Høgskolen i Østfold

MASTER'S THESIS

Students' perceptions of the use of films in English Language Teaching

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Abstract

The present study sought to examine students' perceptions of the use of films in English language teaching (ELT). A study was conducted at an upper secondary school, in Norway, where 223 first- and second year students served as participants. Mixed methods questionnaires were administered to the participants to investigate their perceptions of the use of films in ELT. Both quantitative and qualitative data were collected and the participants were categorized in four distinctive groups according to gender and study programme.

The results showed that the participants were generally very positive to the use of films in ELT. They found films to be entertaining which increased their motivation. Additionally, they were positive to being exposed to authentic language spoken in realistic settings as well as the cultural and historical themes presented in the films.

The participants were also aware of the disadvantages of films in ELT and highlighted especially the lack of modern films in the instructors' selections and subsequent boredom if they did not find the films entertaining.

The participants were also asked to provide suggestions as to how films could be implemented better in ELT and number of interesting suggestions were provided. All in all, students are very positive to the use of films in ELT, but instructors need to keep firm control of the classroom and use films that the students do not think of as outdated. If these criteria are fulfilled, films in ELT are an invaluable asset to the classroom.

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1.0 Introduction

1.1 General Background

Films are an important supplement to English Language Teaching (ELT). Through films, students can experience native and non-native language speakers as well as visual representations of relevant cultural expressions. "Authentic video input, in addition to its usefulness is assisting learners to develop their listening skills, can also provide realistic and entraining linguistic and cultural input" (Holden, 2000, p. 40). The influx of digital technology in the classroom has changed teaching forever and films are now used in classrooms all over the world.

As part of this development, films have been recognized as a vital part of English teaching in Norway. The current curriculum, stipulated in *The Knowledge Promotion of 2006*, includes the following competence aim; "The aims of the studies are to enable pupils to discuss and elaborate on English language films and other forms of cultural expressions from different media" (UDIR, 2013, p. 9). This reiterates the importance of films not only from a didactical standpoint, but also from a governmental standpoint. Consequently, films have been integrated into virtually every topic taught in English classes in Norway.

Despite the omnipresence of films and their continual integration within ELT, there is a shortage of research highlighting the students' perceptions of the use of films. There is a large number of papers and books which analyse the value of films in the classroom and subsequent didactic opportunities. Such as Jim Piper's *Film Appreciation Book - The film course you always wanted to take* (Piper, 2014) and Susan Stempleski's *Teaching Communication Skills with Authentic Video* (Stempleski, 1994, pp. 7-24). However, this research is rather teacher-oriented, thus resulting in a lack of data when trying to analyse the classroom from the student angle.

For this thesis, I work with two previous studies that attempt to fill this void; Yu Ka-Yan Florence's *Learning English through films: a case study of a Hong-Kong class* (Florence, 2009) and Raniah Hassen Kabooka's *Using Movies in EFL Classrooms: A Study Conducted at the English Language Institute (ELI), King Abdul-Aziz University* (Kabooka, 2016). The two studies both use student feedback to assess the efficiency of films in the classroom. Subsequently, the results in this thesis will be compared to those of these two studies to see if the results are similar or if there are any unique trends among Norwegian students.

1.2 Research Questions

The central research question of this thesis is: *How do students at the English Foundation Course at an upper secondary school perceive the use of films in English Language Teaching?* The subsequent question is: *How can we implement this knowledge to make teaching more efficient?*

The study was conducted in May 2016, with 223 participants who answered mixed methods questionnaires (cf. 2.8) that collected both qualitative and quantitative data. The analysis of the data aims to discover whether there are any identifiable trends in the participants' feedback which can shed light on the research questions.

1.3 Aim of the thesis

Over the last three decades, films have become an integral part of ELT in Norway; however, there is hardly any available research to assess how students have experienced this influx of films.

I have been teaching at the upper secondary level for 12 years, and I have seen how films have become an increasingly important part of ELT. But what exactly do students think about the use of films in the English classroom? The aim of this thesis is to learn how Foundation Course students at the upper secondary level, at a Norwegian school, perceive the use of film in ELT. By doing this, I hope to provide my contribution to fill the void.

1.4 Outline of the thesis

The theoretical framework of this thesis is centred around the use of films in ELT. There is a focus on how films are implemented in the curriculum and the advantages and disadvantages of the medium in a teaching context. There is also an analysis of prior studies and a presentation of the research methodology that has been used throughout the study.

In the method section of this thesis there is a presentation of the school and the participants. There is a focus on the validity of the data and various ethical considerations. The questionnaire which the participants answered will be discussed and also how the study was conducted.

The results section focuses on the data that were obtained. The quantitative data relate to the first research question, whereas the qualitative data also relate to the second research

question. Statistical models and mathematical calculations will be implemented to present the quantitative data most efficiently. Valid qualitative data, in light of the research questions, will be presented and analysed in the next section.

The discussion section of the thesis will provide an analysis of the presented results and a sum-up of the findings and answers to the research questions. The questionnaire used when the participants answered the study, is listed as appendix 1.

In appendix 2 there is a description of film history and suggested films to use in the classroom. In appendix 3 there are descriptions of useful web resources that focus on implementing films in ELT. These can be of interest for teachers who wish to dive deeper into the material.

2.0 Theoretical Framework

2.1 Film theory

Film is a unique medium as it combines sight and sound and engages the audience unlike any other medium. In her 1969 Master's Thesis *A Sourcebook for the Teacher of Film Art*, Lorraine Pratt described the importance of the medium.

> It would be difficult to deny that the film has established itself as an art form and is today perhaps the most characteristic art form of our age. More than any other medium—fiction, drama, poetry, music—it has extended man's power for studying reality, for communicating with his fellow men, for moving and influencing them. (Pratt, 1969, p. 1)

This versatility makes films uniquely suitable for the classroom as students can both observe and listen to native speakers.

Sound in films is a science in its own right. "Sound design is the careful composition of three main types of film sounds—spoken words, music, and sound effects" (Lewis, 2014, p. 149). For educational purposes the most important elements are by far, spoken words and gestures. "Paralinguistic elements that are likewise present in filmic narratives are also important to help students become aware of body language and its associated meanings" (Tognozzi, 2010, p. 73).

Music is another vital element of the whole film experience. Music provides an instant access to the characters' moods, which is quite unlike literature where the reader must surmise that information. In his 2014 *Film Appreciation Book – The film course you always wanted to take*, Jim Piper analysed the connections between film music and human emotions.

> In the one hundred-years-plus history of the movies, almost no motion pictures played without music. Music has been so fundamental to moviegoers' expectations that even during the so-called silent era theatre owners provided some kind of music, usually just a facile piano player who looked up at the screen and improvised romantic music, suspenseful music, or comic music—whatever the story called for. Music is more primal than dialogue, and certainly more basic than sound effects and ambient sound. Music tells you how to react, then as now. If a scene had an ounce of ambiguity about it, the music you heard cleared matters up nearly instantly. You were invited to laugh or cry or at least put in some serious thinking about what was happening on the screen. (Piper, 2014, p. 157)

Subsequently, music may not be very important for linguistic development, but it is important for cultural references and emotional growth. It is also entertaining, which is an additional benefit for the classroom.

Metaphors and symbolism in films are vital parts of the medium as they provide recognizable images and encourage the viewers to look beneath the surface. Joseph Champoux explained the importance of metaphors in his 1999 paper, *Film as a Teaching Resource.*

> Metaphors serve many functions in prose and poetry and can serve similar functions when using films as a teaching resource. They clarify complex thoughts, bring vividness to abstractions, magnify a thought for dramatic effect and gain insight. A vital function of metaphors is the expression of imagination and stimulating imaginative images in reader and listener. Metaphors do not distort the facts described; they offer a new way of experiencing those facts. Metaphors often leave lasting impressions that a person easily recalls (Champoux, 1999, p. 210)

One of the most memorable metaphors in film is the stag in Stephen Frears' 2006 film, *The Queen*. The stag is seen by the main character (Queen Elizabeth) and when she loses sight of it, it gets shot. The stag symbolizes Princess Diana as the event coincides with her death. Having assessed students several times on this film I have seen numerous references to that specific scene. The visual imagery in combination with haunting music and sound effects leave an impression on the students that would have been hard to achieve without the use of film.

Another interesting trait regarding films is remakes. However, remakes that are simply carbon copies of the original hold little interest to the classroom, but remakes that are reinterpretations can be very interesting. "*Sabrina*, first released in 1954 and 40 years later in 1995, offers a comparative view of American culture at different times. Key differences appear in sex roles, cultural values, and diversity in society and organization" (Champoux, 1999, p. 213).

By identifying metaphors and observing society and culture at different times the students get a broader understanding of the analysis of complex media. This knowledge will help them as they go on to analyse similar material used in other courses.

The cognitive aspects of films are also very important. "Cognition is a collective term for the psychological processes involved in the acquisition, organization and use of

knowledge. In contemporary terminology, cognition includes such processes and phenomena as perception, memory, attention, problem-solving, language, thinking, and imagery" (Pervez, 2015, p. 381). Films leave the students with lasting images and impressions which they can recall during assessments. Memories that are obtained through visual observation are often more readily accessible to the students as they are used to obtaining much of their information through visual stimuli. "Movie experiences act like emotional memories for students' developing attitudes and remain with them as reflective reference points while proceeding through their daily activities" (Shapiro, 2006, p. 95).

A vast amount of research has been conducted to document the various cognitive processes of students especially in conjunction with watching films. Though all students are different there are certain physiological aspects that seem to be universal, for example the structure of the brain. Champoux analysed these structures in his 1999 paper.

> Research of brain functioning has documented differences in functioning between the left and right hemispheres of the brain. The left brain specializes in digital, deductive tasks that characterize oral and visual media. The right brain specializes in iconic, intuitive tasks that characterize visual media, especially the visual and sound characteristics of film. (Champoux, 1999, p. 209)

Champoux's research points to the merit of films in teaching and the field is constantly evolving with the introduction of new films and new digital tools.

A positive aspect of films is their flexibility. The instructor can show an entire film or just selected scenes depending on the educational goals and timeframe. This thesis focuses on feature films, but there are also other genres that can be very suitable for the classroom e.g. documentaries. These are very useful as they can provide a factual description of e.g. historical incidents and famous persons. Used alongside feature films they will add to the students' understanding of a topic.

One of the aims of this thesis is to see whether students recognize the complexity of the medium or if they simply view films as entertainment. This will be discussed when analysing the qualitative feedback from the questionnaires.

2.2 Films in the classroom: Curriculum

Films have been an integral part of ELT for the better part of the last 30 years. With the introduction of the Video Home System (VHS) technology in the early 1980s films became much more accessible for teachers. Prior to this, the most common way to implement films in the classroom was to bring the entire class to the cinema. This provided several challenges, both logistically and economically which meant that films were rarely used. When

VHS became an option, teachers could record films that were broadcast on television or order films that they wanted to use. With the explosion of the video rental market in the early to mid-1980s the availability grew exponentially and films became much more frequently used in ELT. This process has continued to gain steam with the use of internet and individual laptops and films are now an indispensable part of the classroom.

