down for everyone in the common curriculum. These students will consequently need more specific adjustments.

There are boys and girls in the class. There are no activities dedicated to stereotypical male topics and the clichés for females are not covered so there will not be any conflicts of interest. There is an immigrant student in the class, so this will be taken into account and wherever necessary diversification will be employed and covered, paying attention to delicate subjects. In those moments in which not all pupils share the same level of competence in the language or the same motivation, the teachers will provide the students that need it with reinforcement or will give them more exercises to complete at home.

3.8.3. ACTIVITIES

1. Work in groups. Match the words in the box with the films in the pictures. There are more words than you need.

A comedy	A thriller	A drama	A fantasy	A mystery
A musical	A western	A romance	A cartoon	An adventure story film
A science fiction story film	A detective story film	A war story film	A horror story film	A spy story film



2. Work in groups. Discuss the following questions:

- Do you like films?
- What is your favorite film? Why?
- What movie genre do you prefer?

3. Read the text¹ and answer the questions.

Moving pictures: technology and the movies

From the early days of silent, black and white films to our modern digital productions, the film industry has changed a lot over the last century.

There were no cinemas at the beginning of the last century. People usually watched the short movies in a tent when a travelling 'picture show' came to a city. Thomas Tally's Electric Theater opened in Los Angeles in 1902. It was the first cinema. By 1907, more than 4000 cinemas were located in the United States of America. Viewers watched silent comedies, dramas and news stories, with a pianist who provided music.

Viewers were delighted by colour movies when black and white films started to disappear in the 1920s. After that, the introduction of sound in 1926 revolutionized the cinema. Different movie genres became popular as film producers could include songs, dialogues and sound effects in their productions. Unfortunately, many actors lost their jobs because they didn't have good voices or weren't able to speak and act at the same time.

Different experiments with 3D and with movies with smells were carried out in the 1950s and 1960s. These experiments weren't successful. Surround-sound became very popular in the next decade. Sound seemed to come from different directions so surround-sound made the film experience more realistic. The next revolution came with computers. Nowadays, very realistic special effects can be created by film-makers and computer-generated images have a big success.

Nowadays, projectors produce clearer images so films will seem more realistic as 3D technology improves. It's thought that viewers will be able to connect their bodies to special cinema seats and feel the same sensations as the characters on the screen. But... will we really want to do that?

¹ Extracted from Wetz, B., & Halliwell, H. (2010).

- a) When did the first cinema open? _____
- b) How many cinemas were there by 1907? _____
- c) What did audiences listen to while they were watching silent films?
- _____
- d) Why did some actors lose their jobs? _____
- e) What happened in the 1970s? _____
- f) How will we be able to feel a character's emotions?
- _____

4. Complete the questions with *can*, *could* or *will be able to*.

- a) What kind of movies _____ viewers watch before 1926?
- b) What type of films _____ viewers _____ watch in the future?
- c) When _____ we _____ watch 3D films on mobile phones?
- d) _____ you go to the cinema every week?
- e) _____ you go to the cinema alone when you were seven?

5. Work in groups. Match the definitions with the words in the box.

- a) All the actors in a movie.
- b) A very successful film.
- c) The story of a person's life.
- d) The written text of a film.
- e) A written translation on the screen.
- f) When and where a story takes place.
- g) The things that happen in a story.
- h) A building where you go to watch movies.
- i) A person who is in charge of making a film and tells the actors how to play.
- j) An advertisement for a film that will be exhibited in the future at a cinema.

setting, script, film director, trailer, plot, cast, subtitles, blockbuster, cinema, biography

6. Listen to two friends talking about what film they want to see at the cinema:

<https://learnenglishteens.britishcouncil.org/skills/listening-skills-practice/going-cinema>

Choose the correct answers while you listen:

- a) Which movie are they going to see? _____
- b) What time does the movie they want to see start? _____
- c) What time are they going to meet? _____

