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TEACHING THROUGH AUDIOVISUAL RESOURCES

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1. Abstract and keywords.

Considering English hegemony as a lingua franca along this century and the global nature of English learning across the world, it is not a surprising fact that teaching English with real-life materials is gaining more and more importance every day. By real-life materials we mean i.e., linguistic contents that lack filters and have not been adapted to facilitate learning. Therefore, they are presented in their original state. In this sense, audiovisual aids are a powerful tool in relation to real English input. In Spain, particularly, there has not been a regular habit of watching films or documentaries in original version (preferably English) in contrast with other European countries i.e.,. Consequently, this research on a set of different audiovisual resources or formats, is aimed at illustrating the importance of several audiovisual resources in connection with pupil motivation. Going through an analysis on potentialities and lacks coupled to this methodology, their exploitation and application in teaching within Spanish compulsory education. Finally, a lesson plan covering this teaching methodology for a TEFL group of students will be included.

Keywords: TEFL, compulsory secondary education, motivation, audio-visual resources, exploitation of films, cartoons, T.V series, documentaries.

Resumen

Teniendo en cuenta la hegemonía del inglés como lengua franca durante este siglo, así como el proceso de globalización del aprendizaje del inglés a lo largo del mundo, –no resulta sorprendente que enseñar inglés con materiales reales esté adquiriendo más y más importancia cada día. Desde esta perspectiva, los recursos audiovisuales cobran una gran importancia cuando se trata de un registro del inglés auténtico y “vivo”. En España, concretamente, no ha habido costumbre de ver películas o documentales en su versión original (normalmente inglés) en contraposición a nuestros vecinos europeos. Esa es la razón por la que esta investigación, intentará poner de relieve la importancia de un conjunto de recursos audiovisuales en relación con la motivación de los estudiantes, así como ofrecer un análisis de las clasificaciones de los materiales, sus ventajas y desventajas, su aplicación y explotación en la enseñanza secundaria obligatoria. Finalmente, se incluirá una unidad didáctica que cubre esta metodología de enseñanza para un grupo de estudiantes de inglés como lengua extranjera.

Palabras clave: enseñanza del inglés como lengua extranjera, educación secundaria obligatoria, motivación, recursos audiovisuales, explotación de películas, dibujos animados, series de televisión, documentales.

2. Introduction

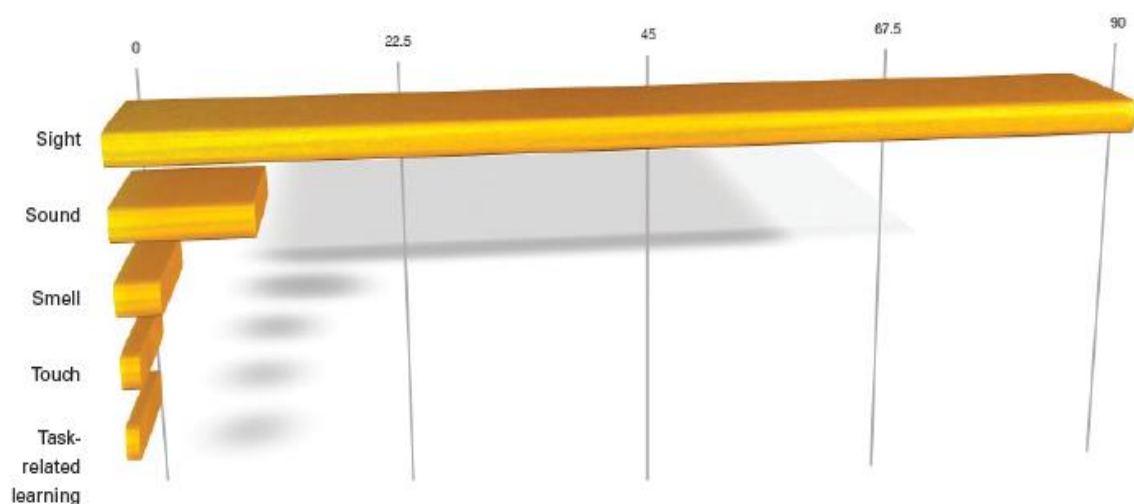
This paper tackles, as title suggests, a teaching perspective dealing with audiovisual resources, which in general terms, are not very much used in teaching within Spanish compulsory education, since it is felt as something belonging to the scope of leisure or entertainment and not an effective tool for teaching. In fact some teachers use films for killing time in easy subjects or optional subjects within the syllabus and therefore without any pedagogic purpose. Moreover, equipment in Spanish secondary education institutions have been modernized and substituted by new electronic and technologic devices. Hence, there are new possibilities to be exploited at the classroom other than traditional tools such as cassette, video tape or blackboard.

However, it is paradoxical that we are undergoing an Information Era in which we, everyday, receive a huge amount of data and messages on audiovisual aids (computer, smart phones, digital display panel, tablet, television...) yet teachers do not

generally make use of these tools to convey their explanations and curricular contents. Our approach is connected with multimedia teaching, although it will specifically be focused on the delivery of curriculum contents by means of various audiovisual resources such as T.V. series, documentaries, movies, cartoons, clips etc. Thereby, the emphasis will be laid on presenting contents on different audiovisual formats, i.e., different registers or contexts of English use, enriching the course materials and offering a multimodal learning approach, which is considered to be more beneficial for learning as it will be justified in the following paragraphs.

As Clark, J. M., & Paivio, A. (1991:4, 5) put forward in “Dual coding theory and education”, the effectiveness of images has been proved to be more efficient for the recall process and the retrieval of information than written information. In fact, as suggested by Fleming et. al. (1992:3) every individual has a different choice regarding methods of unimodal learning, i.e., visual, auditory, reading, writing or kinesthetic, although the use of multiple methods of learning re necessary for the integration of knowledge into the working memory,. In addition, from Thelem et. al.(2012:1482) perspective, memory recognition and recall are improved when a multisensory input is used, a notion endorsed by Giardet. al. (1999:475) who claim that multimodal stimuli elicits a greater brain response than unimodal stimuli. These evidences can no longer be disregarded in teaching, and lesson plans should include sections applying audiovisual resources to guarantee that new vehicles of information, to which pupils are accustomed come into operation to enhance and optimize the learning process.

Fig. 1 Human Learning from Sensory Input

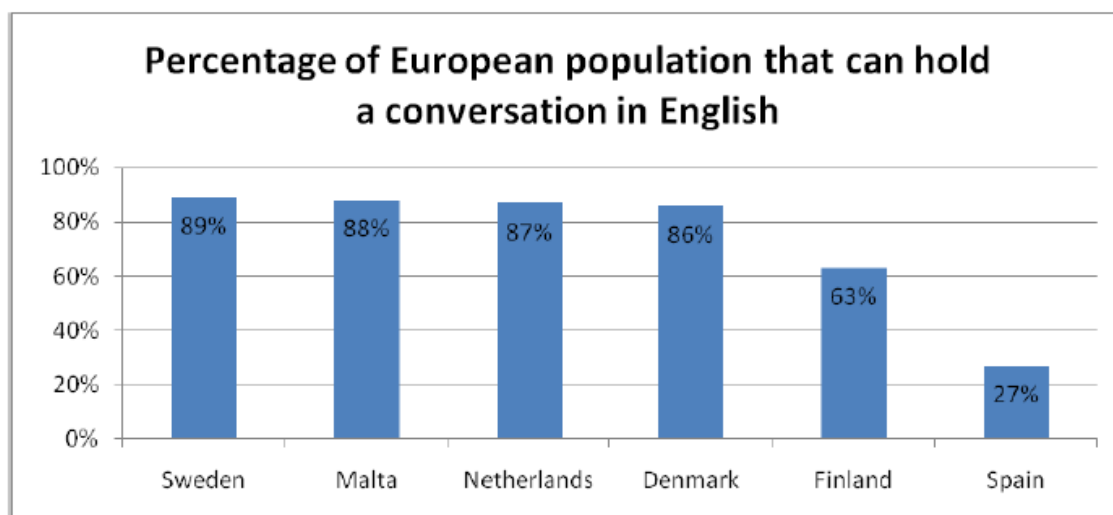


Taken from “Audiovisual Technologies and adult learning in meetings”

Different reports and public opinion surveys have produced disturbing outcomes in relation to Spaniard's second language knowledge, specially referred to English language acquisition, as it is reflected in "Media Exposure and English Language" García Ortega (2011:2,3)

Besides, nowadays, some cinemas in Spain offer original version movies to all audiences, conversely, attendance during these showings is far from being an overwhelming, massive one (García Ortega 2011:11). This fact is due probably to the fact that in Spain people have been used for decades to watching movies dubbed into Spanish, since there have been a remarkable industry of dubbing, as opposed to other European countries such as Portugal, Holland or Central European, where people currently watch all foreign films into English, achieving a certain degree of listening and comprehension skills.

Fig. 2 Percentage of European population that can hold a conversation in English, Eurobarometer (2006)



Regarding this project description, it must be glossed that it will contain two different blocks: a theoretical bibliographical overview and a didactic unit for the EFL classroom. The theoretical bibliographical overview will primarily approach the notion of motivation in connection with pupils' interests, curiosities etc., and the potential of audiovisual resources to promote learning. Others aspects such as moral, cultural and civic values will also be explored. Secondly, a section dealing with the patterns that characterize this approach of teaching, both advantages and drawbacks of audiovisuals materials, determinant factors within this methodology and possible strategies to tackle them. Lastly, a block which will analyze different ways of teaching through audiovisual resources will shed some light on audiovisual formats taxonomy, so as to properly arrange what constitutes a diverse material.

In respect of the lesson plan, it will attempt to put in practice some of the principles of this teaching approach that are to be glossed hereafter. As a result, background information and contextualization about the particular institution and the students' groups will be envisaged and pinpointed as well as objectives, competences, cross-curricular issues and interdisciplinarity issues. The didactic unit will also consider attention to diversity. As it seems obvious, movies, documentaries, cartoons or T.V series are going to be the core of the didactic unit, although other tools will be integrated in order to work more deeply with other language skills.

In accordance with the latest conclusions in the field of teaching and pedagogy, the need to introduce a wide variety of materials and tools has been underscored so as to make the process of learning a dynamic, engaging and therefore highly motivating task to students, in such a way that keys for success in teaching are more easily attainable by utilizing attractive and up-to-date materials. Besides, when it comes to TEFL, it is nowadays being a trend to use real-English input as much as possible, because, in order to learn the target language, the more authentic language register, the better. Thus, this final master project is intended to meet these maxims along with offering a meaningful overview about this teaching approach and its implications and guidelines.

3. Theoretical background

3.1. Motivation

According to Littlewood (1984:53) "motivation is the critical force which determines whether a learner embarks on a task, how much energy he devotes to it, and how long he perseveres." At present, the labour to make students become involved in the learning process might be influenced by a great range of factors or circumstances such as time constraints, the figure of pupils having any learning or

emotional needs, facilities and resources at the disposal of teachers and also the pressure that parents and administrators put on teachers.

Researchers, in the field of learning and school, generally keep the joint vision that “(a) motivation is a function of students’ perception of the value and meaningfulness of the information to be learned, (b) personal goals play an important part in establishing and maintaining motivation to pursue learning activities, and (c) motivation is an internal process that is influenced by personal beliefs and supported by educational contexts including what teachers do and what instructional materials and practices are used” (McCombs 1996:67-68).

Dornyei (1994: 273) claims that “Motivation is one of the main determinants of second/foreign language (L2) learning achievement and, accordingly, the last three decades have seen a considerable amount of research that investigates the nature and role of motivation in the L2 learning process”. Thereby, the central role that students’ involvement has needs to be highlighted in the learning of a foreign language, an aspect which sometimes entails teacher’s frustrations, inasmuch as they feel unable to engage students in the various instructional tasks and proposals devised to stimulate and enhance their pupils’ stage of learning.

Likewise, It is a quite necessary and meaningful knowledge for teachers to be conscious of the keys and mechanisms that can influence pupils motivation as it is stated in “Understanding the Keys to Motivation to Learn” by Barbara L. McCombs:8

It is helpful for teachers to know what those studying motivation are discovering about the nature of motivation to learn and the ways it can be developed and enhanced in students. This understanding helps teachers realize that almost everything they do in the classroom has a motivational influence on students--either positive or negative. This includes the way information is presented, the kinds of activities that teachers use, the ways teachers interact with students, the amount of choice and control given to students, and the opportunities for students to work alone or in groups. Students react to whom teachers are, what they do, and how comfortable they feel in the classroom. In short, this is because motivation is a function of what motivation researchers Deci and Ryan (1991:82) describe as natural needs for control, competence, and belonging that exist in all of us

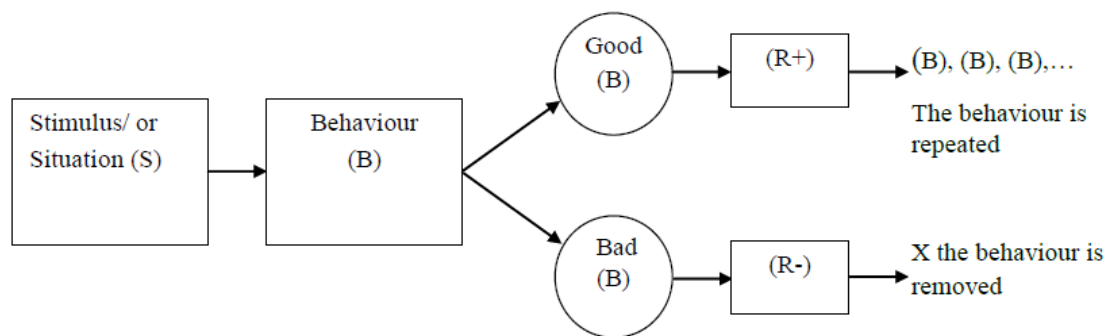
Another conception of motivation is Gardner’s (1985: 9-12) when he states that “motivation is a combination of effort, desire and positive attitudes towards the learning of the second/foreign language”. Here conceived as an attitudinal force based on volitional reasons. Self-direction is highlighted as a crucial component of motivation along with the taking of control of the learning process by subjects; as reflected on the

following definition quoted from Barbara L. McCombs' (1996) "motivation to learn is seen as a function of both (a) a personal assessment of the meaningfulness of particular learning experiences or activities and (b) the process of self-initiating, determining or choosing, and controlling learning goals, processes, and outcomes."