Don D. Smith published a number of articles in *Teaching Sociology* between 1973 and 1982. In these articles, he chronicled the pioneering years of using films in the classroom. In his 1982 paper *Teaching Undergraduate Sociology through Feature Films,* he said the following:

> Before the 1980s, instructors could get films only through audio-visual centres, educational film sources, film distributors and private organizations. The rental process was slow, cumbersome and expensive, reducing film's accessibility as a resource. […] The changing media technology has some very practical consequences for the film approach: It now takes much less lime to construct the course than it did five years ago, and it is financially cheaper to present the course. A few hundred dollars, plus the time needed to obtain use permissions, can initiate the course on a rich foundation of very current, technically state-of the art feature films. It also permits easy and constant updating of the film content in the course. (Smith, 1982, pp. 98-101)

Due to the technological advancements, the early 1980s indicated a paradigm shift and a new way to implement films in ELT.

The first reference to the use of films in the Norwegian curriculum was in *Mønsterplan for grunnskolen: M87* (1987). It stated the following: "The students ought to listen to reading and sound files. They should also be exposed to discussions about and critical reflections on film, video, radio and television programs [Author's translation]" (Kirke og Utdanningsdepartementet, 1987, p. 211). In this plan, films are specified almost as an afterthought, and not as a unique entity. There is also an emphasis on the audio aspects of film, not the visual aspects, thus severely limiting the value of the medium. The fact that critical reflections are also mentioned indicates a scepticism to films as a relevant medium.

The next plan, *Læreplanverket for den 10-årige grunnskolen L97* (1997), specified films as a unique entity, but still as a part of a wide array of materials. It stated the following: "The aims of the studies are to enable pupils to discuss and elaborate on English texts from a selection of different genres; poems, short stories, novels, films and theatre plays from different epochs and parts of the world" (UDIR, 1997, p. 9). This was a further validation of the use of films and opened the door (alongside the technological advancements) to an increased use of films in ELT. During this period, the publishers started experimenting with integrating films as part of the textbooks, but only on a very small scale.

The current plan, *The Knowledge Promotion of 2006*, included a competence aim which was primarily focused on film. It stated the following: "The aims of the studies are to

enable pupils to discuss and elaborate on English language films and other forms of cultural expressions from different media" (UDIR, 2013, p. 9). Alongside basic requirements of digital competence, films became an omnipresent part of the classroom. For the first time, films were specified as a viable tool, both linguistically and culturally.

As a consequence of *The Knowledge Promotion* new textbooks were written that contained several references to films. The most common way to implement these films was as a part of a country's culture. The normal way to structure a book for the course *General Studies* was one part USA, one part UK and one part former British colonies. Subsequently films like Phillip Noyce's *Rabbit-Proof Fence* (2002) and Niki Caro's *Whale Rider* (2002) were suggested for Australia and New Zealand respectively. These allowed the teacher to introduce other competence aims in addition to the one previously mentioned e.g. "The aims of the studies are to enable pupils to discuss and elaborate on culture and social conditions in several English-speaking countries" (UDIR, 2013, p. 9). Additionally, these new textbooks came with assigned web resources that contained material which aided the teacher when he/she was using films in class e.g. plot-worksheets, character analyses, lyrics or interviews.

This trend was continued in 2007 when the educational authorities in the various regions in Norway joined forces to develop a website for free, digital learning resources in Norway. This website is known as the National Digital Learning Arena (NDLA) and it had 10.000.000 unique visitors in 2015 (NDLA, 2015, p. 11). In looking at the material for *General Studies,* we find that no less than 13 films are listed. With additional teaching resources, these are all deemed to be very suitable for the classroom.

2.3 Films in the classroom: Advantages

There are several reasons why films lend themselves well to being used in the classroom. First and foremost, because film is a visual medium. Today's students have grown up in a digital world with interactive material, unlike previous generations, who primarily used books. In my experience, this lack of interaction often causes students to get bored by the perceived monotony of books. Films, on the other hand, are more engaging as they stimulate more senses than a book and therefore may seem more entertaining.

There are many ways to work with films in the classroom, as relevant films encompass several competence aims. The students get to hear the English language spoken by native and non-native speakers. This introduces them to a range of regional accents and varieties of English. They also get to observe the culture in several English-speaking countries. This is

imperative as the students get to see, not only read about certain cultural incidents. A good example can be *Invictus* (2006) which deals with the election of Nelson Mandela and the effects of the apartheid regime in South Africa. Another relevant example is *The Life of David Gale* (2003) which focuses on the death penalty in the US. These films provide the students with visual impressions that will help them comprehend the material.

In her 1994 paper *Teaching Communication Skills with Authentic Video*, Susan Stempleski listed a number of advantages for working with films in ELT. These were summarized and presented, in table form, by William Holden in his 2000 paper *Making the most of movies: keeping film response journals.*

Table 1: Advantages of using films in the classroom
Advantages of authentic film in L2 instruction   • enjoyable and entertaining   • increase learners' interest   • learner controls material, level of input, length of viewing session   • inherently more memorable than listening to tapes or 'educational' videos   • a springboard to conversations about 'real-life' topics and shared experience   • context provokes emotional response, promotes listener involvement   • not intended to elicit specific responses or 'the answer', thus removing pressure to 'get it right'   • motivating: learners are encouraged to find and watch films which they find personally relevant, worthwhile and comprehensible   • authentic window on foreign culture: members of X culture find this entertaining, rather than this film realistically portrays life in country X.
Development of listening skills   • native-speed speech with natural prosodics occurring in an integrated, meaningful, context   • action and speech are realistic/authentic (though scripted)   • promotes familiarity with various accents, dialects, idiolects   • exposes learners to regionalisms, idioms or 'colourful' language   • dialogue/language input clearly tied to development of dramatic action or plot   • gestures, facial expressions lend meaning to stress, intonation   • visual information facilitates understanding of unfamiliar language   • learners understand that what is said is not always what is meant   • understanding of implication, inference and deduction are encouraged   • learners are encouraged to 'listen with their eyes' as we do in life.
Development of communicative skills   • promotes the development of critical, analytical and observation skills   • develops ability to separate germane from non-germane information and condense and present it   • focuses on writing as an outgrowth of the need to communicate, and integrates written work with listening and speaking activities   • written work can be used to alternatively introduce, recycle, review and/or record language which learners encounter   • promotes familiarity with generic conventions and the ability to write to a simple model   • maintains a written record of student work for assessment, dialogue, research, or use by incoming students as a guide to the video library   • encourages learners to interpret and respond subjectively in ways not possible with traditional listening material   • provides a natural basis for conversation   • enables less linguistically competent or confident students to 'rehearse' before speaking, and leaves a written account for revision and later comparison   • instructors have the option of incorporating the following language points and communicative strategies:

reported speech; passive voice; past, past continuous, past perfect tenses; expressions for actions which occur simultaneously; expressions of time; coordinating conjunctions; discourse markers for chronology and sequence; chronological and logical development of oral reports; paraphrasing, use of synonyms; circumlocution; expressions for cause and effect relations; checking partner's understanding, interjecting, clarifying, revising, and turn taking. (Stempleski, 1994, pp. 7-24 in Holden, 2000, pp. 40-42)

Table 1 illustrates the main benefits of using films in ELT. The students enjoy the medium; it enhances motivation and lends itself to an increased cultural comprehension. In addition, the students get to hear an array of varieties of English, e.g. different regional accents and English from different time periods. This will increase the students' vocabulary and their ability to understand English spoken by native speakers from a multitude of global Englishes. The final aspect is communication; when exposed to films, students will improve their grammatical knowledge (through both repetition and recognition). If the teacher manages to use grammatical features that occur throughout the films as a basis for his/her teaching the students, it will enhance the students' experiences of grammar.

Another advantage of using films in ELT is the possibility of subtitles. Subtitles can be used both in English (Intralingua) and in the students' first language (Interlingua). Much research has been conducted on the use of interlingual subtitles among L2 learners and Jennifer Letorla sums up the field in her 2014 paper, *Subtitling in Language Teaching: Suggestions for Language Teachers*.

> Interlingual subtitling, involves translation between two languages, and can either be standard (L2 into L1) or reversed (L1 into L2). While intralingual subtitling requires the ability to reproduce the dialogue in a condensed written form, the process of standard subtitling implies the comprehension of L2 audiovisual input in order to be able to translate the message in a linguistically and culturally appropriate way. This type of subtitling practice fosters L2 listening comprehension as well as L2 reading comprehension. Learners can acquire L2 linguistic and cultural elements that are present in the AV input both through exposure to these elements and their translation. (Letorla, 2014, p. 248)

The use of intralingual subtitles gives the students the opportunity to see how words are spelled and to verify what is being said, if the dialogue is hard to hear. There is, however, some merit in using subtitles in the students' first language. One aspect is that of familiarity. Some students have (or perceive themselves to have) poor English skills and if the film has subtitles in their first language they often feel that they can participate on an equal footing with the rest of the class.

2.4 Films in the classroom: Disadvantages

There are however certain pitfalls the teacher needs to be aware of. One of the most apparent ones is misinformation. Not all films are historically accurate and students might

remember incorrect facts if they are not being made aware of them. In a 2005 study, at Washington University, psychology students were observed as they saw a film after having read factual information about a historical incident. What they read was always correct, whereas what they saw was sometimes incorrect. Some students were not warned that the material in the films might be incorrect, subsequently they answered more poorly than students that were given such a warning. The study concludes as follows:

> The current study clearly shows that watching popular history films has both positive and negative effects on the learning of associated texts. Our findings suggest that popular films can increase learning and interest in the classroom. However, educators should also be aware that popular films often contain historical inaccuracies and should recognize the detrimental effects that can result from exposing students to such misinformation. One potential solution is for educators to provide students with specific warnings regarding the misinformation present in popular films prior to showing them in the classroom. (Butler, Zaromb, Lyle & Roediger, 2009, p. 1167)

This illustrates the importance of good preparations before showing a film in the classroom.

Another potential pitfall is that students are used to thinking of films as entertainment only and do not see the educational merits of the medium. A good example would be the film *District 9* (2009). On the surface, this sci-fi film, directed by Neil Blomkamp, is a story about aliens. However, when one starts looking at it more carefully it becomes apparent that the whole film is actually a metaphor for the apartheid system. The fact that films can contain this duality may be lost on the students if not pointed out to them.

2.5 Films in the classroom: Culture and globalization

Cultural input is one of the major advantages of using films in class. The culturally unique or recognizable scenarios displayed in films will provide the students with a basis of comparison with their own culture. When doing more advanced degrees in English, students need to obtain a high-level of understanding of various English-speaking cultures. Quite often, the source material will encompass several relevant films in order to enhance the students' understanding. In her 2010 paper *Teaching and Evaluating Language and Culture through Film*, Elissa Tognozzi illustrated the importance of such an approach: "Using carefully selected films to create lessons on culture and language permits the instructor to develop a variety of activities and to take advantage of a wide range of skills" (Tognozzi, 2010, p. 71). This use of films is quite similar to the one seen in upper-secondary school.

Another interesting field is that of globalization. The topic globalization is a part of several courses in Norwegian upper secondary school (i.e. English, social studies and religion). One thing that all these courses have in common is that virtually all of their

competence aims can be taught through film (NDLA, 2014). Additionally, with today's media diversity the students are familiar with a large number of different films. Teachers draw on this fact when they focus on globalization in class and use films that are both relevant and recognizable. In his 2011 publication, *The Film Book*, Jim Bergan describes the global impact of films.