BROWNTON CINEMA

NOW SHOWING
12th—18th June

 Mr and Mrs Jones 3:00 p.m. / 7:10 p.m. They look normal, but this couple have a secret.	 War Games 2:45 p.m. / 6:00 p.m. His country is under attack and millions could die.	 Robot 2075 1:00 p.m. / 4:15 p.m. / 9:25 p.m. In the year 2075, robots have taken over the world.
 King Robert V 3:30 p.m. / 9:10 p.m. 250 years ago his country needed a leader.	 Midnight Moon 12:00 p.m. / 2:30 p.m. / 7:30 p.m. Blood-sucking vampires to make you scream.	 Forever 4:45 p.m. / 8:30 p.m. Can love last forever? Sarah will soon find out.

7. Work in groups. Discuss these questions:

- a) Which movie would you choose? Why?
- b) Who is your favorite actor/actress? Why?
- c) Do you like going to the cinema? Why?
- d) Do you think cinema tickets are expensive?
- e) Would you like to be a famous actor/actress?

8. In pairs. Listen again and complete the gaps. Read the text with your partner.

Tamara: Hi, Mario. Do you want to go and watch a _____?

Mario: Hi, Tamara. Sure, what's _____?

Tamara: Well there are two action films, *Mr and Mrs Jones* and *War Games*, and they're both in _____.

Mario: I've already seen *Mr and Mrs Jones*. I haven't seen *War* _____, but I don't really want to see an _____ film. What else is _____?

Tamara: There's that science fiction film, *Robot 2075*, but I've already _____ it.

Mario: Is it _____?

Tamara: Yes, it is, but I don't want to see it _____. There's a _____ comedy called *Forever*.

Mario: Mmm, I'm not sure. Are there any _____ films on?

Tamara: Yes, there's *Midnight Moon*. It's got _____ in it.

Mario: OK, sounds good. Let's go and watch *Midnight Moon*. What _____ is it on?

Tamara: It's on at 12 o'clock or at half past _____.

Mario: Is it on this _____?

Tamara: Yes, at 7.30.

Mario: Perfect. Let _____ at 7.30.

Tamara: OK, shall we _____ at the cinema at 7.00?

Mario: Great! See you _____.

Tamara: Bye.

9. Correct the mistakes.

- a) I can't listen to the movie because my friends are talking.
- b) I will be able to swim when I was a baby.
- c) Most famous actors and actresses can't be relaxed when they leave home because their fans persecute them.
- d) I can create a blockbuster in the future.
- e) My boyfriend could go to the cinema every week because he has a lot of money.

10. Work in groups. Underline the most suitable verb form in each sentence.

- a) The end of the movie *wasn't filmed/hasn't been filmed* yet.
- b) The famous actor *was arrested/has been arrested* as soon as he left home.
- c) The fifth *Harry Potter* movie *was released/has been released* two years ago.
- d) If she doesn't accept the role, the film *hasn't been produced/will not be produced*.
- e) By the time we got there, the film *had already finished/was finished*.
- f) When *were you told/have you been told* about the new TV series?
- g) Most of the actors *were swimming/were swum* easily to the shore.
- h) The winning horse *was ridden/was riding* by Walt Disney.
- i) I looked again for the actor, but he *was vanished/had vanished*.
- j) I don't think that Julia Roberts will *be asked/is being asked* to show her passport.

11. Rewrite each sentence, putting the verbs in *italics* in the passive where possible.

- a) Sara *likes* this movie.

- b) A committee *chooses* the best actress.

- c) Salma Hayek's new dress *cost* over £10,000.

- d) Tom Hanks is presenting an award now.

- e) Candela Peña announced the winner's name.

- f) We *have* already *decided* the tittle of our new TV series.

- g) This car *belongs* to Pedro Almodóvar.

- h) People *ate* most food at the Academy Awards ceremony.