According to Child, D. (2004:33) motivation consists of internal processes and external incentives which work together to satisfy some need. In the same context, he adds that the importance of motivating students does not only aim at engaging them in academic activities but at determining how much students will learn from the different tasks they perform and from the information provided to them.

There are different mechanisms or strategies intended to boost students' motivation; the application of rewards system is a common practice that has proved to be effective since pupils tend to avoid negative judgement and they rather prefer positive appreciations. At this point, it is worth mentioning Skinner's world-famous operant conditioning theory, taking from Guendouze, M., & Abderrahim, P. F. "The Effects of Anticipation Rewards On Students ' Motivation in Learning Grammar", in which Skinner describes the three main stages that are involved in the learning process: the stimulus or situation (S), the behaviour (B), and the reinforcement (R). Stimulus is the situation in which the learner's performance will take place. It is further depicted in the following diagram.

Fig. 3 Skinner's S-B-R Model of Learning, Wilkins (1972:162)



This model was later focus of criticism by Bruner (1973:18) who claimed that learning was not merely a passive unit of behaviour elicited by a stimulus and strengthened or weakened by reinforcement, but an active process in which the learner infers principles and rules and testes them out.

In fact, a research carried out by Deci, Vallerand, Pelletier, & Ryan (1991:73) concluded that when teachers do not put too much pressure on students, they are more likely to guide themselves in the learning process; and their intrinsic motivation, feelings of competence, and self-esteem increase. Thus, students' determination to fulfill a given learning task can be autonomous and without a strict control of teachers, which, otherwise, may bring about overwhelmed and stressed students and consequently a risk of failure at that learning stage.

As argued by McCombs. (1996:7). self-motivation is a pattern that can be addressed to all range of students' age inasmuch all pupils, automatically, command their own learning on tasks that they consider to be engaging, fun, significant from a personal perspective, or relevant to some extent. It includes activities which are interesting or connected to implicit or explicit personal goals such as feeling competent, in control, and/or connected to others. In a nutshell, the concern of being able to bolster students' will to learn something and make them self-regulate their learning occurs just in those events in which pupils are required to learn a given matter that does not draw their interest, or rather they have a reduced or null control or choice, or they do not have the individual skills or tools needed to correctly accomplish those tasks; or lack external backup and resources, including adult help, consideration or encouragement. Therefore, these are some variables that can influence pupils' self-motivation; they are not only relevant to sort out what aspects may condition our pupils' self-motivation but also the keys that boost students' self-regulation learning.

In order to provide a general overview of Intrinsic and extrinsic motivation, we have collected some definitions and characterizations from various authors.

First of all, intrinsic motivation is defined as desire to do something because it is worthwhile (Williams and Burden 1997:11), whereas, extrinsic motivation is a willingness to do something considering its benefits, for instance, to get a good position and well paid job or passing an exam. Ryan and Deci (2000:233) state that "extrinsic motivation, which refers to doing something because it leads to a separable outcome" thus, this notion inevitably take into consideration or applies to external factors that are a vital component of the extrinsic motivation approach.

As glossed by Lei (2010:12)

Typical students bring varying degrees of both intrinsic and extrinsic motivation to the learning arena. Intrinsic motivational factors found to be at work with most students include involvement (the desire to be involved), curiosity (find out more about their interests), challenge (figuring out the complexity of a topic), and social interaction (creating social bonds). Extrinsic motivational factors include compliance (to meet another's expectation, to do what one is told); recognition (to be publicly acknowledged); competition; and work avoidance

(avoid more work than necessary). Individuals who are motivated intrinsically tend to develop high regard for learning course information without the use of external rewards or reinforcement. On the other hand, individuals who are motivated extrinsically rely solely on rewards and desirable results for their motivation.

Furthermore, intrinsic motivation is conceived as an action performed for the sake of inner satisfaction, this pattern of intrinsic motivation was first acknowledged within experimental research on the basis of animal behavior, and findings led to the conclusion that many organisms engage in exploratory, playful, and curiosity-driven behaviors even in the absence of reinforcement or reward (White 1959:64). As for extrinsic motivation, Vallerand (1997:25) puts forward that “extrinsic motivation involves performing a behaviour as a means to an end, i.e., to receive some rewards such as good grades or avoid punishment.”

On the basis of Deci and Ryan’s Cognitive Evaluation Theory (1985:15), which is a branch of their self-determination theory, a set of factors in social contexts are formulated to be agents of intrinsic motivation shaping. In such a way that interpersonal events, rewards, feedback are variables that can leads to personal satisfaction as linked to the need of competence. The needs of autonomy and competence are underscored; similarly, implications of control in the learning process are depicted as detrimental in comparison with autonomy-supportive way of teaching, which is regarded as an effective manner of stimulating and increasing pupils’ intrinsic motivation.

Moreover, the role of the teacher needs to be, in some cases, more active when it comes to students with particular characteristics, such as shyness, lack of concentration or fears to show their competences, as asserted by Al-Mutawa and Kailani (1989: 146):

Some pupils are evasive, or afraid to ask or speak for fear of making errors. The teacher's duty is to encourage such pupils to talk in English and to praise their performance and progress, no matter how limited it may be. This encouraging attitude will create a pleasant atmosphere and make English classes lively and enjoyable.

As illustrated in a work by Damico and Roth (1994:32), the underlying difference between students who have the intention to keep on studying at school and those whose near purpose is to drop out, is the institution’s environment, that is a combination of characteristics that makes the difference; whether the school has a facilitative orientation towards students or not, how adults address them, in a positive or negative way, whether both pupils and staff are engaged on a joint accountability for learning etc. Hence, students belonging to high graduation rates schools are said to

be under strong support systems with consistent discipline policies as well as a forceful active role and voice in school practices, whereas schools with low graduation rates were conceived by pupils as punitive and authoritarian, unfair and inconsistent. These variables are to be taken into account towards an appropriate syllabus plan and course description since motivation is the motor of learning.

In addition to this, the domestic environment, in others words, parents attitude in relation to their children's academic progress, is a determinant factor of students' intrinsic motivation. As Harmer (1991:11) states:

...parents' expectations are significant to pupils' school performance. If parents are against the culture of the language learning, this will probably bring as a result children's negative motivation whereas many students are willing to study the language in order to meet their parents' expectations.

Similarly, Paige (2001:15) highlighted that "parents are the most powerful advocates in their students' language learning."

In conclusion, both intrinsic and extrinsic motivations play a vital role in the learner initiative to embark on the learning process, and hence, the success of a given pupil's academic progress is strongly connected with the internal attitudinal framework of a subject and the scope of external circumstances affecting his/her psyche. Therefore, educators should be up to date with the latest researches and productions in this field, they should have a theoretical guidance to resort to, and they should be able to create an adequate response to demotivated students applying it with enough anticipation to these issues to happen in TEFL. From the aforementioned statements, a real need to introduce methodologies that approach teaching from engaging, fun and playful activities to promote self-motivation is derived. Furthermore, it is convenient to put learners at the heart of the learning process, i.e., learner-centered approach, which is gaining importance and that entails giving more autonomy to learners, and make them self-regulate their own instructional stages. Lastly, we cannot leave out, self-evaluation strategies, pair-work or group-work tasks which firmly contributes to students' own control of their progress in the learning experience.

3.1.2. Motivation through audiovisual resources

Different theories and conceptions have previously been rescued from the wide theoretical body of literature dealing with motivation and teaching. This section is going to proceed to analyze and reflect on teaching's motivation; however, the emphasis will be laid on the materials and methodologies utilized to achieve pupils' motivation, which is one of the aim of this final master project: to provide a meaningful overview upon this approach of teaching.

Indisputably, the most representative audiovisual device is television which has become the main medium in the transmission of information in the developed world and according to Esslin, (1981:1) has supposed "a major shift in the way in which the world is perceived by the average human being. While purely verbal communication is linear and thus highly focused, visual communication is multifaceted and diffuse."

Another, undeniable burgeoning medium is internet and its endless tentacles., According to a Zhu, Wang and Jia's dissertation:

"today's societies are embedded in an environment that is swiftly metamorphosing into a networked world more and more, and the Internet is conquering an important place in human activities as being an essential medium for communication, socialization, and creative expression. Virtual realities like network people's profiles constitutes the forthcoming means of human interaction in globally linked societies, and thus students who have grown up with the Internet naturally have been shaped in this stream. The coined term "digital natives" comes into operation to refer to current and future generations who eagerly embrace tools such as Instant Messaging, social networking spaces, and massively multiplayer online games." Zhu, Wang, & Jia, (2007: 201)

This is so in such a way, that it seems obvious that teaching methodologies should not elude the integration of technological resources in order to adapt to students' real habits and to exploit the new mediums and channels of information. For, a given methodology will be more effective in its purpose of engaging students in the designed learning tasks, whether up-to-date materials are utilized and put in practice.

A new insight, dealing with new methods, is formulated by Michael Rost (2006:36), who holds that learning motivation is linked with learners' passions, which he describes as individual goals that are the forces that moves them emotionally and consequently are considered the most relevant, in his own words, Michael Rost claims that "The teacher can help learners to bring their passion into the classroom in several ways. One is by introducing "hot elements" in the classroom — music, movies, fads, current topics, personalities, games, and so on — in order to trigger learners' real interests. The teacher can then use these triggers to build a class culture." Hence, the importance of methodology in fostering an adequate work atmosphere at classroom, and boost pupils' attention and involvement.

Similarly, Hutchinson and Waters (1987:22) claim that "EFL, as much as any good teaching, needs to be intrinsically motivating. It may, still, need to be sweetened with the sugar of enjoyment, fun, creativity, and a sense of achievement." At this point, the necessity is highlighted to implement teaching tasks and activities that contributes to pupils' joy, fun and entertainment at the same time that the process of language acquisition is happening. Therefore, in this view, intrinsic motivation is linked

to the way lessons are designed and the array of materials included. However, educators must not become obsessed with selecting materials that are appealing to students because we must not forget that the principal aim of a lesson plan is achieving learning objectives or at least contributing to this, not the quest of fun and amusement. The ideal would be a balance between pertinent and compelling materials at the same time.

Likewise, a considerable aspect affecting the enhancement of pupils' motivation is to leave behind the assumptions and barriers that hinder the relationship between teacher and students, somehow conceived or perceived as an uneasy or tense relationship. In this endeavour different audiovisual resources such as cartoons or YouTube clips can bring humorous situations to the classroom, as held by Hayden-Miles (2002:3) and Nahas (1998:19) "Humor is an important key when it comes to breaking down the wall of stress between students and educators". Therefore, humor is a facilitating aspect for the learning process that enhances students' attention and memory (Beck1996:26). Inasmuch cartoons or any audiovisual source conveying funny situations they have the capability of trapping or hypnotize viewers on the scene displayed. Furthermore, in Martin's view (2007:15) "humor entails ideas and images that can cause amusement; these ideas and images stimulate attention, memorization, and thinking."

Consequently, a switch from traditional materials such as textbook or cassette to novel tools such as computer or white board and projector, implies, if not a revolution, a drastic change on the way teaching has been performed, blurring pupils' negative conceptions and reluctances towards their notional learning experience, perceived to be a dreary and linear one as a result of the dearth of visual illustrations, sound prop, and the lack of dynamism and multimodality, which are crucial features for today's networked generations and society. How are pupils going to feel attracted by traditional textbooks if they are accustomed to digital devices in their daily lives? They generally read e-books, watch television, play video-games, and chat on social media. To provide an example, it is as though a quite affluent person was suddenly forced to live in a slum.

Even when current textbooks' editorials have refined their contents, adding more images and visual dynamism to their books, it may yet seem to be insufficient to meet the demands of present and forthcoming generations. Potentiality of images is highlighted by Arnold (1999:16), who states that "images, when used appropriately, can trigger a forceful impetus for learning; as well as to invigorate concentration by means of awareness and the sense of imagination." The dividing line underlying this reasoning is to be able to discern what contents are convenient for the purpose of engaging students on the lesson and which ones can fail to achieve pupils' motivation

for different reasons such as too difficult speech units for students to decode, or tedious passages of movies or clips that lack magnetism, something that a good piece of humor excludes. In this way, there is a selection process to discriminate appropriate materials from detrimental materials. If necessary, this decision will take into account students' interests and likes.

Regarding students' interests, Gardner and Lambert suggest that there is a slight difference between language learning motivation and any other kind of learning motivation. Based on a sociolinguistic dimension of intrinsic motivation, Gardner and Lambert claim that language learning motivation is substantially different from other forms of learning motivation, since language learning comprises much more than acquiring a framework of knowledge and developing a set of skills. Beyond that, language learners are expected to be also eager to identify and get in touch with members of another linguistic group and to reflect and apprehend very subtle aspects of their behavior, including their distinctive style of speech and their language" (Gardner and Lambert 1972:135).