> The barriers between English-language films and those of the rest of the world are disappearing every day, as witnessed by the cultural cross-fertilization of stars and directors. A child in the US is just as likely to watch Japanese "anime" movies as Walt Disney cartoons, and young people in the West are as familiar with Asian martial arts films or mainstream Hindi ones, as audiences in the East are with US movies. (Bergan, 2011, p. 7)

This is important today as films can help to enhance the communication in multicultural classrooms.

2.6 Films and literature

Several pedagogical and didactical benefits may be obtained when films are used in conjunction with literature. If the students read a novel and then watch a cinematic version of the same novel, they get to compare both media and see their respective strengths and weaknesses. Andrew Davies analysed the differences between films and novels in his 2011 paper *Adaptation: From Novel to Film*:

> The major difference between film and books is that visual images stimulate our perceptions directly, while written words can do this indirectly. Reading the word chair requires a kind of mental "translation" that viewing a picture of a chair does not. Film is a more direct sensory experience than reading—besides verbal language, there is also colour, movement, and sound. Yet film is also limited: for one thing, there are no time constraints on a novel, while a film usually must compress events into two hours or so. (Davies, 2011, pp. 15-16)

Subsequently, a comparative assessment will reveal if the students got the same amount of knowledge from each medium.

If the students read J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) and then see the 2001 film directed by Chris Columbus, they can analyse how the various cinematic aspects influenced the story e.g. inner monologue is replaced by dialogue. Having read the novel the students have created mental impressions of the characters, which they will compare to the actors on screen, The actors are native speakers and the students can listen to their speech and observe their paralinguistic traits (as with all films). Additionally, there are several metaphors in the story which are easier to observe visually e.g. Hagrid as a father figure. Scenes have also been removed or altered in order to maintain the pace of the film. All these aspects make a combination of novels and films well suited for the classroom.

2.7 Classroom research

Classroom research is a field which has grown in importance over the years. The premise behind the field is to try to find good, didactical, procedures that can be applied to a variety of classrooms and students. In his 2002 book, *A Teacher's Guide to Classroom Research*, David Hopkins investigated the history of the field:

> The origins of teacher research as a movement can be traced back to the Schools Council's Humanities Curriculum Project (HCP) (1967-72) with its emphasis on an experimental curriculum and the reconceptualization of curriculum development as curriculum research. HCP, in its attempt to encourage a non-partisan and critically reflective attitude to teaching on the part of teachers, had radical and controversial influence on teaching in British schools during the 1970s. (Hopkins, 2002, p. 1)

The whole concept is rather simple; you gather data to learn which teaching methods are effective when it comes to teaching different parts of the curriculum.

In *The Knowledge Promotion,* there are various competence aims which form the basis for teaching. However, these are generally formulated and do not list any specific works of literature or films that should be included. This is a change from previous plans where a canon of required works was specified.

This quite general framework allows teachers to be creative. However, creative measures need to be based on well-researched data. This is one of the advantages with a site like NDLA, the films and the corresponding teaching materials undergo constant peer review as teachers are constantly adapting the materials, leaving feedback.

An interesting aspect when doing research on one's own students is the proximity to the test subjects. There are both advantages and disadvantages with such an approach. On the one hand, data are more available and the test subjects tend to be more cooperative. Additionally, one may also be aware of the structures in the classroom, which students will be cooperative from the bat and which students that need an extra push (Jacobsen, 2015, p. 56).

On the other hand, there are also certain disadvantages and pitfalls the teachers/researchers need to be aware of. Primarily, it can be challenging to keep the necessary distance from what they intend to research. Their own experiences and opinions might shine through and subsequently they might lose the all-important objectivity. Additionally, the test subjects' previous relationships with the researchers might influence the validity. Perceived bias and personal opinions of the researchers might influence their answers (especially in qualitative research). Finally, as the researchers are aware of the structures within the classroom they might focus too much on what they know and what they expect, subsequently they might miss unexpected and relevant data. (Jacobsen, 2015, p. 57).

The researcher needs to be aware of both the advantages and disadvantages when conducting research on his/her own classroom. As long as the research is conducted properly and the results are presented accordingly, it will be both valid and relevant.

2.8 Research methodology

Three different research methodologies are relevant when it comes to classroom research in general and this thesis in particular. The oldest approach is quantitative research (purely numeric references that constitute a participant's response). In the late 1960s, there was an upswing in qualitative research (questions and answers, which allow a participant to express his/her opinions more freely). The most contemporary approach is mixed methods research (a combination of quantitative and qualitative research).

Quantitative research is the most traditional research method. It involves collecting numeric references to calculate, mathematically, participants' responses to a number of questions. These data are used in various models and through statistical analysis; the goal is to obtain empirical data, which can be generalized, for larger groups of people. Quantitative research has its roots in positivism, and has been influential in the social sciences (e.g. psychology). In their 2009 book, *Quantitative Research in Communication*, Mike Allen, Stephen Hunt and Mark Titsworth analyse the structures of Quantitative research.

> Quantitative researchers are often interested in how an understanding of a particular communication phenomenon might be generalized to a larger population. What effect do punitive behavioural control statements have on a classroom? What communicative behaviours are associated with different stages in a romantic relationship? What communicative behaviours are used to respond to co-workers displaying emotional stress? As you can see, quantitative researchers tend to ask and answer "what questions" in an attempt to generalize about a certain type of communication behaviour. (Allen, Hunt & Titsworth, 2009, p. 3)

Qualitative research differs from quantitative research in that respect that the emphasis is on words rather than numbers. Where quantitative research has set parameters and potential answers all expressed numerically (e.g. questionnaire), qualitative research is much more open and with an emphasis for the participants to express themselves verbally and freely (e.g. interview). Martin Hammersley defines qualitative research in his 2014 book *What is Qualitative Research?*

> A form of social inquiry that tends to adopt a flexible and data-driven research design, to use relatively unstructured data, to emphasize the essential role of subjectivity in the research process, to study a small number of naturally occurring cases in detail, and to use verbal rather than statistical forms of analysis. (Hammersley, 2013, p. 12)

The method has gained importance especially when focusing on behaviour analysis and unlike the 'what-questions' of quantitative research the focus now is on individual 'how-' and 'why-questions'

"Mixed methods research has been termed the third methodical movement (paradigm), with quantitative and qualitative representing the first and second movements (paradigms) respectively" (Venkatesh, Brown & Bala, 2013, p. 22). With mixed methods research the quantitative and qualitative methods can be implemented either concurrently or sequentially. In other words; the researcher can gather data simultaneously from both methods or have one method influence the other. When the researcher has two separate data sets, new conclusions might emerge as the research is much more diverse. "Mixed method research can leverage the complementary strengths and nonoverlapping weaknesses of qualitative and quantitative methods, and offer greater insights on a phenomenon that each of these methods individually cannot offer" (Venkatesh et al., 2013, p. 22).

When collecting data from primary sources (e.g. students in a classroom), researchers use three principal methods. These methods are: observations, interviews and questionnaires. In his 2011 book *Research Methodology*, Ranjit Kumar analysed the structures of questionnaires.

> A questionnaire is a written list of questions, the answers to which are recorded by respondents. In a questionnaire respondents read the questions, interpret what is expected and then write down the answers. The only difference between an interview schedule and a questionnaire is that in the former it is the interviewer who asks the questions (and if necessary, explains them) and records the respondents' replies on an interview schedule, and in the latter replies are recorded by the respondents themselves. This distinction is important in accounting for the respective strengths and weaknesses of the two methods. (Kumar, 2011, p. 138)

The administration of a questionnaire can be divided into three subtypes based on distribution. The mailed questionnaire used to be the most common; this is when the researcher sends out questions via mail (both traditional and digital). This is the traditional way to perform this type of research, but this can easily be hampered by low response rates.

The digital questionnaire is the most common way to gather data via questionnaires today. This is a further development of the mailed questionnaire as it is purely digital and the participants often receive a link via email. This is an efficient way to collect data and websites such as Surveymonkey[1] let you create digital questionnaires, which participants can access and answer without charge. If you pay for additional support the website can also organize the data for you (e.g. make charts, printable results, calculate average scores).

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[1] https://www.surveymonkey.com/

The final way to administer questionnaires is through collective administration where the researcher is directing the study by being present in the room with the participants. This method allows the researcher to be an active part of the process and lets him/her support the participants in case there are any questions. The response rate is high and the researcher can collect the material on site.

2.9 Prior studies

A number of studies have been conducted regarding the efficiency of films in Second Language Acquisition (SLA), generally and ELT specifically. William Holden's 2002 paper *Making the most of movies: keeping film response journals* and Elissa Tognozzi's 2010 paper *Teaching and Evaluating Language and Culture through Film* are examples of such studies. However, there is a shortage of studies when it comes to focusing on students' perceptions of films in ELT. For this thesis, I have referenced two former studies; one conducted in Hong-Kong in 2009 and one conducted in Saudi Arabia in 2016.

In 2009, Yu Ka-Yan Florence wrote a master's thesis entitled *Learning English through films: a case study of a Hong-Kong class*. In this study she focused on how to better implement films in the English classroom and used students' responses to evaluate various didactical schemes.

> This research project is designed to explore how films can be better utilized in the teaching and learning of English in a Hong Kong classroom. It aims to identify students' perceptions in its use. Its findings and implications will provide English teachers with insights on how films can be best utilized as a type of literary materials that provide authentic contexts for the teaching and learning of English in Hong Kong. (Florence 2009, p. 3).

In its theoretical section, the study highlighted three interesting aspects for using films in the teaching and learning of English. These aspects were loosely based on, among others, Stempleski's work (Florence, 2009, p. 10). Florence listed: "an authentic context for language acquisition", "motivating potential" and "promoting critical thinking skills" as the most important benefits from using films in the classroom (Florence, 2009, pp. 8-10).

The study was purely qualitative and Florence interviewed 43 female students "from a Secondary Four Science class with above-average language proficiency who were highly motivated in their learning" (Florence, 2009, p. 15). There were aspects of the research questions that are highly pertinent for this thesis as they incorporated issues such as: How can films be better utilized in the teaching and learning of English in Hong Kong secondary classrooms? How are they currently used? How do students respond to such use? Do students

feel they learn better with such use? (Florence, 2009, p. 15). The two last questions tie directly into this thesis.

As the participants were rather homogenous both in terms of gender and ability, the results could not be generalized. However, there are elements from the study which are relevant for my paper. One of the most interesting aspects is that the participants watched both feature and documentary films and analysed them in light of various parameters. The aspect of motivation was also well documented.

The study concluded that the implementation of films in ELT is both educational and relevant. The participants reiterated that films enhanced their motivation and one very interesting aspect was that although students enjoyed feature films the most, they said that they learned more from documentary films. In the conclusion, Florence wrote:

> From the study, it can be concluded that 1) the use of films in ESL teaching and learning is highly effective, 2) there are different genres of films to suit different interests and ability levels of ESL learners and 3) films only become effective learning tools when lessons are well designed with relevant and meaningful pre-viewing and follow-up tasks [...] In short, films provide just such an excellent context for effective language instruction. This study provides evidence that films is not only useful for teaching and practicing the four language skills, but also to challenge students to think critically and thus enhance whole person development. Like the use of other language arts texts, films, as a pedagogical tool, indicates the indivisible nature of language and context, which is crucial and has to be taken into account when designing any ESL courses. (Florence, 2009, pp. 41-42)

These findings are very interesting and will be compared to the results of this thesis in the discussion section.