12. Work in pairs. Read the text² and decide if the sentences are true or false.



Tove Jansson is doubtless one of the best Finnish artists of all time and also the most widely read Finnish author abroad. Her lifework is an immeasurable valuable because of the success she made as a writer, artist and as a cartoonist. She was a multi-talented artist who is mostly remembered as a creator of the Moomins.

The Moomin books have been translated into about fifty languages. Moominvalley is an idyllic and peaceful place where the Moomins live in harmony with nature. The largest building in the valley is the Moominhouse, and its occupants welcome all visitors from the valley and further afield. A river runs through this beautiful valley, which lies between the sea and the mountains, including a range called the Lonely Mountains. When spring arrives, the valley bursts into bloom, as does Moominmamma's treasured garden. The Moomins spend their summers meeting people and having all kinds of fun. A path leads from the Moominhouse to the seashore, where the Moomins have built a small bathhouse. The Moomins love the sea and enjoy hanging out at the beach. Sometimes, they set out on journeys of exploration that take them far from Moominvalley, but they know they always have a safe home to return to. As autumn approaches, the Moomins prepare to hibernate. By the time Moominvalley is carpeted in snow, the Moomins are already in a deep sleep.



104 half-hour Moomin animations are produced in 1990. The series is sold to over sixty countries. In addition to the Moomin books and comics she received recognition for her short stories and novels. Tove Jansson's world fame is also recognisable because she succeeded to write for both children and adults at the same time. She passed away in 2001.

- a) The Moomin books are only available in Finnish.
- b) The Moomins spend their winters having all kinds of adventures.
- c) The TV series ran for 26 episodes.
- d) Tove Jansson died in 2001.
- e) Moominvalley is a disturbed and noisy place.

² Extracted from Westin, B. (2014).

13. Watch the following video. It is an episode of *Moomin*:

<https://www.youtube.com/watch?v=dZ2sDq2DmW4>

Do these exercises while you watch it:

13.1. Match the pictures with the words below.



trapdoor, rowan tree, snore, snufkin, flooded, roof

13.2. Multiple choice.

Who is Emma?

- a) The cleaner of the theatre.
- b) The owner of the theatre.
- c) An actress.

Moominmamma wants to keep...

- a) her photos.
- b) her plates.
- c) her dresses.

The Moomins have to leave home because...

- a) it is burned.
- b) they haven't paid rent this month.
- c) It is flooded.

14. Answer the questions:

a) Do you like this episode? Why?

b) Who is your favorite character? Why?

c) What would you do if your house were flooded?

d) Can you write a short summary of the episode?

e) What do you think is going to happen to the Moomins?

15. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given.

a) Last Monday they appointed a new director. **Was**

A new _____ last Monday.

b) Torres Ltd are supplying our cinema with furniture. **Supplied**

Our company _____ by Torres Ltd.

c) My father built this theatre in 1960. **By**

This theatre _____ my father in 1960.

d) No decision has yet been made. **Decided**

Nothing _____ yet.

e) People believe that someone murdered Holmes. **Was**

It _____ murdered.

16. Watch the following video. It contains Thanksgiving clips from *Friends*:

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

Do these exercises while you watch it:

16.1. Match the pictures with the words below.



pull, maternity pants, turkey, scared, remote, yams

16.2. Multiple choice.

Who did get Monica's turkey stuck on his/her head?

- a) Rachel.
- b) Chandler.
- c) Joey.

Chandler doesn't like Thanksgiving...

- d) because he hates parties.
- a) because he hasn't got any friends.
- b) because he thinks that reliving pain and getting depressed is what Thanksgiving's all about.

Will hates Rachel since they...

- a) went to the same high school.
- b) got divorced.
- c) had a car accident.

The two members of the "I hate Rachel Green Club" were...

- a) Ross and Phoebe.
- b) Will and Ross.
- c) Will and Phoebe.

Why is Chandler pretending to watch TV?