In line with this, it seems logical to state that in order to foster pupils' motivation in TEFL, authentic materials displayed on any audiovisual aids are a great solution to tackle pupils' motivations. Since, by providing them with videos of real people speaking and, therefore, showing genuine pronunciation, cultural and even behavioral aspects, teachers can effectively achieve students' motivation, given that it is not the same to listen to an impersonal audio as watching a real person expressing something. If we, as teachers, intend to get a more immediate effect, we can engage students into an in real time conversation by videoconference with native pupils, which is an activity that normally end up being a great success, because students, feel a lot of curiosity to get to know other teenagers from other countries, like them.

To proceed on commenting this approach of teaching throughout highly-motivating, engaging and playful activities, the concept of edutainment will be briefly presented and described as developed by Steffesand Duverger (2012:2) in their article called "Edutainment with Videos and its Positive Effect on Long Term Memory". This article basically values the combination of entertainment and delivery of lessons alike, so as to make the schooling experience an attractive and compelling one. For that purpose, a great range of tools can be used in lessons such as computer programs, television, movies, museum exhibits etc. This research on edutainment concludes that funny videos which are coherent with the subject matter are capable of enhancing retention in the short and long term (Steffesand Duverger 2012:1-2)

Moreover, proponents of the inclusion of social networks and others apps such as facebook, blogs, youtube and so on claim that these mediums can contribute to significant improvements in students' levels of engagement due to visual stimulation (Burke, Snyder, and Rager (2009:14). Thereby, even demotivated students can get

involved in the learning process with enthusiasm because their negative predisposition and reluctance to instructional activities shifts in the way they perceived instruction from a tedious and tiresome activity that causes them frustration and lack of understanding to an engaging and fun-producing activity which is source of pleasure and joy since they are tools that all students are used to and that they relate to leisure.

To foster motivation, it is not only important for learners to work with technologic materials and devices, but also with authentic target language's input as asserted by Nuttall (1996:172): "Authentic texts can be motivating because they are proof that the language is used for real-life purposes by real people." Hence, the importance of real-English contents to meet students' expectations of learning real language for them to use it in real life, either at work situations or to be able to hold a conversation with native speakers. That is the reason why audiovisual resources such as television, movies, T.V news, documentaries are to be considered of extraordinary relevance; for they can address pupils' real expectations.

Nevertheless, this assumption has not always been considered to be the most convenient. As Widdowson (1990:67) holds "language has traditionally been presumed to necessarily be adapted and simplified to learners in some way to facilitate acquisition." Nowadays the advisable stream is that language is presented in authentic and genuine contexts. The problem of raw material lies on its intrinsic difficulty due to complex aspects of language for learners that are not used to that linguistic phenomenon, such as idioms, ellipsis, and weak pronunciation of words just to name some of them.

In accordance with Nunan (1999:121) and Gilmore (2007:23) it is paramount for language learners to get in contact with several kinds of authentic language material, because it helps to motivate them by linking the subject matter to life. It also enables them to construct the relationships between the classroom world and the real world outside the classroom setting. Thereby, the application of different audiovisual formats will bring a great range of linguistic contexts for pupils to reflect on. And thus, interest to decode the different messages will result on intrinsic motivation catalyzed by the desire to find out the meaning of the events and actions happening in the audiovisual sources displayed.

In the cases where students encounter problems to understand and achieve a proper comprehension of the displayed communicative situations, the aim to foster students' motivation through engaging audiovisual tools goes down the drain, since helplessness floods their sense of understanding and decoding, and they might totally lose contact with what is being showed. On account of this, supportive or prop mechanisms to facilitate understanding should be taken into consideration and used if necessary. One of the most remarkable strategy to tackle students' lack of comprehension is the use of captions. In this regard, Talaván (2010: 295) underscores

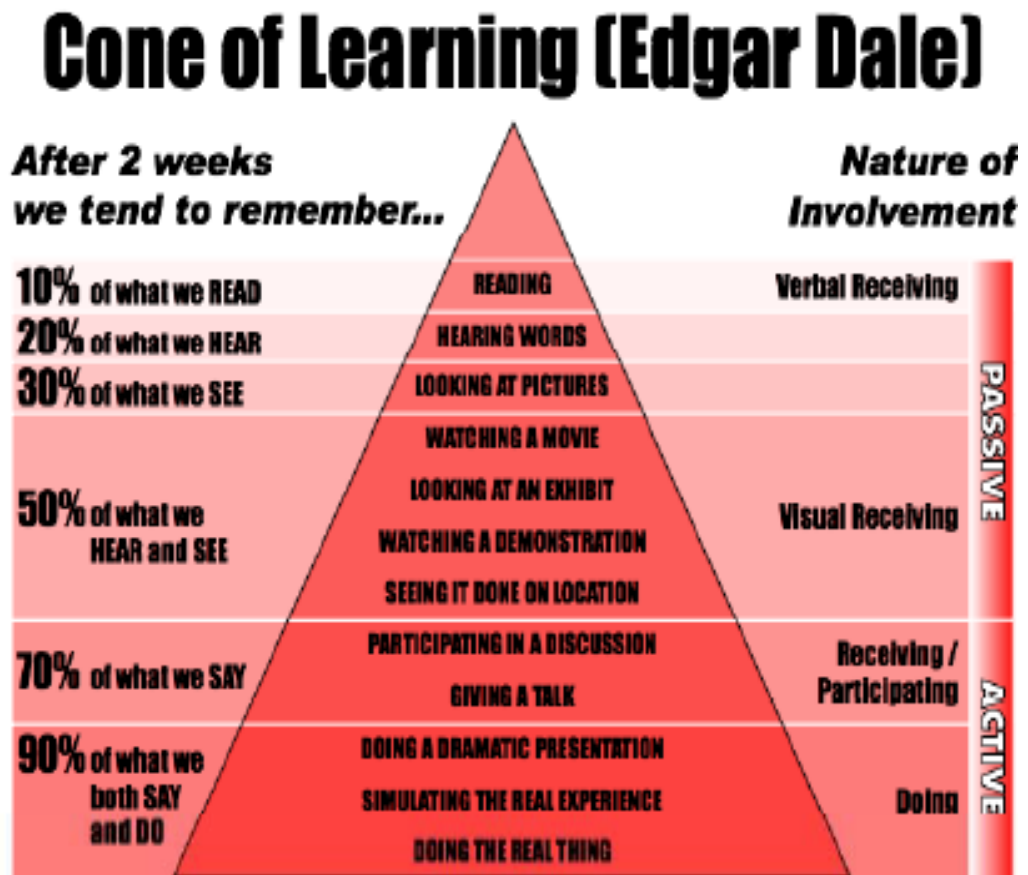
that the use of subtitling and subtitles combines a set of features that motivate, promote and facilitate the enhancement of oral comprehension and at the same time is dynamic and fun, making possible to accomplish this receptive skill in an easier way.

From the perspective of Cruse (2011:3) there are some misconceptions about audiovisual effectiveness as an activator tool of pupils' involvement. Some typical remarks to this approach have been to consider that this method of teaching is a passive, superficial activity or that in the long run it displaces academic achievement. These assumptions are rejected by recent researches and scholars such as Mayer (2001:19) who argues that

viewing, while it may appear to be passive, can involve the high cognitive activity necessary for active learning: well-designed multimedia instructional messages can promote active cognitive processing in students, even when learners seem to be behaviorally inactive" and according to Marshall (2002:7) it is a continuing and complex process that entails apprehension and reflection, and ultimately a cognitive task that help promote learning.

In fact, Lonergan and Geddes add that "The dynamic combination of aural and visual stimuli from films and videotapes has been recognized for bringing "an air of reality into the classroom" Lonergan (1983:69) Geddes (1982:64).

Fig. 4 Adapted from E.Dale, Audiovisual Methods in Teaching, 1969, NY: Dryden Press.



The above-presented diagram makes reference to the experiential learning theory by E. Dale (1969), in which he argues that learners retain more information by what they do than by what they hear, read or observe. Furthermore, he establishes a rank scale depicted in a pyramid-shape figure with different instructional activities ranging from the tasks that implies a lesser memorization of information and those which offer a larger memorization's process. Hearing and watching suppose, according to this model, a 50% of retention, therefore, if movies are combined with subtitles, simulation of real experiences or analysis of the displayed videos, it can achieve a quite high percentage of memorization.

Berk (2009:2-3) gathered some theoretical tenets of Gardner et. al. 's multiple's intelligences Theory. In the light of this theory verbal/linguistic, visual/spatial, and musical/rhythmic are core intelligences in every student's brain. Firstly, Verbal/linguistic: the one learnt by reading, writing, speaking, listening, discussing, etc. Secondly, Visual/spatial: acquired through seeing, imagining, drawing, painting, creating mental pictures and so on and lastly musical/rhythmic, which is achieved by means of singing activities, composing or listening. Videos can cover these three intelligences; thereby videos have a great potentiality in relation to each

student's set of intelligences, because audiovisual resources offer a quite wide array of information dimensions; aural, visual, written etc. So these sources are capable of stimulating students in various dimensions; and not only at one level of cognition such as written sources or audio recording materials.

Gardner (1993) as cited in Berk (2009) also considers other types of intelligence such as interpersonal and intrapersonal intelligences which are highly connected with Goleman's (1998) emotional intelligence approach, this approach basically posits that there is a cognitive level that process all the complex field of emotions and all the great range of attitudinal and behavioral aspects involved in cognition and mental processing such as metacognition, reflection, self-reflection, resolving conflict, leadership, etc. Videos are an endless source of emotions and sensations that can catalyze different emotions and skills in students, since by touching their sensibility, a close connection between video contents and their inner psyche is constructed, paving the way for learning and motivation.

Others authors such as Flynn points out the freshness and efficacy of videos to boost students' interest, in his words:

Are you looking for a way to liven up your classroom? Do you want to get your students more involved? Try video! The videos available today bring language to life in the classroom. They get students involved in cultural situations, job hunting, family matters, even personal decision making. Flynn (1998:27)

In order to foster motivation it is also crucial to provide pupils with self-regulation and self-control mechanisms for them to become aware regularly of their academic progress, as illustrated by Ramal (2006:21), who holds that by means of the use of videos, a simultaneous effect of feedback is provided to pupils as well as self-monitoring and self-evaluation processes, which are relevant to enhance motivation. In this regard, learners can easily measure and check their learning progress steadily, and take control of their learning process. Therefore videos are a tool that instantly provide students with feedback about their learning process, and thus it can push students to strive themselves to achieve a better comprehension of the material displayed in the classroom.

However, not only innovative materials bring about students' engagement, but also teacher's interaction with pupils is a vital parameter to reach the goal of involving all students in the several learning tasks arranged to some extent, as Bernaus (2010:185) posits: in order to enhance learners' classroom motivation it is very beneficial to form closer relationships with them by taking simple actions such as addressing learners by name, talking about personal topics in the class, etc. In addition, as Dörnyei (2001:36) stated

Teachers who share warm, personal interactions with their students, who respond to their concerns in an empathic manner and who succeed in establishing relationships of mutual trust and respect with the learners, are more likely to inspire them in academic matters than those who have no personalities with the learners.

In view of this, it can be concluded that the best or latest teaching tools can lose their effectiveness and enchantment if they are not used properly and there is not an educator who is able to interpersonally engage students in his educational proposal.

In addition, as argued by Kerridge (1982: 121)

Authentic video materials, if chosen and exploited with care, can play an important part in modern English language teaching. However, used without due thought or preparation, they can become an 'expensive waste of time for both teachers and learners.

This assumption is not hypothetical or whimsical, for the use of audiovisuals without taking into consideration the insertion of these materials into lesson planning step-by-step activities and hence combining it with other tasks and exercises, is a guarantee of failure. Moreover, the use of materials without any criteria, may lead to students' alienation and lack of attention, since the exposure to those materials does not make any sense to students, and authentic material is like raw food, that needs to be "cooked beforehand by the teacher." In line with this, Evans (2006:5) posits that

It is the teacher's responsibility to guide students through a step-by-step process of learning by providing scaffolds or supports - such as giving clear instructions, recycling language from a previous lesson, modeling, or introducing small chunks of language - to facilitate each learner's development.

PDP (Pre-activities, During-activities and Post-activities) method is an example provided by Evans. In this approach of teaching, audiovisuals are the axis on which other learning tasks turns.

4. The use of audiovisual resources in the foreign language class

As we have glossed in previous lines, audiovisual resources are devices that, when used well, can promote learners' engagement in lessons, that is enhance motivation and create a compelling and lovely atmosphere within the classroom which is pretty beneficial for the learning process and namely TEFL. This teaching methodology does not only consist on displaying a set of videos arbitrarily, for a lesson plan is needed taking into account several criteria to prepare the whole material in advance and thus tackle different aspects such as time constraints, students

comprehension skills, students likes and dislikes or goal-oriented material with a lesser or larger degree of superficial contents in line with the pre-established pedagogic objectives, just to name some of them, these parameters will be further developed.

In accordance with King (2002), the appropriateness of content and the comfort level of students are relevant aspects to consider in the selection process. In such a way that films with explicit sex, gratuitous violence and excessive profanity are not advisable to be displayed. Whereas films containing minor scenes of sex, violence and profanity should normally be skipped and fast forwarded past to avoid a distortion in real didactic objectives, although in some cases those scenes can be played without the need of skipping, provided they may constitute a remarkable part of the plot or they might be fun, and entertainment is a fundamental component of this teaching approach. As well the age of students is to be taken into account; for there are movies or videos catered for general audiences and others which are restricted to adults. Students in Spanish compulsory education are all minors so all restricted films should be ruled out.