The other study was conducted at King Abdul-Aziz University in Jeddah, Saudi Arabia in 2016. The study was organized and carried out by Raniah Hassen Kabooka, and was published as an article titled *Using Movies in EFL Classrooms: A Study Conducted at the English Language Institute (ELI), King Abdul-Aziz University.*

The study was constructed as a mixed methods research study with both quantitative data (a questionnaire) and qualitative data (interviews). The researcher used sequential data gathering and the quantitative data formed the baseline for the interview questions. An important aspect is that only 8 students participated in the interviews (as opposed to 50 for the questionnaire). "The participants in the study were 50 Saudi female intermediate level students […]. The participants [were] aged between 18 and 21 years old" (Kabooka, 2016, p. 250).

The primary research question that formed the basis for the study was: "What are the students' perceptions towards the integration of movies in their classrooms to improve their language skills?" (Kabooka, 2016, p. 250). This is closely linked to the research questions of this thesis.

The quantitative data showed that the students were very positive to using films in the English classroom. 68 percent of the participants "strongly agreed" to the question "Do you think watching movies in English has a beneficial effect on improving your English language skills?" and 72 percent answered in the same manner to the question "Are you interested in learning English and participating in classroom discussions if the teacher uses movies as teaching materials?" (Kabooka, 2016, p. 251).

> A descriptive statistical analysis of the answers given by the students revealed that on a general level, students considered the integration of movies in the classroom as effective. The majority of the participants found movies to be useful in developing their language skills as well as keep them interested […]. Approximately eighty percent of the students agreed to the statement that the use of movies in their lessons reduced their anxiety in learning English. Eighty percent of them also agreed that movies can help improve their vocabulary acquisition. Eighty-eight percent of the participants believed that their EFL teachers should integrate more movie viewing activities in their classrooms to help them improve their language skills. (Kabooka, 2016, p. 251)

The qualitative data supported the quantitative data. The interviews revealed several of the same trends that came across in the questionnaires. One of the most important aspects (as in Florence) was that films were considered to be fun, hence enhancing the students' motivation. A participant commented: "movies make learning English more fun. Discussing with others can allow us to share ideas of the movie, so we can learn from each other". Another participant echoed the same sentiment: "The lessons are boring with only textbook and worksheets; we like to learn English by watching films in class" (Kabooka, 2016, p. 252). The second answer also relates to one of the disadvantages already discussed; students might be focused on the entertainment aspect of the film medium, thus disregarding its educational merits.

As there was a limited number of participants (as in Florence), the results cannot be generalized. However, the trends in the two studies overlap thus adding to their validity. The study concluded: "Movies are powerful instructional tools that can help develop students' language skills. […] The study also indicates that using movies in the foreign language classroom could enhance the students' motivation to learn the language" (Kabooka, 2016, p. 254). This conclusion is not as specific as in Florence's paper, however the overlying trends are still quite similar.

Even though both studies verified several of the thoughts and ideas previously discussed in this thesis (e.g. the diversity of films and the motivational aspects) there is one important point, which needs to be addressed. The participants in the two studies were quite homogenous, they were all female and of above average ability. This might influence the validity of the results as the participants lack diversity. For this study, I have targeted a more diverse group of participants of both genders in order to increase the validity of the results.

The results in this thesis will be compared to those of the aforementioned studies to see if the results are similar or if there are any unique trends among the Norwegian students in my material.

3.0 Method

3.1 Setting

The study was conducted in May 2016 over a course of two weeks at an upper secondary school. This upper secondary school has 1143 students and 140 teachers (per January 1, 2017). The school offers the following General Studies programmes: *Programme for Specialisation in General Studies* and *Programme for Music, Dance and Drama*. Additionally, the school offers the following Vocational Educational programmes: *Programme for Building and Construction* and *Programme for Health and Social Care*.

The General Studies programmes incorporate English 5 hours weekly for the first year (VG1) whereas the Vocational Educational programmes incorporate English 3 hours weekly for the first year and 2 hours weekly for the second year (VG2). The courses follow the same curriculum and the students are eligible for the same examinations upon completion of the courses. "General studies take three years and lead to general university admissions certification. It is possible for pupils who have finished their vocational education at Vg1 and Vg2 to take Vg3 supplementary programme for general university admissions certification" (UDIR, 2007, p.13). This means that all the students have to learn the same material regardless of whether they study at General Studies or Vocational Educational programmes.

3.2 Participants

A total of 223 students of diverse cultural backgrounds participated in the study. The questionnaire specified on study programme and gender, consequently the participants were categorized in the following brackets:

Table 2: Overview of Participants		
Study Programme	**Gender**	**Number of Participants**
General Studies	Male / Female	49 / 69
Vocational Studies	Male / Female	54 / 51

The study included students from both general studies programmes and both vocational educational programmes offered at the school, but they were not specified further in order to protect the participants' anonymity i.e. there are very few female students at *Programme for Building and Construction* and subsequently it would have been too easy to identify them.

The students were of varied ability, but the first question on the questionnaire asked them to "rate their own English skills", the average score for all the students was 4.09 (on a scale mimicking the grading scale used at the upper secondary level in Norway (1 – 6, with 1 being the lowest and 6 being the highest). A review of the final grades and exam grades for all the students showed quite corresponding numbers. Subsequently, we can assume that the participants were of average and above-average ability (with certain exceptions).

It was imperative to conduct the study as late in the school year as possible. The reason for this was that the participants had then completed almost the entire English course (over one or two years, respectively) and were in the best position to answer the questions. They had all worked with numerous films and were in the process of reviewing material before a potential written examination. They had also participated in a novel project where they had read a novel, seen the film adaptation and sat for a comparative assessment. This made them well aware of the correlations between film and literature as well as the merits of films in ELT.

3.3 Design

The questionnaire used for this study can be found in Appendix 1. It is based on mixed methods research, where the first eight questions are designed to collect quantitative data and the last ten questions are designed to collect qualitative data.

In order to separate the participants into four distinctive categories, the questionnaire starts with two dichotomous questions. Dichotomous questions only have two potential answers and are used, in this instance, to categorise male/female and general studies/vocational studies, thus establishing the categories.

The first eight questions on the questionnaire were of a quantitative nature measuring the participants' responses on an interval level. The participants were asked to provide numeric responses ranging from 1-to-6 on a bipolar scale. "It's called bipolar because there is a neutral point and the two ends of the scale are at opposite positions of the opinion" (Socialresearchmethods, 2006).

For the first four questions the parameters were 1 = Dislike and 6 = Like, and the participants gave a numeric response according to how they felt about each question. For questions five till seven the numeric values represented 1 = Completely Disagree and 6 = Agree, and for question eight it was 1 = No Knowledge and 6 = Lots of Knowledge.

With this Likert-type scale the researcher can collect large numbers of quantitative data from what is, fundamentally, qualitative questions. All the questions asked in this part of the questionnaire measured the participants' opinions thus the Likert-type scale helped transform these qualitative values into measurable quantitative values (Martin & Bridgmon, 2012, p. 403).

The qualitative questions were, by nature, more open as they allowed the participants to answer the questions freely. The first three questions (questions 9-11) were among the most structured as they simply asked the participants to list three advantages and disadvantages with using films in ELT as well as listing three films they have worked with in ELT. The reason behind these questions was to verify if the participants responded in correlation with the advantages and disadvantages discussed earlier in this thesis or if some new ideas were presented. Question 11 was more of a control question to see if they remembered films they had worked with in ELT (or if they mentioned films they used in lower secondary school). I had prior information about all the films they had seen in class; consequently, I could compare the answers with these facts. These three questions were indicated as short-answer questions, the answers only expected to be approximately a sentence long.

Question 12: "What do you remember from these films, what made an impression on you? Please elaborate" was linked to learning outcomes. This was a question where the participants were asked to elaborate in order to get more detailed responses. The participants were asked to list impressions and memories from films they had listed in the answers to the previous question. The idea behind this question was to see if certain films were listed more frequently, i.e. proving to be more popular among the participants and why these films made more of an impression. From question 12 onwards, all the questions were long-answer questions.

The idea behind question 13: "What kind of films do you find to be the most relevant in ELT?" was related to the second research question i.e. how can teachers use films in ELT more efficiently? The intention was to either uncover some potential new films and genres that had been underutilized in ELT or verify the success of those being used. In that respect, question 13 is closely linked to question 12.

Questions 14: "How do you work with the films in class?" and 15: "Do you watch films, outside the classroom, differently after working with films in class? – If yes, please elaborate" focused on the practical implementation of films in ELT e.g. character analysis, scene study and linguistic features. The notion was to investigate whether the teachers have a cohesive strategy for using films in ELT.

Question 15 also wanted to learn if the participants viewing strategies had changed when they watched films outside the classroom. If certain techniques or habits have rubbed off on the students, it would be a testimony to their success.

Question 16: "Do you feel there should be more films in ELT? – If yes, please elaborate" was basically a repetition of question 7: "I am more motivated the days I know we will watch movies in English class". The difference being that on question 16 the participant could elaborate on as to why he/she wanted to use more films in ELT. Alternatively, why there should be fewer films in ELT. This is also a control question where the correlation between questions 7 and 16 may be used for validity.

Question 17: "Does watching films at home help you in your English classes? – If yes, please elaborate" tied in with question 15. The question wass designed to learn more about the participants' perceptions of the merits of films as educational tools, and to learn if there were any trends or techniques, which the students implemented at home were are not being used in the classroom. Question 17 is also linked to the second research question.

The final question, question 18: "Do you have any thoughts or ideas as to how the use of films in ELT can be improved? – If yes, please elaborate", was the one that was most closely linked to the second research question. The participants were asked to provide thoughts or ideas on how to improve the use of films in ELT. Additionally, the participants were asked to write as much as possible and feel free to use the back of the questionnaire if necessary. One of the advantages of this study being a collective administration study was that I could encourage the participants to pay extra attention to question 18 and to elaborate as much as possible.

3.4 Implementation of the Study

The study was conducted in May 2016, over a period of two weeks. I visited several classes to distribute the questionnaires and collect the data. The participants spent, on average, 20 minutes completing the questionnaire. As the data were collected through collective

administration, I was able to answer questions and translate the questions where needed. The data were collected during the participants' English classes.

The original plan was to conduct the study digitally through the Surveymonkey's website. However, I chose to conduct the study via paper as I felt that using computers offered the students too many distractions, and one never knows if all students would have working computers. By using paper, I could bring the questionnaires and pencils and tell the students to clear their desks, thus having their full attention.

3.5 Precautions and Validity

All the data was collected in relative short timeframe. I was not present in all the classes. In some of them questionnaires were distributed and collected by the other teachers. Subsequently, there could have been external factors present that I am unaware of.

A total of 230 questionnaires were distributed, of these 7 were rejected. The reason for the rejection was that the participants had not answered the first two questions (gender and study programme) making it impossible to verify which category of participants they belonged to. Consequently, the final number of participants became 223.

Another factor that may influence the validity was that some participants answered in Norwegian. They were unable (or unwilling) to answer in English and therefore I allowed them to answer in Norwegian. Consequently, I had to translate their answers, which might affect the validity as a translator always has some impact on the original text. However, by letting the participants answer in their first language, I collected more data and the students were able to express themselves more freely. The original Norwegian answers have been included alongside my translations, the English answers have not been altered in any way.