- a) Because he doesn't want to lay the table.
- b) Because he doesn't want to go to the supermarket.
- c) Because he doesn't want to cook.

Who is Monica?

- a) She is Ross' little sister.
- b) She is Ross' older sister.
- c) She is Ross' girlfriend.

Traditional Thanksgiving food are...

- a) macaroni and pizza.
- b) turkey and cheese.
- c) turkey and yams.

Will suffered when he was a teenager...

- a) because he was an overweight guy.
- b) because he was very ugly.
- c) because he had a terrible illness.

Rachel has a poultry aversion because of...

- a) Chandler.
- b) Monica.
- c) Joey.

Joey's surname is...

- a) Tribbiani.
- b) Buffay.
- c) Green.

Phoebe gives her maternity clothes to...

- a) Rachel.
- b) Monica.
- c) Joey.

17. Answer the questions:

a) Do you like this video? Why?

b) Who is your favorite character? Why?

c) What would you like to eat on the Thanksgiving table?

d) What would you do if you got a turkey stuck on your head?

e) Can you write a short summary of the funniest moment of the video?

f) What is your favorite TV series? Why do you like it? What is the series about?

g) Do you prefer TV series or films? Why?

h) Many teenagers spend a lot of hours per week in front of television and computer screens. What do you think about it?

18. Work in groups. Read the text³ and decide if the sentences are true or false.



Walter Elias Disney was born in 1901. After his birth, his family moved to Missouri, where they lived for a long time. He was very interested in art since he was very young and he used to sell his drawings. One day, he decided to study art and photography in McKinley High School. Walt was always encouraged by his mother to make his dreams come true.

In 1918, Disney attempted to enlist for military service, but he couldn't do it because he was too young at the time. Instead, Walt joined the Red Cross and was sent to France, where he spent a year driving an ambulance. With his suitcase, and twenty dollars, Walt moved to Hollywood, where he became a recognized figure. In 1925, Walt got married to Lillian Bounds. They had two daughters, Diane and Sharon.

In 1932, Walt won his first Academy Award with a short called *Flowers and Trees* (the first color cartoon). In 1937, he released *The Old Mill*, the first production to use the multi-plane camera technique. On December 21, 1937, *Snow White and the Seven Dwarfs*, the first full-length animated musical feature, premiered at the Carthay Theater in Los Angeles. During the next five years, Disney completed other successful films such as *Pinocchio*,

Fantasia, *Dumbo*, and *Bambi*. Walt Disney's dream of an amusement park came true, as Disneyland Park opened in 1955. He also became a television pioneer. He died of circulatory collapse caused by lung cancer. He was 65.

Walt Disney is a legend of the 20th century. His worldwide popularity was based upon the ideals which his name represents: imagination, optimism, creation, and self-made success. He brought us closer to the future. He was a genius.



³ Extracted from Finch, C. (2011).

- a) He moved to France in 1918.
- b) *Pinocchio* was the first film produced by Walt Disney.
- c) Disney died in a car accident.
- d) He enlisted for military service.
- e) He was a rich man when he arrived to Hollywood.
- f) He passed away in 1966.
- g) He had a good relationship with his mother.
- h) Disney and his wife had two daughters.
- i) Disneyland Park closed in 1955.

19. Work in groups. Discuss the following questions:

- a) What is your favorite Disney movie? Why?
- c) Who is your favorite Disney character? Why?
- d) What was the first Disney movie that you saw?
- e) Do you like 3D movies? Why?

20. Match the titles in the box with the pictures.



Snow White, Sleeping Beauty, The Lion King, The Rescuers, The Jungle Book, Beauty and the Beast, Alice in Wonderland, Lady and the Tramp, The Little Mermaid

21. Watch the following video. It is a song from Disney's 1992 animated feature film *Aladdin*: https://www.youtube.com/watch?v=A_suDjvcJyY

Complete the gaps with the correct word.