It seems obvious that recently released films are more appealing and attractive to students than classic ones, even though old films are by and large inoffensive. Picking films that are age- and culture-appropriate and suitable for both genders is also an important issue. Any movie genre is liable to be exploited in classroom, but the typically less-violent genres are comedies, adventure movies or historical films, not to mention other audiovisual mediums such as documentaries, cartoons, T.V series and so on which are characterized by simple plots that facilitate comprehension and thus are good choices for secondary school students. The length of viewing time is as well one relevant planning aspect to bear in mind, depending on students proficiency. It will be better to show the entire movie without pauses or shorten the movie if pupils needs stops or rewinds to fully understand the scenes. It works as an intensive listening training, and at the same time pupils reflect upon language pronunciation, colloquial use of language, intonation etc.

Next, a general guideline based on Kaiser (2011), Berk (2009), and King (2002) will be briefly described as guides to manage the correct selection of movies and video materials for TEFL:

- The appropriateness / offensiveness of videos. It is a criterion that looks evident, but that goes beyond including explicit sexual and violent scenes or not; because there are other transversal issues that are liable to harm some students' sensibility such as racial and ethnic groups themes reflected in a pejorative way or drugs or religious-oriented topics etc. Teachers are the ones that knows their students characteristics and must not pick those videos which in some extent are offensive.

- The coherence of videos in relation with pedagogic purposes and objectives established in the lesson plan. Highly commercial movies may entail a great interest of pupils but they are not the most convenient materials in terms of the contents that are intended to be taught, in fact, they might be more attentive to actions and special effects than to dialogues.
- Pupils' proficiency of the target language, if low, will need the use of captions in learners' tongue language for them to follow the plot of movies, if it is intermediate. Subtitles in English can be used and gradually eliminate them in the showings. Other sources can also be utilized with simpler plots and language usages, such as cartoons, adapted CDs or clips with simplified conversations especially aimed at learners.
- The fact that material is engaging and compelling, contributes to students' motivation and predisposition to watch these videos in a concentrated and thoughtful way. Otherwise, tedious and unattractive films can make students become disengaged.
- Bearing in mind pupils' opinions by providing them with a survey on likes and dislikes from a list of a wide repertoire of films to give them a sense of control over their learning process.
- The internal structure of the video. The length of videos should be as short as required to make the point; the context should be related to everyday English input; and the plot should be an intelligible and orderly-narrated one, to facilitate comprehension. Too many flash-forwards or abstract insights, or hidden meanings can hinder the comprehension of the overall story and thus frustrate students.
- To be coherent with the duration of the material that is to be displayed in relation to the time at teacher's disposal. Try to avoid excessively long audiovisual sources.

Continuing with this section dealing with the use of audiovisual resources in TEFL, we will list some steps according to Berk (2009) to exploit videos materials adequately:

1. Pick a particular clip to provide the content or illustrate a concept or principle so that students get familiarized with the topic, and if they want to watch the video

completely, it is better to ask them to finish its viewing at home due to time constraints.

2. Prepare specific guidelines for students or discussion questions so that they have directions on what to see, hear, and look for. What's the point of the clip?
3. Introduce the video briefly to give pupils anticipatory interest and reinforcement.
4. Play the clip
5. Monitor the video display; stop the clip at any scene to highlight a point or rewind clip to clarify any important clue or theme.
6. Set a time for reflection on what was a particular scene.
7. Assign an active learning activity to interact on specific questions, issues, or concepts in clip.
8. Structure a discussion around those questions in small and/or large group teamwork.

Likewise, Berk (2009) provides a range of techniques to utilize these materials with different pedagogic purposes such as the illustration of a concept or principle. This action is used to show a concept or situation already seen and therefore is aimed at reinforcement. Another technique is to present alternative viewpoint which makes reference to building a parallel reality or issue in order to make students reflect upon that by contrasting those two topics. To apply content to real-world applications is another strategy which entails establishing comparisons between the themes displayed and its relations with some current issues and aspects which are something that awakens students' awareness of the relevance of what is being watched. Next, to provide a good or bad application to critique by pinpointing the bad and good practices of some actors and get students involved in the critique of that topic. Another action to take advantage of audiovisual sources displayed is to exaggerate a particular point, in this case by means of hyperboles which can easily be found in any movie or commercial to emphasize a certain topic and in this way make this lesson an unforgettable one for students to retain. Another one is to grab students' attention by using humor or pranks that are present in comedies or cartoons or any advertisement. The following technique is to insert these audiovisual activities in ensuing collaborative learning exercises such as simulating a representation, describing a topic and so on. Lastly a strategy focused on motivation and inspiration by introducing some topics dealing with determination in life, struggling to achieve goals, and similar themes to imbue pupils with these principles.

4.1. Why use audiovisual resources in the foreign language class?

We have already shed some light on how movies and videos can be exploited in the classroom. Now in this section we will analyze both advantages and drawbacks of using audiovisual resources in TEFL. We will start first by explaining several positive patterns of using any kind of audiovisual format.

As held by Casper et. al. (2003) in their article “Feature Film as a Resource in Teaching I-O Psychology” some benefits from using film in teaching, entails enhancing the accessibility of material to students, promoting student satisfaction and interest, and also refining pupils’ analytical comprehension.

According to Legros and Crinon (2002), multimodality enables sensory information offered in diverse semiotic codes and gives the chance to process data through different channels, enhancing a viewer’s chances of understanding a given situation.

Berk (2009) attributes a great number of advantages to audiovisual resources which, according to him, can bring about the following positive outcomes:

1. Grab students’ attention.
2. Focus students’ concentration;
3. Generate interest in class;
4. Create a sense of anticipation;
5. Energize or relax students for learning exercise;
6. Draw on students’ imagination;
7. Improve attitudes toward content and learning;
8. Build a connection with other students and instructor;
9. Increase memory of content;
10. Increase understanding;
11. Foster creativity;
12. Stimulate the flow of ideas;
13. Foster deeper learning;
14. Provide an opportunity for freedom of expression;
15. Serve as a vehicle for collaboration;

16. Inspire and motivate students;
17. Make learning fun;
18. Set an appropriate mood or tone;
19. Decrease anxiety and tension on scary topics; and
20. Create memorable visual images.

The National Teacher Training Institute or NTTI (2004), as cited in Kaim. lays out the following conclusions about the use of audiovisual resources; contributing to;

- Reach children with a variety of learning styles, especially visual learners, and students with a variety of information acquisition styles.
- Engage students in problem-solving and investigative activities.
- Begin to dismantle social stereotypes.
- Help students practice media literacy and critical viewing skills.
- Provide a common experience for students to discuss.

Let's focus now on several drawbacks that this methodology may imply. Kaiser (2009). holds that films are somehow tricky for students to understand, and difficult for language teachers to teach. He underlines the difference between printed sources and films; explaining that printed texts allow instructors and students to dwell on the language of a passage so that they easily reflect upon the language to guess meaning, with film the flow of information across the screen is so rapid and nearly instantly gone that it impedes to achieve a perfect comprehension. He also adds that with a written text, students may not understand a grammatical structure or ignore the meaning of a given word, but with film they often cannot even recognize words they do know in the rapid flow of speech. In addition, the video channel transmits the gestures of the actors, their position relative to one another, the position, angle, focal length, and range of the camera (a visual point of view), the length of the shot, and the setting, including lighting, color palette, etc. As is the case with literary texts, students must learn the L2 vocabulary to be able to talk and write about the scene. Moreover, not even foreign language teachers are always well versed in cinematic devices and require some training.

4. 2 Cartoons as a pedagogical tool.

In this section we will focus on a particular audiovisual media, commonly associated with children, although nowadays there have appeared cartoons oriented to all audiences (adults) such as "Futurama", "Family Guy" or the world-wide famous "The Simpsons". So, disregarding this audiovisual format in teaching, because of the misconception or wrong belief that it is something that teenagers are going to reject or feel embarrassed to watch, is an idea that we should forget since educators testing this

audiovisual source in their own classrooms, confirm that the effect is radically the contrary one: teenagers feel extremely attracted by cartoons even though they are leaving behind childhood and are somehow trying to mature at full speed. And this is simply because cartoons in spite of ages are fun and compelling, they are capable to deform reality and explore the imaginary dimension of our minds.

In accordance with Clark (2000:8), cartoons are effective with all ages and backgrounds due to the three following patterns:

- Cartoons are a highly motivating tool.
- This source supposes a non-threatening material for pupils.
- They are capable of intriguing new perspectives on familiar events.

Furthermore, a study carried out by Doring. (2002) proved that language learners who regularly watched cartoons were able to interact orally in a more proactive and confident way than those students that were not exposed to cartoons. Moreover, discussions were lexically richer in pupils who watched cartoons every day.

According to Bahraniand Sim (2012:59), films and Cartoons can enhance language learning:

Most of the studies have investigated psycholinguistic aspects of various audiovisual mass media programs. For example, cartoons and films can enhance language learning through creating low affective filter atmosphere. (Bahraniand Sim 2012:59)

4.3. T.V news and its exploitation in the classroom.

This audiovisual media is quite accessible, we can currently see any BBC, CNN or NHK world news, and it is the one that we are more used to and thus it awakens our interest and enables us to feel comfortable in front of this material. As Poon (1992:14) suggests:

News is a more preferable choice in training the listening skill in ESL because news has become an imminent part of modern life, and listening to TV/radio news has become our daily activity.

Although, there might be people who believe that T.V news are a very rapid flow of discourse medium, conversely, evidences show that news anchors transmit the information in a very paused, i.e., with intonation, and marking the pauses and stops. Thereby the comprehension, especially for non-native, is much easier. Furthermore, there are different visual elements in a T.V news broadcasting that facilitate understanding such as graphics, figures, weather maps, etc.

According to Evans (2006:2), some relevant reasons for an EFL teacher to use T.V news in lessons are the following:

- T.V news is short, that is they are not much time-consuming, which is something usually hard for teachers using audiovisual resources to tackle.
- T.V news stories are connected to authentic language, and there lies its value.
- T.V news is a great example of language in context and can serve as a model for students' production.
- T.V news stories provide students with new vocabulary and expressions.
- T.V news can serve as a "springboard" for language learning, inasmuch pupils. present curiosity for the news that are being told.
- T.V news stories provide a natural integration of the four skills.
- T.V news stories offer a different perspective on a topic and keep students updated on events happening around the world.
- T.V news promotes critical viewing skills and media awareness.

It is important to select T.V news materials that may interest our students:, economic reports are usually tedious as well as politics affairs. It is advisable to provide students with some guidelines and specific vocabulary input that is usual to appear on this media.

A good pre-listening activity is to enter a newspaper website such as Daily Mail online, the Telegraph or the Washington Post just to name some of them, and explain how language is used in journalistic style in English, reflecting on headlines, or formal information, treating apart from other characteristic linguistic phenomena of journalism.

4.4. The use of documentaries in TEFL.

The exploitation of documentaries in teaching is not something new, since educators have been using these materials as a complementary tool for their lessons since many years ago. However, documentaries have been used more consistently and frequently in other areas other than ESL, such as History, Philosophy, or Biology. Nevertheless, in English teaching it has not been very much utilized, partly because documentaries have been reckoned to be difficult to understand by students due to the formal register of English in which they are generally embedded. And also, for other reasons like being highly-time consuming materials and the fact that are materials whose contents may lack interest for students. A simple definition of documentary films would be that they are another format of audiovisual content, like T.V series or films, which possess a given structure and particular characteristics, hence, specific language register and vocabulary; mainly pursuing a reporting purpose about a certain topic.

Traditionally, documentary films have been linked to science issues, especially those dealing with wild life or environment matters, and undeniably, academic language as well as technical terms to describe natural processes, animal behaviors, or ecosystem's properties, is a common feature of this kind of audiovisual source. Albeit, documentaries have widely diversified its contents during the past decades; approaching other topics or disciplines such as History, Psychology or Sociology and culture. Nowadays, it is not really a tricky task to find documentaries on historical events, or social issues like homosexuality, bullying, consumption habits etc., or even documentaries that have merged the prototypical format of classic documentaries with other styles of T.V formats and broadcasting. The label coined for these new phenomena is; "docudrama" or "docureality", documentaries filmed in real time, and usually targeting topics scarcely approached by other audiovisual genres, such as real prisoners' experiences, prostitution from inside, swindles and frauds, to some extent, the exploitation of scabrous topics. Some examples to this genre in Spanish television are "Policías en acción" or "Equipo de investigación" or in the British television; "Code of a killer" or "Micro Men".

However, these new genres of documentaries, aforementioned, are not the most appropriate material in the classroom as long as they usually deal with borderline offensive contents or disagreeable situations that do not contribute at all to the prime objective of a lesson that is achieving learning objectives and may also harm some pupils' sensibility. In this section, we will therefore focus on prototypical or classic documentaries, which in accordance with Sherman (2003:62, 63) are highly-planned programs which present facts and opinions about single subjects. In his view, they are the T.V version of a newspaper or a magazine article and for language teaching they constitute material that does not pose a great difficulty in terms of comprehension. As a matter of fact, most upper-intermediate students can cope with most documentaries, and, at intermediate level, they can manage edited version.