4.0 Results

4.1 Quantitative Raw Data

Table 3 shows the sum for each of the first eight questions on the questionnaire. The data is organized according to category of participants to give a clear numeric representation of each category. These sums will be divided on number of participants from the corresponding category to calculate the average values for each question.

Table 3: Quantitative Raw Data				
	General Studies: Male	General Studies: Female	Vocational Studies: Male	Vocational Studies: Female
Question 1:	226	294	198	196
Question 2:	199	283	215	220
Question 3:	226	327	260	240
Question 4:	173	255	196	200
Question 5:	240	331	263	234
Question 6:	215	285	229	206
Question 7:	238	311	253	237
Question 8:	239	323	230	241
Total number of participants:	**49**	**69**	**54**	**51**

4.2 Average Scores

Figure one displays a graphical overview of all the quantitative data. The data is calculated to show an average number of each group of participants within each category $(S \div N = AVG)$. In this formula; S = sum of the participants' combined scores (ranging from 1-6), N = number of participants, AVG = the average score (displayed in figure 1). An example could be the first question "How would you rate your English skills" and the first category "General Studies: Male". This would give us the following calculation: $(226 \div 49 = 4.61)$.

Figure 1: Overview of all Quantitative Data
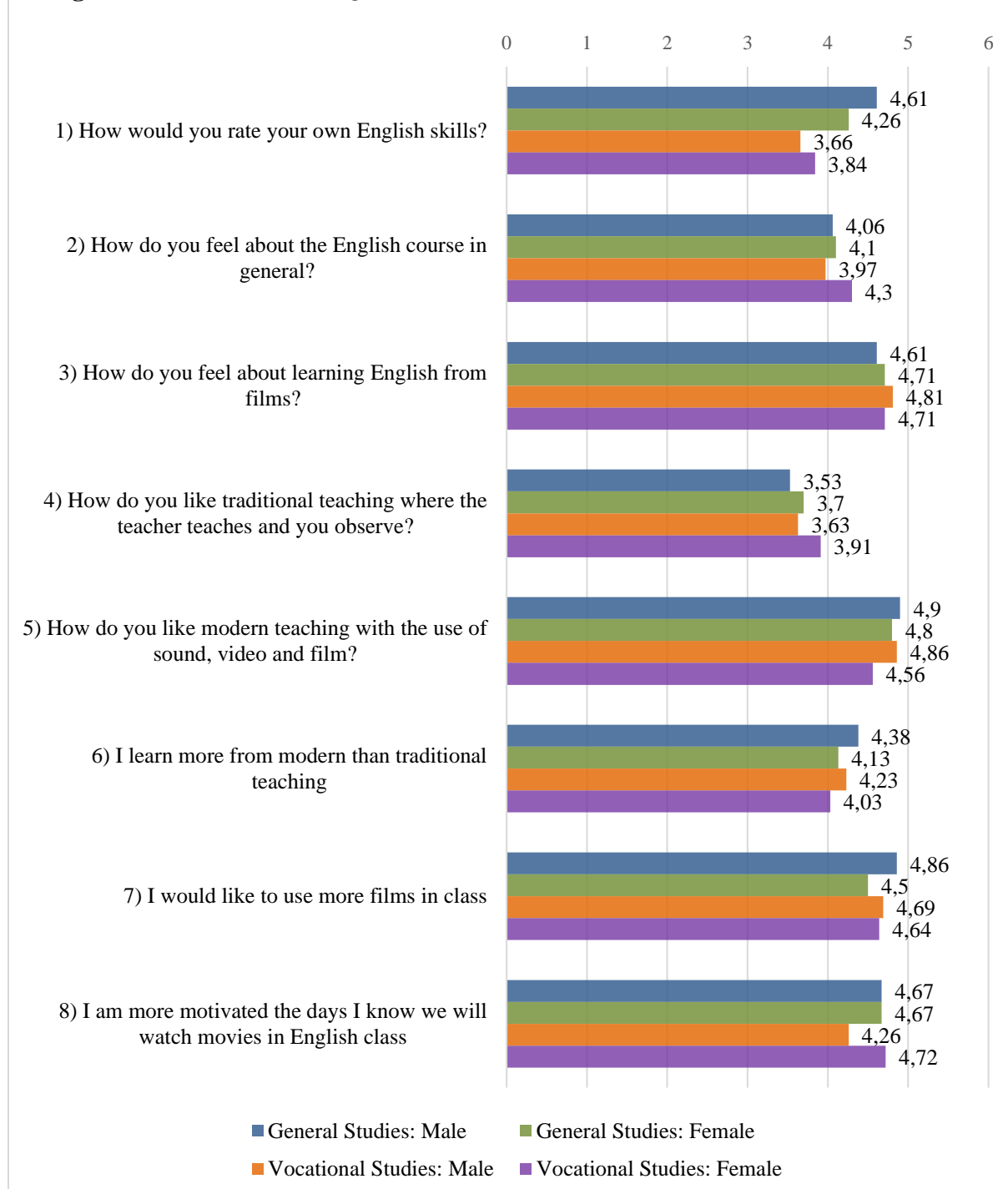
Figure 1 provides visual representations of each group of participants within each question. From a line graph, one can identify discrepancies and similarities among the categories and find relevant trends that merit further study.

Questions 3, 4, 5 and 6 are closely linked as they deal directly with the research question; how students perceive the use of film in ELT. Questions 3 and 5 might seem to be asking the same thing. However, question 5 functions as a control question where the aim is

to replicate (as closely as possible) the scores from question 3. The change in language and the fact that it is tied to question 4, might cause some participants to give different answers to the two questions. However, a calculation of the results only showed a discrepancy of 0.07 ($4.79 - 4.72 = 0.07$). This small discrepancy shows that the students interpreted the questions correctly, which adds to the validity of the study. An interesting observation is that these two questions were the highest scoring questions when combining all categories of participants. Question 3 scored an average of 4.72 among all the participants and question 5 scored an average of 4.79. These results show that, on average, students are very positive to films in ELT.

4.3 Traditional vs Modern Teaching

One of the most interesting aspects is the discrepancies between questions 4 and 5. In these questions the participants were asked to express how they felt about two various forms of teaching, traditional (question 4) and modern (question 5). One of the remarks that the participants made during the collective administration was that all teaching today contained the modern aspect as they use computers and see films in all their classes. Subsequently, some participants felt that in question 4, the word "traditional" could have been replaced with "boring" as, in their minds, teachers who did not embrace modern technology were old fashioned. This was not intended when the questions were formulated, but it might have compromised the validity for certain participants.

The reason for the choice of the terms "modern" and "traditional" was that the original questions "How do you like purely visual learning (the teacher teaches, you observe)?" and "How do you like multi-sensory learning (the use of sound, video and films)?" were deemed too complex. This led to the simplification found in the questions used.

In figure 1, the different scores between the two questions are apparent. The four groups of participants all show a significantly lower score on question 4 compared to question 5, thus showing that the participants in this study prefer to use films in ELT. There is a favourable discrepancy of 1.09 ($244 \div 223 = 1.09$) or as expressed in percentages, students have an average score that it 29.6% higher in favour of using films in ELT as opposed to not using films $\left(\frac{1068-824}{824} \times 100 = 29{,}6\% \right)$.

As these are combined results, it is interesting to look a gender differences, especially as the two studies previously discussed in this thesis only had female participants. By using

the same calculations as with the four categories combined, we can see that the results are somewhat different when comparing genders. The female participants showed a 24.2% preference for films in ELT $\left(\frac{565-455}{455} \times 100 = 24,2\%\right)$ whereas the male participants showed a 36.3% preference for films in ELT $\left(\frac{503-369}{369} \times 100 = 36.3\%\right)$. There is not enough data to generalize that men are more favourable to films in ELT, but there are some interesting trends here that could merit further study.

An interesting observation is that for both the male and the female participants, the participants who attended vocational studies scored higher on question 4 than the participants who attended general studies. There can be several reasons for this, but a possible answer is that these students only attend school two days per week (the other three days they are working in their vocational fields), where they observe professionals perform various tasks. This would fall in under the category of traditional teaching thus perhaps making the participants more receptive to this type of learning.

4.4 Learning Outcomes

An interesting aspect is the conformity found in question 6. There is only a 0.35 discrepancy among the four groups when answering the question "I learn more from traditional than modern teaching." This is very interesting as the discrepancy among the two preferences was 1.09 (cf. 4.3). These results can be interpreted in different ways (when looking solely at the quantitative data). One potential answer can be that the students, even though they do not prefer it, still are aware of the merits of traditional teaching. This is only a tentative conclusion, but as there is a discrepancy of 0.95 in the participants' self-assessments of their English skills (question 1) one would assume that the students' preferences would be more diverse.

Another potential way to look at the results is to look at question 6 in combination with question 2. Even though the questions might seem rather different on the surface, there is a strong connection as they both focus on the English course at a meta-scale. Question 2 deals with general perceptions of the English course whereas question 6 deals with the understanding of the English course. When calculating average scores for these two questions the similarities are apparent. The average score for question 2 was 4.11 $(917 \div 223 = 4.11)$ and the average score for question 6 was 4.20 $(937 \div 223 = 4.20)$. This shows that students might not be aware of the differences in learning outcomes with films as opposed to more

traditional teaching, and consequently answered in line with their general perceptions of the course. This will be analysed in more detail with the qualitative responses.

4.5 Motivation

Apart from questions 3, 5 and 7 which deal with what kind of teaching the participants would prefer, the highest scoring question is number 8. This question deals with motivation (when the participants know they will be working with films in ELT). The results are very close for three out of the four groups of participants. Both the male and female participants from general studies score an average of 4.67 and female participants from vocational studies score an average of 4.72. The only group that stands out is male participants from vocational studies as they score an average of 4.26, making the combined average 4.63 ($1033 \div 223 = 4.63$). Albeit the results are quite high, it is still important to notice a specific trend at the upper secondary school used in this study. Every year there is a rather large survey, which all the students have to answer, where they comment on e.g. general motivation, bullying, problematic courses, and educational challenges. These anonymous surveys are analysed and then the results are distributed among the teachers and discussed at staff meetings. Over the last two years, the level of motivation among male students at vocational studies has been the lowest of all the students at the school. The average score has been "somewhat motivated". There is a possibility that these trends have influenced the participants in this study, thus showing a score reflecting general motivation, not specifically ELT and films.

Subsequently there are also higher scores for motivation among female participants as opposed to male participants. This might seem somewhat counterintuitive when considering question 7. On question 7 the participants were asked whether they would like more films to be incorporated in ELT. Here the scores were quite similar among all the participants, but male participants scored 4.81 ($495 \div 103 = 4.81$) whereas female participants scored 4.57 ($548 \div 120 = 4.57$). When analysing questions 7 and 8, it is interesting to observe that male participants are more positively inclined to incorporating more films in ELT while they are less motivated than female participants when they know they will be working with a film in English class. This can probably be traced back to what was discussed earlier, that male students (especially at the vocational level) are less motivated in general.

5.0 Discussion of Qualitative Data

5.1 Layout and Selection

The participants' qualitative responses will be presented with the following labels: *P(x)G-SP* where P indicates participant, X is a unique numeric reference, G is gender and SP indicates study programme. So, for example, if the first participant quoted is a male from vocational studies, he will be abbreviated as *P(1)M-VS*. The qualitative data which I have deemed most applicable to the research questions have been selected for discussion. Duplicate answers (answers which basically say the same thing) have not been used. A total of 69 different participants are quoted for the qualitative section, some are quoted more than once.