I can show you the world

Shining, _____, splendid

Tell me, princess, now when did

You last let your _____ decide?

I can open your eyes

Take you _____ by wonder

Over _____ and under

On a magic _____ ride

A whole new world

A new fantastic point of view

No one to tell us "No"

Or _____ to go

Or say we're only dreaming

A whole new world

A _____ place I never knew

But when I'm way up here

It's _____ clear

that now I'm in a whole new world with you

Unbelievable sights

_____ feeling

Soaring, tumbling, _____

Through an endless diamond _____

A whole new world

_____ you dare close your eyes

A hundred thousand things to see

Hold your _____, it gets better

I'm like a _____ star

I've come so far

I can't go back to where I used to _____

A whole new world

Every _____ a _____

With new horizons to pursue

Every moment, red _____

I'll chase them anywhere

There's _____ to spare

Let me share this whole new world with you

A whole new world

That's where we'll be

A _____ chase

A wondrous place

For you and me

carpet, sky, heart, indescribable, thrilling, shimmering, be, wonder, breath, surprise,
where, letter, turn, sideways, time, shooting, don't, dazzling, crystal, freewheeling

22. Underline the most suitable phrase in each sentence.

a) Is this *a DVD/the DVD* you watched yesterday?

b) *The mobile phone/Mobile phone* has already changes our lives.

c) *Moon/The moon* is full tonight.

d) Pablo is *actor/an actor*.

e) *Rich/The rich* get richer.

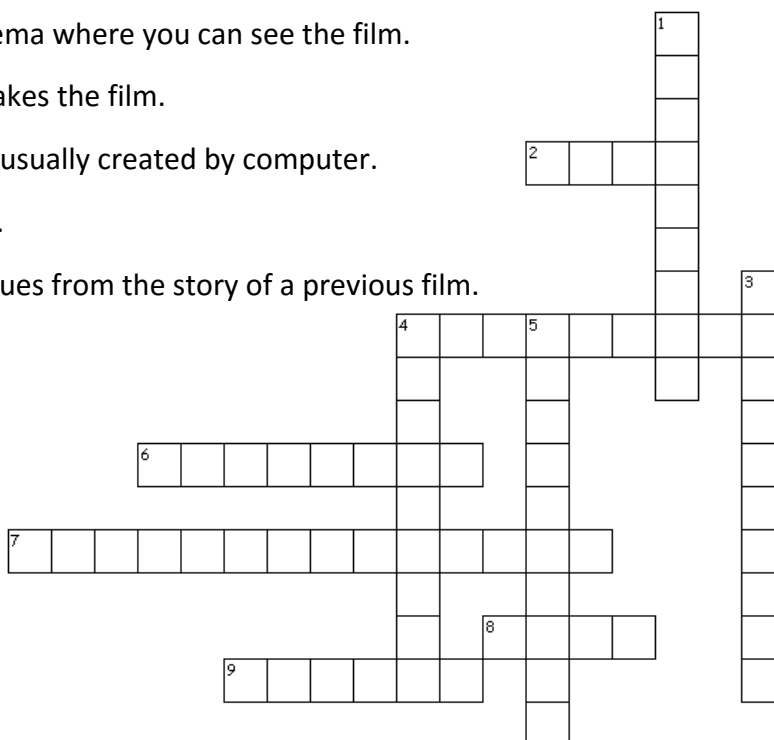
23. Work in groups. Complete the crossword⁴.

Down

1. Translation of the film that you can read at the bottom of the screen.
3. Not filmed in the studio but in the real place.
4. The place where you buy your cinema tickets.
5. The music of a film.