Some distinctive features and benefits of this audiovisual medium are the following (Soong 2012:134,135)

- They can serve as a rich language resource, providing students with opportunities to engage in a broad range of topics.
- The language of documentaries is carefully scripted and delivered in Standard English, which makes them more suitable as teaching materials for TEFL.
- Documentaries are generally more serious in comparison with other audiovisual mediums, and they usually have a sober style with standard phraseology and a standard English accent.
- They deal with specific topics and teach useful knowledge.
- The absence of informal language register (slangs, idioms, expressions) in general terms may facilitate comprehension.

On the basis of Soong (2012:135) we will now look at some guidelines on how to use properly documentaries in TEFL. First of all, students' levels of documentary tolerance and avoiding documentaries which may contain explicit images in terms of sexuality or violence must be considered. Not to be left out are some very controversial or scabrous topics that are recommended to be ruled out.

Secondly, preliminary vocabulary work must be arranged, so as to make students become familiarized with the various vocabulary lists that are to appear in the documentary, not only English glossary, but also names of people, places, organization, acronyms, and their pronunciation, which is fundamental for pupils to achieve a proper comprehension of the documentary displayed.

Thirdly, an important issue to tackle with, is the length of documentary films, since this material tend to be highly time-consuming. Teachers should fast-forward or omit some parts that they consider to be irrelevant for pedagogic objectives. In this way, some documentaries dealing with nature or animals contain many scenes in which there is no text, just a sequence of images depicting given facts that are dispensable.

Documentaries are probably the best audiovisual medium to be used as a trigger for later discussions or debates at the classroom, since they generally present an in depth exploration of a certain matter to make viewers reflect upon it. Consequently, for this purpose, we can provide students with an outline with open questions about the documentary, or asking pupils to write a composition giving their opinion upon the documentary. Finally, we should select materials that meet our curricula criteria, i.e., contents related to our linguistic objectives and also selecting documentaries that might appeal our pupils and at the same time they are instructional and moralistic. Some good examples of documentaries for a lesson plan would be those dealing with social issues, or more specifically, teenagers concerns, such as obesity, families relationships, teenagers consumption habits, social networks, or even lifestyle in UK, etc. There are plenty of topics to pick.

4.5. The use of videos, blogs and films in TEFL

Videos are probably the most heterogeneous source of contents, inasmuch there is a huge quantity of videos on the internet and innumerable topics. Videos are generally less time-consuming than others audiovisual media, having an average length of 10 minutes, which enables teachers to utilize these materials with more flexibility and also offer the possibility of combining several videos in the same lesson. The main issue with videos is to find on the internet an appropriate video for pupils, since many videos uploaded in YouTube or other videos websites are not specifically devised for pedagogic purposes. Fortunately, there are loads of videos which deal with specific topics aimed at teaching and hence, with instructional objectives. The downside of using videos is that normally they are not adapted for non-native

speakers, what is more, speakers featured in the video, might be a native with a very peculiar and personal accent and as a result “raw material” hinders students’ comprehension. On the other hand, the benefits are that students see and observe a real life situation from video teaching, for instance this real-life situation “include opening a bank account, mailing materials at the post office, asking for directions, lining up for lunch in the college dining room, and talking to a professor. What Rammal (2006:15) labels as “slices of living language.”

According to Martindale, (2002) as cited in Mohamad et. al. (2014) “videos can present information in an attractive and consistent manner.” Some of the benefits using video in e-learning are: to provides time and location flexibility, cost and time savings, self-directed and self-paced learning by enabling learner-centered activities, creating a collaborative learning environment, allowing unlimited access to electronic learning material, and allowing knowledge to be updated and maintained in a more timely and efficient manner. In this case streaming video can be used for delivering instructional materials.” Thereby, there are many possibilities to be exploited, ranging from food recipe videos to science videos or any other typology of video.

Needless to describe what blogs are. In simple words, they are a virtual platform on the internet where users can post texts, videos, pictures and share several materials and contents with other users. However, we are going to focus on bloggers posting videos on the internet (usually YouTube) which are a kind of video fairly interesting for educational contexts, since there are some natives reporting experiences, describing daily routines or commenting different topics. This format of videos has the virtue of being entertaining and compelling to students, because the style of this videos is a quite direct and dynamic one, it is as though a native is talking to you at real time, usually making fun of different aspects and targeting topics that are generally likely to match students interests or concerns. On the other hand, this material may pose difficulties to pupils to decode it, because of the colloquial and idiomatic use of language of bloggers. In order to tackle this, teachers can select more adapted videos from different bloggers who posts more instructional videos aimed at the teaching of English.

Throughout this paper, we have been analyzing and discussing how audiovisuals can be implemented in a lesson plan and how they can contribute to pupils’ motivation. Films are the last resource to be substantiated in this section. In this respect, the difficulty many educators encounter regarding films in the classroom is time constraints to fully display the film. Fortunately, there are a great number of short films, which are as well pretty moralistic and pedagogic.

According to Chapple and Curtis (2000:422):

films have many cross-cultural values, provide excellent basis for the development of critical thinking skill, provide a rich source of content for language learners, and offer linguistic diversities. These features of films along with the motivating feature facilitate language learners' oral communication.

Scherer and Baker (1999:143) suggest that "film provides a familiar attention-capturing visual medium to engage the student and encourage retention"

An important distinction regarding films is subtitled films and non-captioned films. In this way, the value and benefits of using captioned films for language learners can be summarized as follows in accordance with King, J. (2002:7,8)

- motivate students to learn English, especially to listen to the dialogs in movies
- bridge the gap between reading skills and listening skills
- reinforce students' understanding of English context-bound expressions
- follow a plot easily
- learn new vocabulary and idioms
- develop students' concentration in following lines
- learn how to pronounce certain words
- develop word recognition
- process a text rapidly and improve rapid reading
- enable students to keep up with the captions that accompany the spoken dialogs

As King (2002:7) posits, the downside of captions is that inevitably students get trapped reading dialogs and therefore neglect their listening comprehension training. The best way to proceed with this, would be to use captions inconsistently, that is not regularly, to avoid that our pupils get accustomed to just reading. Thereby, by offering materials with captions and combining it with movies without captions, pupils understand the need to pay attention to the listening decoding of language too. In addition, to tackle this, the teacher can pause the film and make students repeat a given dialog of the film displayed, so as to get students reflect upon the listening dimension of the movie.

Let us now take a look at some advantages of non-captioned films, according to King (2002:9):

- Help students develop a high tolerance for ambiguities.
- Enhance students' listening strategies such as guessing meaning from context and inferring strategies by visual clues, facial expressions, voice, and sound track.

- Promote active viewing and listening for key words and main ideas.
- Motivate students to make use of authentic English material on their own.
- Provide students with the opportunity to experience a great sense of accomplishment and self-assurance.

Even though, authentic non-captioned films may pose understanding difficulties to pupils, in language learning it is necessary to go through and face situations of lack of understanding, difficulty to encode a certain message, committing mistakes etc., to realize how we cope with learning and what our progress is. Furthermore, here lies the role of a teacher as a facilitator of learning, for the implementation of these materials requires a great labor of educators to select appropriate materials in line with pupils' levels of proficiency. The design of a convenient lesson plan in which introducing audiovisuals that are to be used and always bearing in mind that films are tools for classroom work is of the utmost importance in a similar way to desging of a textbook or a student notebook.

5. Lesson plan

5.1. Introduction and justification

This didactic unit has evocatively been called "audiovisual matrix" in line with the various methodological resources that are to be exploited through the sessions. My preferences for choosing this topic have to do with the current situation that we are undergoing in terms of a technological revolution that is swiftly changing classic mediums of information transmission and thus affecting all scopes of daily life. Therefore, it is to be seriously regarded as a quite relevant and effective teaching perspective which is up-to-date to today's pupils' characteristics and environments. And, simultaneously, it sweetens the learning process with entertaining and engaging tasks that foster students' involvement in the classroom's activities. Although this approach is not novel, in the practice its application is not too common since it is tied to misconceptions and prejudices. That is the reason why this lesson plan is to some extent aimed at breaking the walls which are in between this teaching method and its effective exploitation in teaching.

Turning, now to personal reasons which have determined me to choose this topic, tt must be mentioned my passion for films, T.V series, documentaries or cartoons as a child, for I am a great consumer of audiovisual media. Moreover, my own certainty that audiovisual sources are materials that really appeals to everybody without exceptions. And in case some materials result to be unattractive to students, there are plenty of alternatives to adjust to all students' likes and interests.

In addition, audiovisual media, apart from being an eye-catching tool for teenagers, also provides students with a deep linguistic knowledge about real native pronunciation, different jargons, intonation, idioms etc. And, undoubtedly the displaying of these materials makes students implicitly get in contact and learn aspects of culture and life styles, which is as well important in respect to learning a foreign language, since both things are intrinsically related. In connection with this, learning socio-cultural aspects of different nations is a way to enhance tolerance and sensitivity towards others cultures, which is a crucial issue in the context of Spain's growing multiculturalism. This thesis is also supported in Spanish education law (the Royal Decree 1631/2006, 29th December stating that:

[n]uestro país, además, se encuentra inmerso y comprometido en el proceso de construcción europea donde, el conocimiento de otras lenguas comunitarias constituye un elemento clave para favorecer la libre circulación de personas y facilitar así la cooperación cultural, económica, técnica y científica entre sus miembros. Hay que preparar, por tanto, a alumnos y alumnas para vivir en un mundo progresivamente más internacional, multicultural y multilingüe. (RD 1631/2006, BOE 5/01/2007: 171).

The same decree (2006: 742) develops this thesis by adding that:

El proceso de enseñanza y aprendizaje de una lengua extranjera en esta etapa educativa conlleva un claro componente actitudinal, en la medida en que contribuye a desarrollar actitudes positivas y receptivas hacia otras lenguas y culturas y, al mismo tiempo, a comprender y valorar la lengua o lenguas propias.

In addition, multiculturalism and plurilingualism are key concepts that are valued in Andalusia's Plan de Fomento del Plurilingüismo (2005:6):

pues la lengua constituye la marca de identidad social y cultural más importante y la colectividad es internacional es colectivamente multilingüe. Así pues, la educación para el plurilingüismo lingüístico y cultural y la tolerancia removerán los obstáculos para que el alumnado andaluz participe activamente en un contexto cada vez más mundializado.

A conception reflected as well in the Common European Framework of Reference's general measures section (CEFR: 3)

To achieve a wider and deeper understanding of the way of life and forms of thought of other peoples and of their cultural heritage.

In such a way that several audiovisual sources will be covered in this lesson plan so as to provide students with a wide array of linguistic input and, at the same time, get them immersed on Anglo-Saxon culture.

5.2. Contextualization and resources

This lesson plan has been devised for a group of students belonging to fourth grade of Spanish compulsory education and thus aged between 15-16 years old. The institution to which this didactic unit is intended to be applied is a state-run (public) high school, located in Jaén, called I.E.S. Auringis which is a large high school with over 600 pupils registered either in the four compulsory grades and the ensuing two grades of non-compulsory education (Bachillerato). The institution offer as well professional training courses (F.P) such as nursing assistant or image and sound.

Auringis I.E.S. takes part and arranges the following teaching projects and programs: “programa de transito” from the school to high school education And Bilingualism program (adapted lessons taught either in English or Spanish). Another projects are “Calidad y Mejora de Rendimientos Escolares” to boost the academic success, “Proyecto Lingüístico del Centro” aimed at the improvement of linguistic competences. To foster reading habits the centre promotes as well a program called “plan lector.” By means of a reading guide, authors meetings, and high school library and theatre, pupils are incentivized to read and become fond of literature. Another program is “Coeducación e Igualdad” to educate pupils on the basis of gender equality, tolerance and diversity. And lastly one program labeled “Forma joven” intended to give students advice and guidelines for healthy, safe and responsible sexual habits, as well as information on this field.

Students’ group number, in this particular classroom, is 36, and the division per sexes is more or less homogeneous. There are 20 girls and 16 boys. Regarding nationalities there is one Moroccan girl that doesn’t have any problem with Spanish language because she has been grown up in Spain since her early life, what is more, she is one of the best students in the whole classroom since she is quite motivated and hardworking and an Ecuadorian boy, whose behavior is a bit problematic, although overall he pays attention and gets involved in the learning activities.

The rest of students are motivated as well and have goals to study Spanish non-compulsory grades (Bachillerato), except for 10 pupils who just want to get the Graduate of compulsory education and abandon studies because their goals are not studying any longer, but work or starting a professional training course. Thus they are demotivated and some of them disruptive. But in general terms it is a group rather good to teach. The socioeconomic background of students is of an average one, mostly all pupils belong to middleclass families, yet some families are undergoing

considerable problems due to economic crisis and unemployment. Their English level according to the Common European Framework of Reference for Languages is between an upper A2 to a B1.

Since it is an ICT institution, the educational center (I.E.S. Auringis) is equipped with digital white board and projector along with a loudspeakers and PC in each classroom. Furthermore, there are two large computers rooms with a big white board and projector. Therefore, almost every corner of the building is digitalized and the implementation of multimedia teaching is quite feasible in this environment. Furniture is made up of two hangers at the bottom of the classroom, as well as a closet. Pupils' desks and chairs are arranged in rows of four pupils, desks are fixed but chairs can be moved if necessary for any activity. To finish this inventory account the traditional blackboard and teacher's chair and desk at the front part of the classroom must just to be mentioned.

5.3. Timing and previous knowledge

This didactic unit has been designed for its implementation at the beginning of February, in the second term as the third unit of the annual planning. It is a convenient period to begin this unit, for students will have already seen grammar aspects dealing with compound tenses, some idioms and phrasal verbs and so they will have had Christmas holidays to rest and freshen up their English knowledge.