5.2 Advantages of using films in ELT

In question 9, the participants were asked to list three advantages when using films in ELT. The answers which I found to be the most relevant, have been quoted and commented on below.

P01M-GS: We pick up words used in movies and we hear different accents and learn how they speak English in different places
P02F-GS: You learn how words are pronounced, in which setting you should use the words and it broadens your vocabulary

Participant 1 makes an observation that a number of other participants echoed. Films provide instant access to a wide array of varieties of English. Whether it is Sierra-Leone English in *Blood Diamond (*2006) or Received Pronunciation in *The Queen* (2006) films can be used to teach students the subtle nuances of World Englishes.

Participant 2's statement ties directly into the previous statement. In addition to experiencing a number of varieties of English, the students also get to observe authentic pronunciations and conversational settings. This enhances their vocabularies and general understanding of oral English.

P04F-VS: Students are often more motivated to go to class
P03F-VS: Movies are often more interesting than just reading
P08F-GS: Learning about history in a fun way
P09M-GS: You can just relax and watch instead of being stressed

These four responses all highlight the motivational aspects of films in ELT. Films are perceived to be fun, thus increasing the motivation of the students. This trend was also observed in the quantitative data as the participants, overall, had quite high scores on question 8; "I am more motivated the days I know we will watch movies in English class". Participants 3, 8 and 9 all use different words to describe this motivation. "Interesting", "fun" and "relax" are words used to exemplify various positive aspects of films in ELT, subsequently leading to increased motivation among the students.

Increased motivation was one of the most consistent trends among all the participants. Film are fun (or at least more fun than traditional teaching, according to the participants), therefore it increases motivation. Participant 9's response is particularly interesting as it touches upon something that was not measured in the questionnaire, the idea that films are fun because the students do not need to work as hard. If films are perceived to be less demanding it can be a blessing in disguise: students being more motivated, but less focused.

P07F-GS: I remember more when I watch movies then from regular language teaching
P11M-VS: You get to understand the concept better if you watch a movie than if you read a book
P05F-GS: You learn without knowing
P10M-VS: Variation in the teaching

These four responses all shed light on an aspect, which has been discussed earlier in this thesis; today's students often prefer visual, multimodal teaching. Participants 7 and 11 both focus on this as they claim that they learn more from films than textbooks or traditional teaching. This tie into their cognitive learning processes and the fact that they have trained their minds to work with multimodal input.

Multimodal preference can be directly linked to what participant 5 describes, which is, in essence, incidental learning. Still, incidental learning is not what the aim of films in ELT is. Films are selected in order to provide specific input e.g. linguistic or cultural. However, if the students perceive this specific knowledge as incidental it is positive, as they are perceptive to what the teacher is trying to teach. This can also be seen in participant 10's response as he highlights the fact that films offer variety. This is important as films cater to an array of learning styles (visual, auditory and kinaesthetic) thus offering something to everyone.

P06F-GS: If you miss the class, you can just watch it at home

P12M-VS: When teksten in Norsk [When there are Norwegian subtitles]
P27F-GS: We will be able to write more reflected essays

The last three responses all focus on other advantageous aspects of films in ELT, according to the participants, which have not been discussed earlier in this section. Participant 6, brings up an important point; films can be accessed everywhere. This makes them ideal for revision or recap if a student is not present in class. Additionally, it offers them the comfort of being in their own homes and working at their own pace.

Participant 12 focuses on subtitles. This is one of the participants who preferred to write in Norwegian, and his response is in line with this as he advocates the use of Norwegian subtitles. The use of interlingual subtitles has been discussed earlier in this thesis and one of their advantages is that they provide a safety cushion for students who do not regard themselves as competent English speakers

The last response, by participant 27, more or less sums up all the advantages of using films in ELT. The participant says that they will be able to write more reflected essays, which is true as films provide in-depth knowledge of a myriad of topics, presented in a visual way with all the advantages of the medium.

5.3 Disadvantages of using films in ELT

As the participants were asked to list the advantages of films in ELT in question 9, they were also asked to list their disadvantages in question 10. The selection of responses focuses on both the practical implementations of films in the classroom, as well as the film medium itself.

P16F-VS: Some don't get to see the hole movie, it is often spilt in two
P21M-GS: Technical difficulties always insue
P18M-GS: The teacher has less control

These three responses are very interesting as they allude to various practical challenges of the use of films in ELT. Participant 16 brings up an important point. Quite often the films are longer than the allotted time that the English teacher has to work with; this leads to a fragmentation of the film, as there can be several days, often a week, until the next

English lesson. This is pedagogically challenging as students might have forgotten or not been present for the first part, and subsequently learn less from the second part.

Another aspect is the fact that teachers might not have sufficient technical competence or there might be technical problems. A film might not start, a projector might be ruined or the speakers might be malfunctioning. All these are plausible scenarios that impact the English lessons and the allotted time the teachers have available.

Participant 18 brings up the point that the teacher has less control when the class is watching a film. As the teacher is watching the film with the students, his/her attention is directed towards the screen and away from the students. This can cause the students to take advantage of the lack of supervision and do other things besides watching the film.

P3F-VS: If the movie isn't interesting students may do other stuff rather than watching the movie
P24F-GS: Boring for students who has seen the movie already
P26F-GS: Sitte rolig for lenge [Sit still for too long]
P19M-GS: Too much one-directional teaching

Participant 3 describes the scenario outlined by participant 18 in the previous section. Students might do other things instead of watching the film. This is the most common response among all the participants, that "boring" films cause students to either fall asleep or play with their phones. This is a normal situation that virtually all teachers will encounter when showing a film. Some students are not interested and do not pay attention. It is up to the teacher to take control of the classroom and write up students who doze off as well as confiscating cell phones. If watching a film is perceived as leisure time, the educational merits of the medium are lost.

Participant 24 mentions another point which might affect student motivation negatively, the fact that some students might have seen the film before. In such instances, the teacher has to focus on the fact that seeing films in the classroom is not the same as seeing films at home. That it is primarily education, not entertainment, and tell the students that they are in an advantageous position having seen the film previously.

Participants 26 and 19 refer to the same thing as they both point out that films can be quite pacifying. Although films cater to kinaesthetic learning styles, that is primarily when working with them. If a film is very long it is advantageous to schedule one or two

intermissions to let the students stretch their legs, thus preventing the scenario described by participant 3.

P20F-GS: You don't get to learn how to spell properly
P23M-GS: Only oral vocabulary

Participants 20 and 23 both focus on an important aspect when discussing films in ELT; the fact that film, by nature, is not a written medium. There is a lot of informal English and there is little verification of how words are spelled. Sometimes the words occur in the subtitles but that is not guaranteed. Some students might find that frustrating as they are used to pausing the film and verifying the spelling, which is not possible when watching the film with several other students.

The informality of the spoken English can also lead to problems as students often start using oral expressions when they write e.g. *baddest* instead of worst and *gonna* instead of going to. This can influence their written assessments negatively down the road.

P14F-GS: It's hard to follow the story without subtitles in English
P13F-GS: If you don't understand it's difficult to ask the teacher
P15F-VS: You don't get the opportunity to speak for yourself

Participant 14 addresses the omniscience of subtitles. The participant wants intralingual subtitles. These are helpful for a lot of students, especially if the dialogue is hard to hear. However, sometimes the films shown in class may not have available subtitles; this might cause complications for students who are used to relying on these. The teacher should always strive for showing films with intralingual subtitles, but sometimes, of course, that is not possible.

Participant 13 brings up another interesting point, that communication with the teacher is difficult during a film session. The students might lose interest and start doing other things if they have a hard time comprehending the dialogue, which again might lead to boredom and the scenario outlined by participant 3.

The scenario described by participant 15 is one that quite a few participants mentioned. When you watch a film, you do not get to actively participate in the learning process, subsequently certain students feel that they learn less. This scenario will be discussed in section 5.6.

P17F-VS: May not be historically accurate

P22M-GS: Inappropriate language

P23M-GS: Not taken seriously

Participant 17's response is in line with one of the disadvantages of films in ELT discussed earlier in this thesis, the fact that some films might be historically or culturally inaccurate. This might lead the students to assume that certain cinematic liberties are actual facts, which again might affect their knowledge. Another related point, that several participants mention, is that certain films can be perceived to be irrelevant. Films are rarely designed to be used in the classroom hence there might be long sections of a film that are not related to the theme of the lesson. This might test the patience of the students.

Inappropriate language, mentioned by participant 22, is a recurring problem when using films in ELT. The dialogue in the film might be colourful, and consist of words that the teacher would never use. However, that is one of the unavoidable aspects of films; the teacher cannot censor certain parts of a film and the best thing is to prepare the students for what lies ahead.

The final disadvantage, listed in this section, is one that several participants mentioned, that several students do not see the educational merit in films and subsequently treat them as pure entertainment. This affects their behaviour and the educational environment inside the classroom as they might be causing disruptions or falling asleep.

P25M-GS: You get a "day off", while still learning

P25M-GS: It is easy to use like a day off

In order to complete this section, it is worth mentioning two responses from the same participant, one listed under *advantages* and one listed under *disadvantages*. The participant lists getting a break from regular teaching as an advantage, but is still aware of the potential pitfalls from such a break. The fact that a participant has such a high degree of self-awareness shows that the student is well aware of both the advantages and disadvantages of using films in ELT.

5.4 General Impressions from films used in ELT

For question 12, the participants were asked to list their impressions or things they remembered from films they had worked with in ELT. The objective of the question was to identify potential trends among the participants and to see if certain films worked well, or poorly, in the classroom.

P02F-GS: I learned a lot about foreign culture and history from these movies
P07F-GS: How it was to be in these situation at that decade and how the language sounded like. You learn a lot of English history which I think is important for the English course
P30F-VS: They were good films with good actions. Both the language and what the movie was about were good for learning
P43M-VS: The differences between the English language

Participants 2 and 7 respond that they remember both historical and cultural facts from the films. A lot of participants echo these sentiments by listing several facts that they remember from the films they had seen. Films that deal with the Civil Rights Movement and apartheid, topics that are important in the course were mentioned a lot

Another important learning outcome, mentioned by several participants, is that of linguistic diversity within the English language. Participant 7 mentions linguistic variety within the aspect of time, whereas participant 43 focuses on the aspect of geography. Through films, students are exposed to the entire variety of Global Englishes, which is reflected in these participants' responses.

P50M-GS: Inspiring to learn more about the theme(s)
P36F-GS: They all had different themes, which makes it easier to write about them in the midterms.

Participants 50 and 36 both refer to the themes of the films they had watched. They do not refer to specific themes, but the general notion that films convey relevant themes. Participant 50 finds this "inspiring", whereas participant 36 refers to the educational merits of films by saying that the introduction of themes through films makes "it easier to write about in the midterms". These responses, once again, show the participants' understanding of the validity of films in ELT.

P28F-VS: I really like the documentary. It touches my heart and it let me open my eyes. It hurts so much to see some people doing to their own people

P33F-GS: Forskjellen mellom svarte og hvite i fortiden. Vi ser virkelig hvordan det var, og ikke bare ser det for oss [The previous differences between black and white people, we can see what it was like, not just imagine it]

Participants 28 and 33 both refer to the emotional impressions they experienced by watching films with poignant themes. These themes can be conveyed through both documentary and feature films. Participant 28 refers to documentaries as a vehicle to understand historical incidents, whereas participant 33 refers to the visual effectiveness of films as the students can see these scenes with their own eyes, instead of imagining them as they read.