Across

2. The story of a film (or book).
4. The part of the cinema where you can see the film.
6. The person who makes the film.
7. Images and scenes usually created by computer.
8. The actors in a film.
9. A film which continues from the story of a previous film.



soundtrack, cast, director, box office, big screen, on location, sequel, plot, special effects, subtitles

24. Write a short biography of your favorite actor/actress.

⁴ Extracted from <https://www.pitea.se/contentassets/7611696c044d40dd986fb77bc1510f1b/05.-films-and-the-cinema-unit-5.doc>

25. Change the active sentences into passive ones.

1) JK Rowling wrote *Harry Potter*.

2) Chris Columbus directed *Harry Potter and the Philosophers' Stone*.

3) Harry's aunt and uncle brought him up.

4) They released the film in 2001.

5) A giant whale swallowed Pinocchio.

6) Snow White ate a poisoned apple.

7) A hunter killed Bambi's mother.

8) Shakespeare wrote *Hamlet*.

9) They translated this movie into many languages.

10) Robin Hood stole money from the rich.

11) My father bought an expensive video camera.

12) Spanish factories make good scripts.

13) They transported books from Valencia to Italy.

14) They sent a parcel last week.

15) The lion ate the woman.

16) Sara Montiel sang beautiful songs.

17) My grandfather directed a blockbuster.

18) This cinema was built sixty years ago.

19) My best friend found my DVD.

20) Isabel Allende writes wonderful books.

21) They have seen two movies this morning.

22) Simba found two fossils of mammoth.

26. Put *a/an* or *the* in each space, or leave the space blank.

a) I went to _____ cinema by _____ bus.

b) _____ people who act in _____ movies are called _____ actors.

c) She was sent to _____ prison for _____ nine years.

d) Disney was one of _____ first people to create _____ animated feature films.

e) As _____ director of _____ film, I have _____ complete authority.

f) Did you watch _____ DVD I lent you _____ last month?

g) I learned to create _____ subtitles when I lived in Linares.

h) Is this _____ Blu-ray your mother gave you for _____ Christmas?

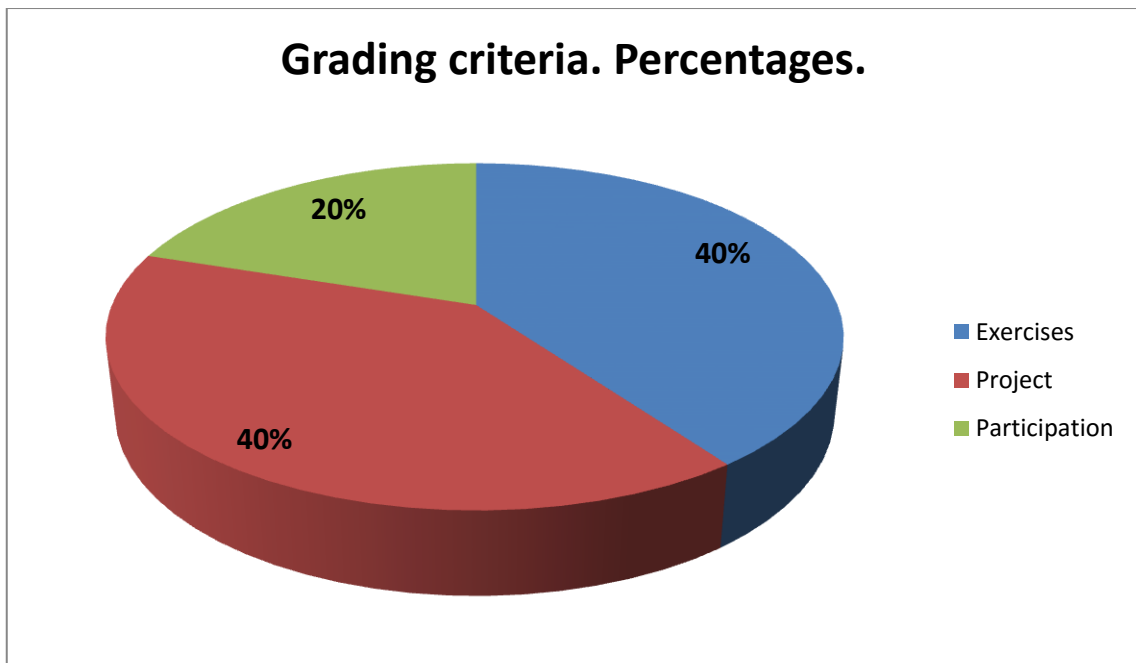
Project: Your Own Subtitles.