The unit which is devised to cover around three weeks will contain 8 sessions lasting 55 minutes each, yet every lesson have a duration of 60 minutes. The last five minutes will be devoted to assigning homework, picking students' notebooks, checking the attendance sheet, or resolving some doubts.

In this third unit pupils will first see complex structures such as the passive voice and reported speech. Regarding vocabulary they will be exposed to vocabulary lists and texts dealing with human senses (hearing, touch, sight etc.). Specific verbs and nouns belonging to these categories will be delivered as well as other kind of lexical fields such as asking for a job, making a report or weather forecast.

Needless to say that most part of the contents will be delivered through audiovisual aids, namely by means of the display of films, cartoons, documentaries or short video clips. This methodology will not only be restricted to this unit, since ongoing units will include a lesser or larger amount of these resources.

The major aim is to enhance students' listening comprehension which is one of the worse developed skills in TEFL, and simultaneously get students engaged in tasks.

Didactic Objectives	Stage Objectives (RD 1631/2006)	FL Objectives (RD 1631/2006)	Key Competences (RD 1631/2006)
To be able to communicate in different situations using compound tenses, reported speech and idioms.	i	2,5,6	1
To achieve a general listening comprehension on several audiovisual media; films, T.V news, cartoons...	h, i, m	1,3,8	1,4,5
To participate actively in the set of oral activities arranged at classroom; discussions about films, communicative simulations and homework corrections	l, j	2,8,9	1,6,7,8
To prepare an oral presentation talking about the plot of a certain film or T.V series.	b, i, j	1,3,6,7	1,4,8
To be able to produce a written composition using passive structures, and new vocabulary learnt.	e, i	2	1

5.4.1. Stage objectives

Stage objectives linked to this didactic unit for Spanish secondary compulsory education are reflected in the Royal Decree 1631/2006, of 29th December (REAL DECRETO 1631/2006, de 29 de diciembre):

b) Desarrollar y consolidar hábitos de disciplina, estudio y trabajo individual y en equipo como condición necesaria para una realización eficaz de las tareas del aprendizaje y como medio de desarrollo personal. [...]

e) Desarrollar destrezas básicas en la utilización de las fuentes de información para, con sentido crítico, adquirir nuevos conocimientos. Adquirir una preparación básica en el campo de las tecnologías, especialmente las de la información y la comunicación. [...]

i) Comprender y expresarse en una o más lenguas extranjeras de manera apropiada.

j) Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de los demás, así como el patrimonio artístico y cultural.

5.4.2. Foreign language objectives

Full explanations of the foreign language objectives covered in this didactic unit for secondary compulsory education in Spain are glossed below, as they appear in the Royal Decree 1631/2006, of 29th December (REAL DECRETO 1631/2006, de 29 de diciembre):

1. Escuchar y comprender información general y específica de textos orales en situaciones comunicativas variadas, adoptando una actitud respetuosa y de cooperación.
2. Expresarse e interactuar oralmente en situaciones habituales de comunicación de forma comprensible, adecuada y con cierto nivel de autonomía.
3. Leer y comprender textos diversos de un nivel adecuado a las capacidades e intereses del alumnado con el fin de extraer información general y específica, y utilizar la lectura como fuente de placer y de enriquecimiento personal.
4. Escribir textos sencillos con finalidades diversas sobre distintos temas utilizando recursos adecuados de cohesión y coherencia.
5. Utilizar con corrección los componentes fonéticos, léxicos, estructurales y funcionales básicos de la lengua extranjera en contextos reales de comunicación.
6. Desarrollar la autonomía en el aprendizaje, reflexionar sobre los propios procesos de aprendizaje, y transferir a la lengua extranjera conocimientos y estrategias de comunicación adquiridas en otras lenguas.
7. Utilizar estrategias de aprendizaje y todos los medios a su alcance, incluidas las tecnologías de la información y la comunicación, para obtener, seleccionar y presentar información oralmente y por escrito.
8. Apreciar la lengua extranjera como instrumento de acceso a la información y como herramienta de aprendizaje de contenidos diversos.
9. Valorar la lengua extranjera y las lenguas en general, como medio de comunicación y entendimiento entre personas de procedencias, lenguas y culturas diversas evitando cualquier tipo de discriminación y de estereotipos lingüísticos y culturales.

5.4.3. Key competences

Finally, all key competences covered in this lesson plan, are to be detailed below in accordance with the Royal Decree 1631/2006, of 29th December (REAL DECRETO 1631/2006, de 29 de diciembre):

1. Competencia en comunicación lingüística. [...]
4. Tratamiento de la información y competencia digital. [...]
5. Competencia social y ciudadana.
6. Competencia cultural y artística.
7. Competencia para aprender a aprender.
8. Autonomía e iniciativa personal.

5.5. Contents

5.5.1. Listening, speaking and interacting

- Watching several audiovisual sources in foreign language (English).
- Different oral activities ranging from discussions of movies to representation/simulation of films scenes or pair work/small groups conversations about audiovisual media and likes.
- Drawing a weather map the most faithfully way as possible in relation with a weather forecast displayed.
- Singing a popular soundtrack such as Titanic's soundtrack.

5.5.2 Reading and writing

- Reading English subtitles by skimming captions.
- Writing formal texts such as a job application, a letter addressed to a T.V producer chairman or favorite anchorperson.
- Reading a selection of printed dialogs from movies or T.V series.

5.5.3 Linguistic awareness and reflection upon the language

Linguistic knowledge

FUNCTIONS

- Interacting by means of the use of natural language, colloquial register.
- Reporting others' sentences and suggestions
- Encoding a thesis or story-line topic by arguing or narrating.

GRAMMAR

- Present perfect, past perfect, present perfect continuous.
- Passive Voice, Reported Speech.

VOCABULARY

- Reporting verbs.
- Cinema vocabulary list, professions, human senses.
- Idioms, phrasal verbs, collocations.

PHONETICS

- Imitating some actor/actress speech.
- Practicing differences in pronunciation between where/were, hat and hut, and others words pairs.
- Intonation through repeating some films conversations or cartoons dialogs.

5.6. Cross-curricular issues

This section is backed up in Andalusian education laws (BOJA 17/1/2006), in which the cross-curricular issues are described. This didactic unit covers three cross-curricular issues which are further explained, since audiovisual resources are a great source of transversal values.

-Moral and Civil Education: The knowledge acquired about different cultures that makes pupils become more familiarized to those cultures and backgrounds different to their own.

-Multicultural Education: this unit facilitates a teaching within multiculturalism. The students will learn about different societies and aspects typical from different parts of the world.

-Education for Peace: students will be exposed to ethic norms dealing with respect to others by gaining awareness and an understanding of different cultures and languages.

5.7. Interdisciplinarity

This point makes reference to other fields or disciplines which are tangentially touched by this teaching methodology and contents. Regarding this, we have found the following interdisciplinary areas:

- Social sciences: (Geography and History): undoubtedly, pupils are put in front of stories with different settings that alludes to geographical places or historical events, or demographic statistics that somehow makes students feel immersed at some stages in a history or Geography lesson.

- ICT: This lesson plan's methodology has fundamentally to be delivered through the use of digital devices (computers, projectors and white board), in such a way that digitalization is quite present in the classroom as it happens in ICT lessons.

- Cinematography: this field of study is undeniably present in sessions, especially due to the arranged learning tasks, some of which have to do with describing a film's plot or criticizing some scenes' films.

5.8. Attention to diversity

Attention to diversity is regulated in the Organic Act of Education 2/2006 of May 3rd, (LOE), in its Title II "Equity in Education", and its subtitle "Pupils with specific necessities of educative support", where three groups are distinguished:

a) Firstly, students having any special educational need which makes reference to those who require certain support and specific educational attention due to disability or serious behavioral disorders, either for a period or throughout the whole of their schooling.

b) High ability students: students who are high-gifted and thus require a specific educational answer.

c) Late entries into the education system: applies to immigrant students, who have recently incorporated into any Spanish educational institution.

In this regard, there must be designed supplementary activities for faster learners and reinforcement activities for those special needs students that require a slower pace of learning.

In the case of special needs' students, reinforcement activities will be the following:

- Talk in pairs, being the partner a faster learner, about favorite Cartoons, films or T.V series when they were at primary school.
- Complete a text embedded on a vignette using past simple and present perfect.
- Writing a composition describing a favorite actor/actress using present simple and past simple as well as vocabulary related to physical appearance and psychological description.
- Writing a reminder on his/her notebooks about what they have learnt that particular day.
- Watching at home cartoons subtitled in Spanish and make a summary of every chapter.

As for students who are high-gifted or own a better command of English, tasks and activities (supplementary activities) especially aimed at them are the following:

- Prepare a three or four group role-play activity dramatizing any movie scene.
- Writing a short article (two sheets maximum) making a remark about a film displayed at classroom.
- Writing down on their notebooks all passive voice structures they identify on a 20-minute-documentary about history.
- Explaining the present perfect continuous and passive voice to their partners with special needs.

5.9. Timing

Lesson plan's title: Audiovisual matrix

Session	Activities/time
1st	Warm-up activity- a quiz about films. (10') A survey on different movies titles to be displayed in next sessions. (5') A writing composition about the best film every pupil has ever seen. (25') Present perfect and present perfect continuous explained through a printed film dialog. (15') Homework assignments: one grammar exercises on present perfect and present continuous distinction. (5')

Session	Activities/time
2nd	An introduction giving some hints to pupils about the plot of the film to be displayed. (5') Wordlist layout dealing with the prototypical glossary of the film. (10') The Hunger Games showing (30') English subtitles. A pair conversation about the movie, characters, moral. (10') Homework corrections. (5')

Session	Activities/Time
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3rd	A warm-up activity providing students with expressions and idioms (10') The displaying of two cartoons chapters; "Peppa Pig" and " Sherlock Yack" no subtitles (30') To draw a comic-like story (15') Homework assignments; Learn the comic story to produce it orally next session (5')
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Session	Activities/Time
4th	Comics' volunteers oral production. (15') Crosswords about cinema and T.V vocabulary. (10') T.V series displaying "The Big Bang Theory" English subtitles. (20') Discussion about that Big Bang theory's episode; what they understood and what not, was it fun? (10') Homework assignments: watch the chapter again at home and write down some expressions and idioms to review them next session. (5')

Session	Activities/Time
5th	Displaying of “Life is beautiful” (40’) An open debate reflecting on those historical events and the moral of the film. (15’) Singing Titanic soundtrack, group work activity (5’)

Session	Activities/Time
6th	A sheet with vocabulary related to weather forecast and exercises to use those expressions suitably. (10’) England’s weather forecast displaying (10’) Drawing a weather map as accurately as possible in relation to the prior weather prediction. (10’) A skype exchange with American or British pupils. (30’)

Session	Activities/Time
7th	BBC news report showing. (15’) Passive voice and reported speech layouts and explanations. (10’) Grammar exercises on passive voice and reported speech (10’) Writing a composition about current issues happening in Spain in journalistic style, including passive and reported speech use. (25’)

Session	Activities/Time
8th	Listening test; watching a documentary on fast food and answering a general layout of questions. (30 ´) 5 minutes to read questions (pre-listening), 20 min. devoted to the displaying of the documentary and last 5 minutes to briefly answer 6 questions. In total, (30´) Written test; grammar, vocabulary and writing composition, 10 min. each part (30´)

5.10. Lesson plan

SESSION 1.

Activity 1: Warm-up activity- a quiz about films. (10´)

A virtual quiz about movies is displayed and students are divided into two groups, one half of the classroom constitutes team A and the remaining half is team B, they choose one representative or speaker that gives a possible solution and if they are right they are given a symbolic point, if not there is a rebound. Teacher is in charge of marking student choices in the computer, and students will be able to check their answers on the white board. It is an introductory activity to this didactic unit that serves as a thematic anticipation to the contents that the unit is going to deal with.

A short sample is presented below:

How Much Do You Know About Movies...?

In The 1993 Disney Film 'Hocus Pocus', The Three Sanderson Sisters Are Played By Kathy Najimy, Sarah Jessica Parker &...

- ☐ Hilary Swank
- ☐ Toni Collette

- ☐ **Bette Midler**
- ☐ **Lisa Ludrow**
- ☐ **Sandra Bullock**

2

Which Famous Director Directed The Following Blockbusters; Apollo 13, The Da Vinci Code & A Beautiful Mind?

- ☐ **Michael Bay**
- ☐ **Ron Howard**
- ☐ **Martin Scorsese**
- ☐ **Francis Ford Coppola**
- ☐ **David Lynch**

1. This task has been taken from
<http://www.allthetests.com/quiz32/quiz/1433633103/Movie-Mania>

Activity 2: A survey on different movies titles to be displayed in next sessions. (5´)

In order to get students involved in the process of films selection for this unit, and thus meet their expectations and interests, a survey containing a set of movies titles will be handed in to students to pick their favorite films from the “hoarding”.

Films Survey's sheet

Cross out the film tittle that you wish to see the most in the classroom (just one option per pupil)	
Avatar (2009)	
The Chronicles of Narnia: The Voyage of the Dawn Treader (2010)	
The social network (2010)	
The Hunger Games (2012)	
Twilight (2008)	
I, Robot (2004)	
Hancock (2008)	
Bruce almighty (2003)	
The Book thief (2013)	
The curious case of Benjamin Button (2008)	
50 first dates (2004)	
The time machine (2002)	
The Island (2005)	

One title is chosen by pupils and the other film to be displayed is elected by the teacher. I have presumed that the election carried out by students is “The Hunger Games”, and my own personal choice out of this list has been “The life is Beautiful”.