These responses are quite telling, because it is impressions like these the students are often left with. If the film is well made and the teaching relevant, the students can be equipped with mental references they can recall during assessments.

P61M-GS: They all shine a light on some sort of social issue that a lot of people don't know about or don't understand. Watching movies can be a great way to learn about these kind of things

P42M-VS: I think they're all inspirational movies which can change one's perspective and views due to the facts that these movies are teaching

P44M-VS: They were fun to watch

Participants 61 and 42's responses more or less combine all the responses listed in this section. Participant 61 refers to the possibility within the film medium to elucidate issues that can be hard to comprehend. Several participants mentioned *An Inconvenient Truth* (2006) by Al Gore as an example of such a film. Global warming is easier to comprehend when you see how the polar caps have melted.

Participant 42 echoes this sentiment as he says that inspirational films "can change one's perspective". The effectiveness of films as a re-educational tool is not discussed in this thesis, but it is implicit that film is such a convincing medium that the teachers can influence the students through the films they select.

Participant 44 chooses the simple approach by simply saying that the films he has seen in ELT "were fun to watch". There is nothing wrong with the entertainment aspect of films,

but if a student is left with the impression that the films were fun, the intended learning outcomes might have been lost.

P40M-VS: Nothing made an impression on me!! You got to show us better movies
P62F-GS: None of them made an impression on me, but I found it entertaining and it boost my moral in class

The last two participants are left with different, or rather no impressions, from the films they had watched. According to participant 40, nothing made an impression on him, and the teacher needs to show "better movies" in class. This is a quite subjective statement, as the participant does not clarify what "better movies" entail. However, from the statement it seems obvious that he prefers entertaining films as opposed to educational ones.

Participant 62 offers a bit more reflected response as she says that even though she was left with few impressions, she enjoyed the entertainment aspect of films and that it boosted her "morale in class". This response indicates that the participant is not against the use of films in class, but that she questions their educational value.

5.5 Preferences and Work Habits

For question 13, the participants were asked what kind of films they found to be the most relevant in ELT. Most participants understood this question as what kind of films they preferred to work with, which is an acceptable understanding. The question was originally intended to reflect genres and films they had worked with, but due to its ambiguity most participants answered more in line with what kind of films and genres they wanted to work with.

P31M-GS: I like to watch documentaries. I feel like you learn much more from documentaries than normal films
P23M-GS: I like philosophical and political movies as they encourage a lot of reflection and afterthought
P59M-VS: Fantasy movies, because it is more to describe

The participants list several genres they would like to work with in ELT. What is interesting is how these genres are linked to different learning outcomes. Participant 31

mentions documentaries, and he feels that as they are based in factual knowledge they are more educational than feature films. This is an observation which was echoed by several participants.

Participant 23 expresses a desire to work with political and philosophical films as he feels "they encourage a lot of reflection and afterthought". This is a valid response in line with the reasoning as to why such films are selected by the teachers. In-depth reflection is something that teachers strive to promote and if films can aid that process, it enhances their validity.

Participant 59 has a different take on which genres that should be used in ELT. The participant expresses a desire for fantasy films as they contain "more to describe". This is an interesting sentiment as traditional fantasy franchises such as *Lord of the Rings* (2001) and the TV-show *Game of Thrones* (2001) are based on famous literary works. Students that read such novels often have a varied and complex vocabulary, which serves them well in English class. Fantasy films, on the other hand, are often too allegorical to serve as relevant reflections of the themes the teacher wants to promote.

P52F-GS: I know films in English class is shown to learn something, but I also like it if it's great to watch. It's hard to pay attention if it's slow and boring
P38M-VS: Films with actions so it doesn't get boring
P19M-GS: Films which are not to theoretical, and not to much action, but meaningful

All of the participants listed above share the same basic idea, that films are primarily designed as entertainment. This is perfectly summed up by participant 38 as he asks for films that have lots action to avoid them becoming "boring". Participant 52 echoes the same sentiment, but shows a higher degree of reflection as she understands that the principal function of showing films in ELT is to promote knowledge.

Participant 19 seems to be somewhat more uncertain as to what kind of films he wants; films that are not too theoretical nor include too much action, but are "meaningful". This seems to be quite an ambiguous response, but at least the participant requests films that are "meaningful".

P5F-GS: Modern films. I love good stories, making impressions, so long as the story is good, the film can also be old (older)

P67F-GS: I like to work with movies that have a deep, important story to tell – but still are relevant today

Participant 5 brings up an aspect that several participants echoed, not only on this question, but also on question 17; that the instructors ought to select films that are more modern. It can be difficult to assess what the term "modern" implies, but it can probably be substituted with recognizable. Recognizable does not have to mean films that the students have seen before, but films with imagery, music and themes that the students are accustomed to.

Participant 67 specifies the idea of a modern selection of films by requesting films that are "still relevant today". Despite the specification, the response is virtually identical to the previous participant's, however participant 67 additionally requests films that have "deep and important stories to tell". Instructors have to decide whether to continue to use classical films, even though students might find these to be outdated.

Question 14, alongside questions 16 and 17, were the questions that gathered the least amount of data. Most participants simply responded that they worked with assignments without specifying further. However, two participants offered noteworthy responses.

P20F-GS: We compare them with things we have learned about. For example, we had to think about what "Green Street Hooligans" and "An Education" had to do with education in the UK
P55F-GS: I don't actually like the way we work with films, it's not very motivational. I want more oral conversations in groups with my classmates

Participant 20 has a very interesting response as he describes how they compare the films with things they have "learned about". He exemplifies this by listing two films and how they compare to the British educational system. This is shows that the participant has learned quite a bit. Unfortunately, few other participants offered this degree of knowledge when answering the question.

Participant 55 has a different opinion when it comes to working with films. She prefers more oral assignments and conversations. There can be some merit to such oral assignments, as this gives the students the opportunity to repeat some of the dialogue they have just observed in the film and their subsequent pronunciation.

In question 15 the students were asked if having worked with films in ELT had influenced the way they watched films at home. It is doubtful whether the participants limited

their answers to influences from ELT only, or if they included any film used in an educational setting. Irrespective of which of the two ways the participants understood the question, their responses were interesting.

P27F-VS: Jeg har sluttet med norsk tekst til engelske filmer [I have stopped using Norwegian subtitles when watching English-language movies]
P35F-GS: I don't look at the subtitles that much and if a film has the same theme I will talk about it
P29F-VS: Yes, I look for new words and sometimes I write them down
P47F-VS: Yes, I understand more when we talk about the film in class. And the teacher explain the meaning of the difficult words

Participants 27 and 35 both emphasize the fact that they have become less dependent on the subtitles. Participant 27 says that she has stopped using interlingual subtitles, thus implying that she is able to understand the dialogue without the aid of simultaneous translations. That is a very positive development as it indicates that the participant judges that she has increased not only her knowledge, but also her confidence regarding the English language.

Participant 35 does not specify what kind of subtitles she has become less dependent on, but if she goes with the general trend among the participants this would be interlingual subtitles. Additionally, the participant indicates an increased focus on a film's theme, which has to be seen as a positive learning curve.

In participant 29's response another trend, which was echoed by several participants, can be observed; that films increase your vocabulary. The participant says that he looks for new words and occasionally he "writes them down". This is a very good example of another positive learning curve as he is now aware of more subtle nuances in the English language.

Participant 47 responds along the same lines as the previous participant. She highlights an increased understanding during post-film assignments, and with the aid of the teacher, she also claims to have experienced an enhancement of her vocabulary. The participant does not list any specific changes in the way she works with films, but she indicates a more general understanding. That is why her response is presented in this section.

P31M-GS: I feel like I pay more attention to details in films now, than I did before. I also feel like I get more out of the films I watch now than before

P69F-GS: Yes it has, I pay more attention the hidden messages and what's really going on, I listen more to now who words are pronounced and so on
P37F-GS: I analyse the characters more

Participant 31's response illustrates another trend observed in several responses. The participants have started paying more attention when they watch films in a non-educational setting. The participant underlines the importance of this trend by saying that he "gets more out of the films" that he watches.

Participant 69 echoes the previous response in that she says she is more aware of a film's "hidden messages". As for the previous participant, this indicates an increased understanding of the fact that films can be viewed on multiple levels. She also indicates an increased focus on dialogue and pronunciation.

Participant 37 highlights another aspect, character analysis. Students are taught how to analyse literary characters from quite a young age, but cinematic characters do not get the same attention. The reason for this is logical, it is easier to analyse something where the material is written, as in a short story. In a film, however, the scenes are often more complex. They need to be analysed separately in order to provide the context for the character analysis. In other words, you have another dynamic layer requiring subjective analysis. This can make analysis of cinematic characters a daunting task.

P24F-GS: Yes, because I have learned that many films are much more than just entertainment, we can learn so much from films, films are like "free" learning
P41M-VS: Yes, because I see things in the films that I didn't notice before
P4F-VS: It has made me watch some movies I wouldn't regularly watch

Participant 24 indicates a trend that several participants echo, which can be linked to the previous section; that films can be an educational medium in addition to being entertaining. She elaborates on this by saying that "films are like 'free' learning". This idea of incidental learning has previously been discussed in context with the participants' responses when they were asked to list advantages with films in ELT.

Participant 41 also reiterates a trend seen by many participants in several of the questions; that they have become more aware of subtle nuances in the films. Such nuances can be e.g. hidden symbolism or multi-layered characters. The fact that many students

observe these more detailed aspects is purely positive from a learning perspective and it makes them more advanced students of films in ELT.

Participant 4's response functions as a summarizing of this section. He simply says, "It has made me watch some movies I wouldn't regularly watch". This indicates that the instructors have opened up a way to broaden the participant's horizon and he is aware of new films and genres.

5.6 Suggested Improvements

Questions 16 and 17 were the questions that produced the least amount of useful data. The reason for this is probably that they were too similar to questions 13 and 15. Consequently, there were just two relevant responses on question 16 and none on question 17.

P53F-GS: The TV-series "Prison Break" would be good to use when we talk about capital punishment/execution
P07F-GS: A modern film or a history film, not that important which one, but maybe try to variate which types of movies we watch

The one interesting aspect from question 16 was that several participants suggested an increase in the use of TV-series in ELT. *Prison Break* and *House of Cards* were suggested as they represent themes that are similar to those seen in films the students have worked with in ELT. The fact that TV-series consist of short, individual, episodes was also mentioned, as they would often be easier to fit into the confines of an English session.

Participant 70's response sums up two of the most frequent aspects that students brought up; modern selection of films and a variety of genres. This will be discussed in more detail on question 18.

Question 18 is the one that generated the most varied and complex responses. They will be used to answer the second research question; *How can we use the students' perceptions of films in ELT to enhance the teaching.*

P05F-GS: I like the way it is now
P31M-GS: I feel like the way we do it in our class is very good, but if I could change one thing I would do some more tasks to the film

The first two responses present the views of participants who are pleased with the status quo and wish to maintain the way films are taught in ELT. They do not offer any suggestions on how to improve the teaching, apart from doing more (unspecified) tasks.

P23M-GS: Use it after a test etc. as a reward!
P45M-VS: Popcorn
P56M-VS: Use it for fun!