Work in groups. Choose one of the following Disney movie trailers and add your own subtitles to the video.



- a) The teacher will give you the video in AVI format.
- b) Use *Aegisub* for creating your subtitles:
<http://www.emezeta.com/articulos/manual-para-subtitular-videos>
- c) The audio track is in Spanish so you have to create your subtitles in English.
- d) Subtitles must be a summary of the textual information contained in the original dialogues.
- e) Remember that subtitles must appear at the bottom of the screen.
- f) Subtitling is limited to two lines
- g) The maximum number of characters on a one line subtitle is usually 37.
- h) Legibility problems when choosing a type of letter must be avoided.
- i) The maximum time for a subtitle to remain on the screen is six seconds, whereas the minimum time is one second.

3.9. EVALUATION



The results will be marked from 1 to 10, being 5 (in each part) the minimum mark to pass the unit.

The student has learnt the contents if:

- He/she knows basic information about cinema.
- He/she understands and uses articles correctly.
- He/she understands and uses passives correctly.
- He/she understands and uses modal verbs (ability) correctly.
- He/she can talk about the films and TV series he/she likes or dislikes using suitable expressions.
- He/she can read and understand a written text about cinema and look for and identify general and specific information efficiently.
- He/she understands and can create subtitled videos.
- He/she participates using English as the main language.

4. CONCLUSIONS

A detailed proposal relative to subtitling for language learning has been made. It has been introduced and explained, including a proposed methodology with different possibilities, as well as some of the advantages it can offer. The novelty and the ludic character of the activities is expected to highly increase the motivation and participation of learners, something necessary in language learning and not so easy to achieve.

Provided the historical rejection of many countries towards subtitling films and TV series, these exercises could motivate students to appreciate the pedagogical and cultural advantages of subtitles. They could also realize the huge amount of 'content' of the film that does not reach the audience when it is presented to them in a dubbed version. Hence, they will be able to appreciate original version films and TV series outside the academic context, by watching moving pictures and other types of programmes in their original version, thus keeping up and improving day by day their command of the foreign language.

What is more, given the fact that subtitles are typically encountered by students outside the academic context, and having worked with them, even knowing the technique needed to produce them, learners are expected to be able to develop a critical attitude towards future observations of the same phenomenon. All things considered, this new general attitude towards audiovisual texts in their original version could eventually have a positive impact on the number of films in their original version released in cinemas, on the quality of subtitles, and ultimately, it could lead to a whole new attitude towards foreign language learning in general, and English as a foreign language in particular, in terms of an easier overall acquisition and a friendlier and more pleasurable learning approach.

The Master's degree provides the trainee teacher with various possibilities and competences for the implementation of teaching in secondary education. The different modules and subjects offer a realistic outlook on the theoretical side of language teaching and learning. By trying to discover and investigate new ways to improve skills, the trainee teacher is constantly evaluating and re-evaluating the common ground in education. Improvements in education are always welcome, and any quest for a better understanding of pupils' social behavior and academic fortitude should be regarded with open arms and eyes.

Teaching is hard work and some teachers never grow to be anything better than mediocre. They do the bare minimum required and very little more. The great teachers, however, work tirelessly to create a challenging, nurturing environment for their students. Great teaching seems to have less to do with our knowledge and skills than with our attitude towards our students, our subject, and our work.