Activity 3: A writing composition about the best film every pupil has ever seen. (25’)

A writing essay for students to express their cinematographic likes and narrate past experiences related to a film showing; so they will need to use lexicon dealing with films, movie theaters, verbs conveyed in past simple or present perfect, comparatives, etc.

Activity 4: present perfect and present perfect continuous explained through a printed film dialog. (15’)

Although pupils will also be provided with a grammar photocopy distinguishing both tenses, and explaining different uses.

Twilight excerpt's dialog

Bella: "Look, you gotta give me some answers."

Edward: "Yes... No..."

Bella: (interrupting) "I don't want to know what the square root of pi is."

Edward: "You knew that?"

—Bella Swan and Edward Cullen

Bella: "How old are you?"

Edward: "Seventeen."

Bella: "How long have you been seventeen?"

Extract from Harry Potter and the philosopher's Stone

Hermione: Stop moving, both of you. This is devil's snare! You have to relax. If you don't,
it'll only kill you faster!

Ron: Kill us faster? Oh, now I can relax!

Ron: "A Study of Hogwarts' Prefects and Their Later Careers." That sounds fascinating.

Ron: Can you believe our luck? Of all the trees we could've hit, he had to get one that hits back.

Hermione: You seem to be drowning twice.

Ron: Oh, am I? I'd better change one of them to getting trampled by a rampaging Hippogriff.

Excerpt from The curious case of Benjamin Button

Thomas Button: [runs upstairs to see Caroline and his newborn but sees a room full of people and Caroline bleeding. Soon, the pastor enters the room] What are you doing here?

Dr. Rose: Thomas. It's Caroline. She's going to die.

Thomas Button: No. No, I want all of you out! Get away from her!

[runs to Caroline and takes her hand]

Thomas Button: I'm here. I came as soon as I could. The streets were wild. The

This task has been taken from

<http://www.imdb.com/title/tt0421715/quotes>

<http://www.quora.com/What-are-the-funniest-dialogues-in-the-Harry-Potter-series>

http://twilightsaga.wikia.com/wiki/Twilight_movie_quotes

Activity 5: Homework assignments: one grammar exercise on present perfect and present continuous distinction. (5')

Robin: I think the waiter (forget) _____ us. We (wait) _____ here for over half an hour and nobody (take) _____ our order yet. Michele: I think you're right. He (walk) _____ by us at least twenty times. He probably thinks we _____ (order, already). Robin: Look at that couple over there, they (be, only) _____ here for five or ten minutes and they already have their food. Michele: He must realize we (order, not) _____ yet! We (sit) _____ here for over half an hour staring at him. Robin: I don't know if he (notice, even) _____ us. He (run) _____ from table to table taking orders and serving food. Michele: That's true, and he (look, not) _____ in our direction once.

2. This task has been taken from

<http://www.englishpage.com/verbpage/verbs7.htm>

SESSION 2.

Activity 1: An introduction giving some hints to pupils about the plot of the film to be displayed. (5')

Since the film that is to be displayed is the world-wide known Trilogy “The Hunger Games”, this film that is allegedly chosen by our pupils, does not need a very long introduction, however it is convenient to introduce some aspects of the film in advance and promoting students’ arousal of curiosity and reflection. Or offering some interesting data of the film that they may ignore such as where it was shot or the critiques that were attributed to the film etc.

Activity 2: Wordlist layout dealing with the prototypical glossary of the film. (10')

Districts, Tribute, Mentor, The capitol, training centers, arena, “Reapings”, bow and arrow, careers, dystopian, escort, hob, hovercraft ,interview, lamb stew, mutation, “Panem”, peacekeepers, sponsors, universe, water source, youth, coal-mining, rules, leisure, ceremonies, treaty, votes, post-revolutionary, poisonous, lethal, citizens, rebellion, death-match, punishment, invisible barrier, decades, eccentric, vivacious, cruelty, government.

3. This task has been taken from

<http://www.nextmovie.com/blog/hunger-games-glossary/>

Activity 3: The Hunger Games showing (30') English subtitles.

As it seems obvious the film will not be fully displayed in 30 min. some parts of the film will be omitted, others skipped and others rewound to clarify the message when something is not appropriately understood, especially when it comes to relevant scenes of the movie.



The image has been taken from

<http://www.nextmovie.com/blog/hunger-games-glossary/>

Activity 4: A pair conversation about the movie, characters, moral. (10')

Students will be divided into pairs and they will talk about impressions and appreciations that the film has caused them.

Activity 5: Homework corrections. (5')

These last 5 minutes will be devoted to the correction of the present perfect/present perfect continuous exercise assigned as homework last session.

Session 3

Activity 1: warm-up activity providing students with expressions and idioms (10')

A sheet containing some idioms related to home and house affairs, for students to gain awareness of the idiomatic use of English in colloquial contexts. The exercise will be swiftly corrected at the classroom, before the displaying of cartoons.

House and Home idioms

Safe as houses = very safe

Get on like a house on fire = get on very well

On the house = free (in a restaurant/café, etc)

To home in on = to become closer to your target

Home and dry = successful/past the difficult part of a process

To make yourself at home = make yourself comfortable

To hit home = force you to understand something unpleasant/difficult

Home truth = an uncomfortable fact

Homesick = missing your home

The lights are on but there's nobody home = used to mean someone is stupid or daydreaming/unresponsive

Complete the following using the expressions above:

"This plan is as _____ it can't fail".

"I'm glad we've got that new client. We're _____ now".

"He only went away for two weeks, but was terribly _____."

"Police are _____ the suspects".

"Come in! _____. Can I get you a drink?"

"She's going to have to sit down and hear some _____."

"Those two _____. They're always laughing together."

"Don't expect John to answer, look at him _____."

"The criticism of her performance really began to _____."

“Sorry we brought you the wrong meal, this one is _____ .”

4. This task has been taken from

http://busyteacher.org/classroom_activities-vocabulary/idioms-worksheets/

**Activity 2: The displaying of two cartoons chapters; “Peppa Pig” and “ Sherlock Yack”
no subtitles (30’)**

I have chosen these two cartoons because even though they are children’s cartoons, and teenagers are a bit reluctant to childish activities, simple dialogs are more adapted to our students’ levels, and cartoon are always attractive in spite of ages. These particular cartoons are quite accessible to see because they are on clan T.V website, too.



Peppa Pig



Sherlock Yack

This images has been taken from

Google images (the link will appear on the webliography section)

Activity 3: To draw a comic-like story (15')

After animation stimulus has taken place, I believe it is turn for pupils to create their own story using both pictures and dialogs, so they are asked to draw a comic using some colloquial expressions and including some idioms previously taught. It is a relaxing task that brings a pleasant and comfortable atmosphere to the classroom. Next they will have to perform this comic-like dialog at the classroom (see session 4)



6. This image has been taken from

Google Images (the link will appear on the webliography section)

Activity 4: Homework assignments; Learn the comic story to produce it orally next session (5')

Students' homework consists of memorizing their short comic dialogs to produce it orally in session four.

SESSION 4

Activity 1: Comics' volunteers oral production. (15')

Pupils, who volunteer and represent their comic dialog in front of their classmates, will receive a positive on the teacher's sheet of participation. Providing all sessions contain any audiovisual media displaying; all sessions are conditioned by high time-consuming activities related to the video displaying. Anyways, time for the video displaying has been limited as much as possible to include other activities.

Activity 2: Crosswords about cinema and T.V vocabulary. (10')

Due to the lack of space to place this crossword sample on this page, the crossword task will right appear in the page below. It is a game-like activity devised to make pupils get in contact with some movies lexicon, and hence intended to the acquisition of new vocabulary.

Activity 3: T.V series displaying "The Big Bang Theory" English subtitles. (20')

In order to diversify the media sources displayed, in this lesson it is included a T.V series episode from the world famous T.V series called "The Big Bang Theory", which is full of humor and fun sketches. The problem here lies on the intrinsic difficulty for pupils to understand dialogs, which are particularly quick in terms of flow of speech and a linguistic register that pupils may not be accustomed to; as it is the American youth jargon, although there appear as well technical terms related to science. The role of the teacher here is crucial to avoid students' disengagement or boredom due to

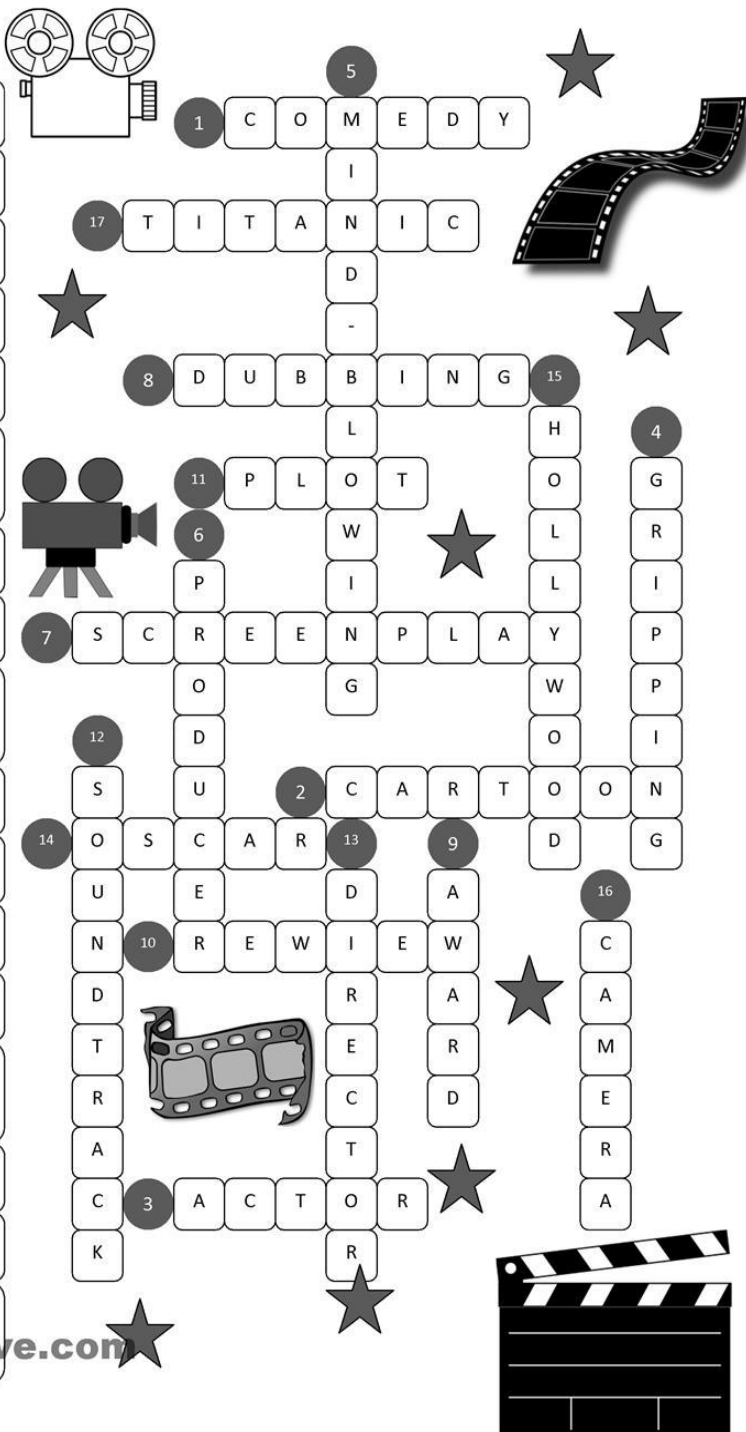
lack of understanding. There must be regular pauses to clarify some dialogs, to explain a humor comment or to simply check the degree of understanding of pupils.



This image has been taken from
Google images. (the link will appear on the webliography section)

Film Vocabulary

1. A movie that is meant to make people laugh.
2. An animated film or TV show.
3. A person who acts in a play.
4. An adjective meaning very interesting and exciting.
5. An adjective meaning very confusing, exciting or shocking.
6. Someone who is in charge of making and usually providing the money for a film.
7. The script for a movie.
8. To give someone a name or title.
9. Something given to someone for being excellent or for doing something that is admired.
10. A report that gives someone's opinion about the quality of a film.
11. A series of events that form the story in a movie.
12. The sounds and especially the music recorded for a movie.
13. A person who directs a movie.
14. A small statue given to the best actor, actress, movie etc of the year in the American movie industry.
15. The American movie industry.
16. A device used for making movies.
16. A famous movie starring Leonardo di Caprio and Kate Winslet.



The crossword puzzle grid contains the following words:

- Across: 1. COMEDY, 2. CARTOON, 3. ACTOR, 4. GREAT, 5. DUBBING, 6. PLOT, 7. SCREENPLAY, 8. DUBBING, 9. AWARD, 10. REWIND, 11. STORYLINE, 12. SOUNDTRACK, 13. DIRECTOR, 14. OSCAR, 15. HOLLYWOOD, 16. CLAPPERBOARD, 16. INCEPTION.
- Down: 1. COMEDY, 2. CARTOON, 3. ACTOR, 4. GREAT, 5. DUBBING, 6. PLOT, 7. SCREENPLAY, 8. DUBBING, 9. AWARD, 10. REWIND, 11. STORYLINE, 12. SOUNDTRACK, 13. DIRECTOR, 14. OSCAR, 15. HOLLYWOOD, 16. CLAPPERBOARD, 16. INCEPTION.