In my opinion, a great teacher:

- respects students.
- creates a sense of community and belonging in the classroom.
- is warm, accessible, enthusiastic and caring.
- sets high expectations for all students.
- has his own love of learning and inspires students with his/her passion for education and for the course material.
- is a skilled leader.
- is flexible when a lesson is not working.
- collaborates with colleagues on an ongoing basis.
- maintains professionalism in all areas.

I hope that further basic and applied research on the use of video and subtitles will increasingly encourage teachers to start using advanced computer technologies in order to make the best use of audiovisual texts and subtitles to enhance the students' language learning motivation and language skills in general, and listening and speaking proficiency in particular. In addition, I hope that more teachers will devote to exploring the multiple and potential uses of this type of methodology and technology in novel ways.

5. BIBLIOGRAPHY

Clark, J. M., & Paivio, A. (1991). Dual coding theory and education. *Educational Psychology Review*, 3(3), pp.149-170.

Clark, R. C., & Lyons, C. (2004). *Graphics for Learning: Proven Guidelines for Planning, Designing, and Evaluation visuals in Training Materials*, San Francisco: Pfeiffer.

Díaz, J., & Fernández, M. (2008). 'Using subtitled video materials for foreign language instruction', in J. Díaz (Ed.), *The didactics of Audiovisual Translation*. Amsterdam: John Benjamins.

Finch, C. (2011). *The art of Walt Disney: from Mickey Mouse to magic kingdoms and beyond*. New York: Harry N. Abrams, INC.

King, J. (2002). 'Using DVD feature films in the EFL classroom', in *Computer assisted Language Learning*, 15(5), pp.509-523.

Lonergan, J. (1989). *Video in Language Teaching*. New York: Cambridge University Press.

Mayer, R. E. (2005). 'Cognitive theory of multimedia learning', in R. E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning*. New York: Cambridge University Press.

Mukherjee, N., & Roy, D. (2003). *A Visual Context-Aware Multimodal System for Spoken Language Processing*. doi=10.1.1.13.9729. Retrieved from http://www.isca-speech.org/archive/eurospeech_2003/e03_2273.html. Accessed: 22 May 2016.

Neves, J. (2004). 'Language awareness through training in subtitling', in P. Oreo (Ed.), *Topics in audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins.

O'Connell, E. (1994). 'Media translation and lesser-used languages: Implications of subtitles for Irish language broadcasting', in F. Eguíluz, R. Merino, V. Olsen, E. Pajares, & J. M. Santamaría (Eds.), *Trasvases culturales: Literatura, cine y traducción*, Bilbao: Universidad del País Vasco.

Paivio, A. (1986). *Mental Representations*, New York: Oxford University Press.

Parks, C. (1994). 'Closed Captioned TV: A resource for ESL Literacy Education', *Eric Digest* (ED372662). Washington DC. Retrieved from: <http://www.ericdigests.org/1995-1/tv.htm>. Accessed: 25 May 2016.

Robinson, D. (1997). *Becoming a Translator. An accelerated Course*, London & New York: Routledge.

Snelsson, C., & Perkins, R.A. (2009). 'From Silent Film to YouTube: Tracing the Historical Roosts of Motion Picture Technologies in Education' *Journal of Visual Literacy*, 28(1), p.27.

Stoller, L. (1991). 'Using Video in Theme-based curricula', in S. Stempleski, & P. Arcano (Eds.), *Video in Second Language teaching: using, selecting and producing video for the classroom*. Teachers of English to speakers of other languages, INC.

Talaván, N. (2013). *La subtitulación en el aprendizaje de lenguas*, Barcelona: OCTAEDRO.

Vanderplank, R. (1988). 'The value of teletext sub-titling in language learning', *ELT Journal*, 42, pp.272-281.

Westin, B. (2014). *Tove Jansson Life, Art, Words: The Authorised Biography*. London: Sort of Books.

Wetz, B., & Halliwell, H. (2010). *English Plus 3: Student's Book*. New York: Oxford University Press.