8. This task has been taken from

https://en.islcollective.com/resources/printables/worksheets_doc_docx/film_vocabulary_crossword_key/movies--tv/24074

Activity 4: Discussion about that Big Bang theory's episode; what they understood and what not, was it fun? (10')

Once the episode is over, it is time to verify whether pupils have achieved a correct comprehension of the material displayed or not. For that purpose we can ask them several questions related to the events and situations that have happened during the episode. Furthermore we can offer them different viewpoints to reflect on and give their opinions.

Activity 5: Homework assignments: watch the chapter again at home and write down some expressions and idioms to review them next session. (5')

To finish this lesson, I consider advisable for pupils to check this episode again at home, to gain a second exposure to the episode and picking up new vocabulary and expressions, for that reason they are commanded to write down on their notebook the various expressions or idioms they do not know and bring them next session.

SESSION 5:

Activity 1: Displaying of "Life is beautiful" -English subtitles- (40')

Again, some scenes will be fast-forwarded or rewound depending on the necessity. Perhaps some tough scenes had better be skipped.



This image has been taken from

Google images (the link will appear on the webliography section)

Activity 2: An open debate reflecting on those historical events and the moral of the film. (15')

Following a short questionnaire might be useful for this debate. Such as this one:

- What do you know about this historic period?
- Do you think that this massacre can happen again?
- What has been the most shocking scene in the whole movie?
- Did you like or not? If so, why?
- What moral teaches you this film?

Activity 3: Singing Titanic soundtrack, group work activity (5')

Every night in my dreams

I see you, I feel you,

That is how I know you go on

Far across the distance

And spaces between us

You have come to show you go on

Near, far, wherever you are

I believe that the heart does go on

Once more you open the door

And you're here in my heart

And my heart will go on and on

Love can touch us one time

And last for a lifetime

And never let go till we're one

Love was when I loved you

One true time I hold to

In my life we'll always go on

Near, far, wherever you are

I believe that the heart does go on

Once more you open the door

And you're here in my heart

And my heart will go on and on

You're here, there's nothing I fear,

And I know that my heart will go on

We'll stay forever this way

You are safe in my heart

And my heart will go on and on

This task has been taken from

<http://www.musica.com/letras.asp?letra=945>

SESSION 6

Activity 1: A sheet with vocabulary related to weather forecast and exercises to use those expressions suitably. (10')

This sixth session will begin with the delivery of some vocabulary input dealing with weather conditions which is connected with this lesson' audiovisual material to be displayed. In this regard, students will be delivered a flashcards with meteorological situations.



iSLCollective.com

This task has been taken from

https://en.islcollective.com/wuploads/preview_new/full_8095_weather_flashcards_1.jpg

Activity 2: England's weather forecast displaying (10')

In this occasion; it will be displayed a weather prediction which is a new register for students to decode.



This image has been taken from
Google images (the link will appear on the webliography section)

Activity 3: Drawing a weather map as accurately as possible in relation to the prior weather prediction. (10')

Students will have to draw suns symbols, clouds, showers or snow on a mute map taking into account the different locations that make up England; and thus we can check whether they have understood or not the forecast.

Activity 4: a skype exchange with American or British pupils. (30')

This is a new task that is not strictly an audiovisual displaying but it is indeed an audiovisual exposure since they have to try to hold a conversation with native

speakers. The connection with other students groups would be possible by means of the contact website called e-pals. It is a highly motivating activity for students go crazy when it comes to meeting peers from other countries. British/American/Australian pupils would talk in Spanish and our pupils in English or the other way round depending on what pupils prefer.

SESSION 7

Activity 1: BBC news report showing. (15')

A brief news showing to offer pupils a new audiovisual register, no subtitles, although they will be able to read the headlines and get a general idea of the issues that are being reported.



This image has been taken from

Google image (the link will appear on the webliography section)

Activity 2: Passive voice and reported speech layouts and explanations. (10')

Pupils will be provided with three copies; the first one dealing with passive voice guidelines and grammar explanations. The second and third layouts have to do with reported speech. There are as well some exercises on the layouts for students to practice these grammar points.

PASSIVE VOICE

REMEMBER

◆ Active voice = Subject + verb + COMPLEMENT

◆ Passive voice = reverse elements 1 & 3

New subject + **be** + **past participle** / + **by** + new complement

OBSERVE

◆ Present simple / singular

❖ Father buys bread

1 2 3

3 2 1

Bread **is bought** by father

◆ Past simple / singular

❖ The policeman arrested the thief

1 2 3

3 2 1

The thief **was arrested** by the policeman.

◆ Present simple / plural

* Mothers make the meals

1 2 3

3 2 1

The meals **are made** by mothers

◆ Past simple / plural

* Sister wrote letters

1 2 3

3 2 1

Letters **were written** by sister.

😊 PRACTISE

◆ Write correct sentences in the passive

❖ Past simple

- Telephone / invented / graham bell / by / was /
- Brother / bitten / a dog / was / by
- A thief / stolen / were / by / My keys
- The lightning / was / damaged / by / the house

◆ Choose the correct sentence

- ❖ people choose the president
 - People are chosen by the president
 - The president is chosen by people
 - The president is choose by people
- ❖ Columbus discovered America
 - America was discovered by Columbus
 - America were discovered by Columbus
 - America is discovered by Columbus

❖ Present simple

- Football / played / everybody / is / by
- Repaired / cars / are / by / mechanics
- Are / woodcutters / cut down / by / trees
- Grass / is / gardeners / by / cut

❖ Many persons speak English

- English was spoken by many persons
- English is spoken by many persons
- Many persons are spoken by English

❖ Benjamin Franklin created the first public library

- Benjamin Franklin is created by the first public library
- The first public library were created by Benjamin Franklin
- The first public library was created by Benjamin Franklin

✍️ APPLY

◆ Turn into the passive

- ❖ The maid cleans the house every day.
- ❖ We make glass from sand.
- ❖ They built the bridge some years ago.
- ❖ The boy broke three windows.
- ❖ The fire damaged many houses.
- ❖ My friend offered me a nice present.
- ❖ The Germans invented handball.
- ❖ Mother irons our clothes.

ISLCollective.com

This task has been taken from

https://en.islcollective.com/resources/printables/worksheets_doc_docx/passive_voice/passive-voice-language/2444

Statements in indirect speech : tense changes necessary

Introduced by present tense verb:

Indirect speech can be introduced by a verb in a present tense: *he says that...* this is usual when we are:

- Reporting a conversation.
- Reading a letter and reporting what it says.
- Reading instructions and reporting them.
- Reporting a statement that someone makes very often, e.g. *Tom says that he'll never get married.*

When the introductory verb is in the **present, present perfect or future tense** we can report the direct speech without any change of tense

Introduced by past tense verb:

But indirect speech is usually introduced by a verb in the past tense.

Verbs in the direct speech have then **to be changed** into a corresponding **past tense**. The changes are shown in the following table. (The "that" has been omitted in the last five examples)

Direct speech	Indirect speech
▪ Simple present: "I never eat meat," he explained. ▪ Present continuous: "I'm waiting for Ann" he said. ▪ Present perfect: "I've found a flat" he said. ▪ Present perfect continuous: He said, "I've been waiting for ages" ▪ Simple past: "I took it home with me" he said. ▪ Future: "I will/shall be in Paris on Monday." He said ▪ Future continuous: "I will/shall be using the car myself on the 24th," he said ▪ But note, Conditional I said, "I would/should like to see it."	▪ Simple past: He explained that he never ate meat. ▪ Past continuous: He said (that) he was waiting for Ann. ▪ Past perfect: He said (that) he had found a flat. ▪ Past perfect continuous: He said he had been waiting for ages. ▪ Past perfect: She said she had taken it home with her. ▪ Conditional: He said he would be in Paris on Monday. ▪ Future continuous: He said he'd be using the car herself on 24th. ▪ Conditional: I said I would/should like to see it.

➤ Expression of time & place

○ Direct

Today
Yesterday
The day before yesterday
Tomorrow

Indirect

that day
the day before
two days before
the next/following day

This task has been taken from
https://en.islcollective.com/resources/printables/worksheets_doc_docx/indirect_speech/reported-speech-intermediate/1317

The day after tomorrow	in two days time
Next week/day/year...	the following week/year...
Last week/year...	the previous week/year...
A week/year ago	a year before/the previous year.
Now	then /that time

➤ **Modals:**

<u>Direct</u>	<u>indirect</u>
Can	could
May	might
Must	had to
Shall	should
Will	would

➤ **Demonstratives:**

This	that
These	those
Here	there

Practicing:

A. Put the following into indirect speech using the given reporting verbs.

- "We don't like his attitude" (say)
- "I'm not competent to give advice on this subject" (claim)
- "Please tell us the latest news that you have heard" (request)
- "Will you have supper with us after the performance tonight" (wonder)

B. Put these statements using introductory verbs in the past.

- "I have no reason not to believe you"
- "I'll pay a hundred and fifty"
- "She's been crying till she's half blind" her mother reports
- "Don't go too deep into the water" she told her children
- "They lie and steal and have to be watched all the time" she noted
- "I'm looking for sunny side cottage. I don't suppose you've heard of it"
- "Don't leave me here alone"
- "I shall never claim of any trouble to you"
- "Mrs. Joe has been out a dozen times, looking for you, Pip". "And she is out now"

iSLCollective.com

This task has been taken from

https://en.islcollective.com/resources/printables/worksheets_doc_docx/indirect_speech/reported-speech-intermediate/1317

Activity 3: Grammar exercises on passive voice and reported speech (10')

This activity is present in previous layouts, since there are included exercises on passive transformation and reported speech practices as well. And, therefore there is no need to further describe it.

Activity 4: Writing a composition about current issues happening in Spain in journalistic style, including passive and reported speech use. (25')

To integrate the learnt grammar knowledge on a formal written production, I believe it is convenient this written composition's task to promote the use of passive voice and reported speech in line with T.V news media.

SESSION 8

Activity 1: Listening test; watching a documentary on fast food and answering a general layout of questions. (30 ')

Pupils will be handed in a test sheet with 6 simple questions about the documentary. They will have 5 min. to read all questions (pre-listening), 20 min. will last the displaying of the video and finally 5 min. for them to answer the questions (post-listening), although they have already been able to answer during the video displaying.



This image has been taken from

Google images (the link will appear on the webliography section)

A questions layout for the “documentary test”

- Is still fast food a major part of U.S diet? Give some reasons.
- What are the major brands in fast food?
- Which type of fast food (burger fast food, chicken fast food, Asian fast food etc.) is expecting the greatest level of growth over the next five years?
- How many deaths are attributed to fast food consumption every year in U.S.A? Give an approximate figure.
- What can we do to tackle this situation?
- Why did leading fast food chains have to withdraw some meats stock? Use your own words.

Activity 2: Written test; grammar, vocabulary and writing composition, 10 min. each part (30´)

A use of English test compounded with three parts, a grammar section dealing with different tenses: present perfect, present perfect continuous, past perfect and passive voice, reported speech.

A vocabulary test dealing with this unit’s glossary; The Hunger Games word list, idioms from session 3 and expressions from The Big Bang Theory. And finally; the third part will be a written composition with two different topics to choose; a critique about your favorite movie or writing an article about some current issue happening in Spain.

5.11. Evaluation

5.11.1. Evaluation criteria

- Whether students participate actively in the different oral activities in class; including discussions about films, homework correction or oral productions.
- Whether students are able to use the new vocabulary learnt both orally and in writing.

- Whether students are able to communicate in different situations using compound tenses, reported speech and passive structures.
- Whether students can get the gist of the displayed audiovisual sources.
- Whether students are able to do properly homework assignments.

5.11.2. Evaluation Tools

Final test in which the listening part (documentary) will worth a 20% of the grades, the written test will have a value of 40% in the overall grades. All in all, this test will have a weight of 60% within final grade.

Final Test: Audiovisual Matrix		
Documentary (listening test) "Fast food"	20%	60%
Grammar test (reported speech, passive, present perfect, present perfect continuous.	15%	
Vocabulary test (idioms, vocabulary lists session3, etc.)	10%	
Written composition: films critique, journalistic article	15%	

- The remaining 40% corresponds to the following criteria:

- Participation. It will be taken into account contribution to class, discussions, homework and consistency in participation. Teachers have a sheet in which they evaluate with a positive + or a negative – these aspects. The weight of this variable will be 10% of the final marks.
- Homework: Different tasks assigned to do at home and revised next lesson, such as exercises on Grammar or comics creation. (10%)
- Oral presentations: Students oral productions on films plots, comics presentations etc. (10%)
- Written tasks: written compositions about films, documentaries or Spain's situations. (10%)

Criteria out of test assessment

Participation 10%	40%
Homework 10%	
Oral Presentations 10%	
Written tasks 10%	

6. Conclusions

This paper has contributed to widen my personal perspective in relation with teaching; since I was a bit skeptic about the use of audiovisual media in the classroom, because materials are quite time-consuming and pupils can take the lesson as though it was not an academic environment and therefore the liability for pupils to turn the lesson into a commotion's atmosphere; wreaking havoc in the classroom, in such a way that lesson would be an utter failure. However, I learnt that if the material is used appropriately and at the same time, the displaying of material is made with guidelines, and time control parameters, it is a feasible teaching approach that has a great range of advantages.

Likewise, it is a teaching methodology that enables teachers to hit two targets with one shot; working on listening skills with real English sources and get students engaged and motivated in the various learning tasks, with a very positive atmosphere that makes everything easier. In the particular case of Spaniards, it is disturbing the big troubles we have with an English correct pronunciation and also to understand any film, documentary or T.V series into English. That's why this paper is intended to be a modest overview or theoretical framework on how to use this approach in Spanish Compulsory Secondary education teaching, although it can also be extrapolated to Primary teaching.

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