These three responses illustrate a recurring trend among the responses. Some participants emphasize the entertainment aspects of films. Participant 23 suggests that films ought to be used "after a test etc. as a reward". The idea of using a reward system might increase student motivation. However, it would be important to discourage bad habits and to avoid reinforcing the notion that films are only for entertainment.

P32M-GS: Making sure the films are appropriate for the education
P48F-VS: Get films about vocational studies

It is important that the students see the films as relevant. The idea of relevance can be rather ambiguous, but in this context, it means films that the students feel are educational. Participant 32 uses the term "appropriate for the education". What is appropriate can be debateable and it is up to the instructor to select films with relevant themes. However, appropriate can also have a different meaning that can be traced back to one of the disadvantages listed by participant 22; "inappropriate language". Another important aspect is to remember that, quite often, instructors have multicultural classes and the idea of what is appropriate or inappropriate may vary from culture to culture.

Participant 48 makes a very important point when she suggests that the instructors should use more films "about vocational studies". Over the years, there have been several attempts to make English teaching more vocationally oriented. The major problem with this approach is that vocational students sit for the same examination as general studies students. Consequently, most English teaching at the vocational level is not vocationally oriented. However, it would be interesting to find films that convey relevant themes, but with characters in professions recognizable to the vocational students. By doing this one could enhance the students' motivations while still teaching the required curriculum.

P39M-VS: More funny and catching movies, something relevant to what we like to watch
P69F-GS: I think the teachers should choose movies who are more relevant to our age group. And not movies who were made in the 1990s
P46M-VS: Watch more modern movies because black and white movies are not fun

Participants 39 and 69 both address a different part of relevance. They do not necessarily desire films that are purely entertaining, but they want films that are more similar to what they are used to watching. This has been discussed in both questions 13 and 16, and the gist is that instructors need to have an updated selection of films to choose from. The instructors need to watch films and pay attention to what is available in order to select the best possible movies for the students.

Participant 69 is very specific, as he requests films that have been recently released, and not made "in the 1990s". This is an aspect that illustrates a general notion that if it is not new, it is old. A rundown of all the films used in English classes for the participants reveals that only two films are older than from 2003 and there is not guarantee that the participant has seen either of them. Participant 46 takes it one step further as he expresses a distaste for "black and white" films.

P17F-VS: Take the students' cell phones before the movie starts
P17F-VS: Do not watch movies with more than 1 class at a time

Several participants make suggestions when it comes to the practical implementation of films in ELT. Participant 17 makes two independent suggestions, which she believes will enhance the students learning when watching films. The first suggestion is the confiscating of cell phones during the lesson. When discussing the disadvantages of films in ELT, participant 3 said that students might be doing "other stuff". This is the same idea, but participant17 wants the instructor to avoid the issue by collecting all cell phones before the film is shown.

Another very important response, from the same participant, is that she does not want to watch films alongside other classes. It has been a trend, at this upper secondary school, to use the largest auditorium and show films for several groups at the same time in order to accommodate the teachers. While this makes supervision easier, it might negatively influence some students' learning. The students might feel lost in a large group and afraid to ask questions in unfamiliar settings.

P57M-VS: Read the book first, then watch the film and take some notes

P11M-VS: If we read the book first maybe. Like we did with "Day of the Jackal". Then you get more details from every person, that's important in the film.

As previously discussed in this thesis, there are a number of advantages to reading a novel and then watching a cinematic adaptation of the same novel. All the participants had been a part of a novel project and had experience with both media.

Both participant 11 and 57 suggest that the combination novel/film is an efficient one. Participant 11 highlights the level of detail you have in a novel and how it can be transferred to working with films. Additionally, films can be helpful when it comes to understanding difficult novels. As mentioned several times by the participants, visual context is helpful when it comes to understanding a story.

P64F-GS: Watch the trailer, and talk about some background

P66F-GS: Take breaks to discuss while we are watching the film.

P51F-GS: Work with essays immediately after the film is watched

When it comes to different ways to implement films in ELT, participant 64 suggests that the instructor should work with the trailer before showing the film. This is a valid observation. It can add to the implementation of film, as it can be experienced as a separate entity. Using the trailer lets the instructor explain the setting and theme as well as introducing certain characters without giving away too much of the plot.

Participant 66 has another interesting perspective as she suggests that the instructor should stop the film at specific intervals to clarify certain points and allow for discussion. Although this might sound good in theory, it is hard to implement due to the time constraint of individual lessons.

P63F-GS: Let students have a say in the choices of movies and themes

P61M-GS: Reviewing the movies so we can all form our own opinion

The two aforementioned participants, suggest something which has been increasingly emphasized in the Norwegian classroom, student co-determination. The best way to implement this is to have a selection of films all suitable to cover a specific theme, and let the students choose among them. Participant 63 suggests this as he says that students ought to

"have a say in the choices of movies and themes". However, it is difficult to let the students decide which themes that ought to be taught as the overlying themes are fixed in the teaching plans.

Participant 61 echoes this sentiment as he wants more film review in order to let the students form their "own opinions". Individual opinions of a film are important as they create intellectual ownership for each, individual, student. However, it is important that there is a common comprehension of the film, making sure that all students have understood the relevant parts.

P10M-VS: Don't watch long movies, but use short clips to get a much clearer view of what the teacher is talking about
P19M-GS: I think we could see more films, so we have more background knowledge about the topic before we analyse and compare the movies afterwards
P49M-GS: More focus on the language itself + creative expressions rather than historical context

Participant 10 suggests a method which has been the topic for a lot of research over the last years, the use of short clips instead of complete films. An example of such research is Johanna Shapiro's 2006 paper *Using Movie Clips to Foster Learner's Reflections: Improving Education in the Affective Domain*. There are both advantages and disadvantages to this method. The main advantage is efficiency, the instructor can show only the relevant scenes from a film and highlight important themes. Additionally, it is less time consuming and clips can be re-viewed for additional understanding. The main disadvantage is that a film is a cohesive medium and when viewing scenes out of context the students might miss relevant parts which again can hamper their understanding of the theme(s). Another disadvantage is that it might influence student motivation negatively as they do not get to see the whole film.

Participant 19 suggests using additional films to provide the students with more background knowledge of a particular topic. Albeit that would be preferential to really provide the students with in-depth understanding of various topics, multiple films on the same topic is simply not feasible due to the time constraints. If the teacher subscribes to the notion of film clips, he/she could show clips from various film illustrating the same topic. However, the use of film clips still has the disadvantages discussed in the previous paragraph.

Participant 49 suggests an increased focus on the English language presented through dialogue in the films, and a reduced focus on the historical context. The specific focus on a

film depends on the topic the instructor wishes to work with. However, it is perfectly possible to show e.g. a contemporary film in order to highlight different modern varieties of English.

P13F-GS: Have English text instead of Norwegian
P60M-VS: Skrive ned ordliste underveis [write a glossary]
P22M-GS: Take more notes on difficult and useful words and write summaries

Participant 13 mentions an aspect which has been discussed several times in this thesis, the use of subtitles. The participant suggests the use of intralingual subtitles. As previously discussed the use of such subtitles enhances learning in a way that interlanguage subtitles cannot. The fact that a student suggests English subtitles rather than Norwegian indicates that the student feels that they learn more from such subtitles.

Participants 22 and 60 both suggest ways to work with a film's vocabulary. Participant 60 suggests that the teacher (or the students) could keep a running vocabulary in order to make sure that the students understand the words that come up. Participant 22 echoes this sentiment when he suggests that the students ought to note down difficult words and write corresponding summaries.

P04F-VS: More films create more motivated students
P01M-GS: Use entertaining and educational movies
P68F-GS: Use some good and funny movies so we don't fall asleep. It's funnier to learn when the movie is funny (or interesting)

The idea of motivation is the most common trend observed among the responses. Several participants have linked the idea of motivation to entertainment i.e. if the film is fun (regardless of its educational value) the students will be motivated. This is a rather simplistic analysis and as seen in this section the participants' responses offer more variety.

Participant 40 suggests that more films will create "more motivated students". She does not specify what kind of films, just suggests that an increase in volume will lead to increased motivation. That may very well be the case, but it is important to keep in mind that the students do not attend film courses. Films are valuable tools to enhance the students' understanding of various topics, but they are not to be used indiscriminately. Films require good classroom teaching and relevant supporting assignments to function optimally.

Participant 1 offers a bit more nuanced suggestion as he suggests the use of "entertaining and educational movies". This is what the instructors ought to strive for; films that the students like to watch and learn something from. It all depends on the instructor; any film can be entertaining as long as it is presented in the correct context. Additionally, knowledge is closely connected to interest. If the students know a lot about a topic it is more interesting to watch a film dealing with that topic.

Participant 68 takes his suggestion one step further as she claims that the students might "fall asleep" is the film is not amusing. However, she substantiates her suggestion by saying that increased entertainment will lead to increased learning outcomes. This is probably correct and it all harks back to the instructor's selection of films, if the films are well selected, and the students have a vested interest in the films, they will enjoy them more and, hopefully, learn more.

P54F-GS: Less films, more traditional teaching
P67F-GS: I think it is fine as it is. The rest is up to the students. If we don't take notes and forget everything, it's our fault

The last two responses have been chosen to indicate the variety among the participants and that they are not a homogenous group. Participant 54 is in a minority, according to the quantitative data, as she suggests "less films, more traditional teaching". The suggestion is the opposite of the trends seen in ELT today, however, it goes to show that films are not for everyone.

Participant 67 has a very firm point to make. She simply says that she is pleased with the status quo and "if we don't take notes and forget everything, it's our fault". This indicates an understanding of one of the fundamental truths of education; you get back of it, what you put into it. Films are not the answer for all educational problems, and if students are not willing to work, it does not matter whether they observe a teacher, read a novel or watch a film. However, if films are used correctly, they are a great supplement to ELT and will help enhancing the students' understanding of an array of relevant topics.

5.7. Comparisons to Prior Studies

The trends seen in the two studies presented earlier in this thesis were also identifiable among the participants of this study. The participants were of a greater variety, both in terms

of gender and skill level, still the results were quite similar to the results of the aforementioned studies.

The majority of the participants felt that use of films in ELT made them more motivated and that they learned more when they could observe something visually. Additionally, to hear English spoken through dialogue in an authentic context was something the participants found very educational. Subsequently, this was highlighted as one of the most relevant benefits of using films in ELT.

Where the results differ is in term of disadvantages of the use of films in ELT. The aforementioned studies were more directed towards the potential of films whereas this study is directed towards student perception. Consequently, the results are not overlapping, but when it comes to advantages of films in ELT, the participants of all the three studies responded similarly (despite being from completely different backgrounds).

6.0. Conclusion

The results in this study show that students have varied and reflected perceptions of the use of films in ELT. Overall, the participants are very positive to the use film and they list increased motivation and exposure to authentic language as the main benefits. Additionally, the participants remark that there are a number of transferable skills, in relation to working with films, which they have acquired and put to use in non-educational settings. The participants focus a lot on the entertainment value of films and list this as one of the most important aspects of the medium.

However, the participants are also aware of the disadvantages of the medium. They know that films might be seen as pure entertainment and that many students do not focus on the educational merits of films. Additionally, the participants underline the fact that several instructors use films that are not, what they term "modern". This can negatively affect the students' motivation.

The participants also suggest potential ways to improve the ways films are used in ELT. The most common suggestions are an increased focus on vocabulary, the use of film clips and trailers, student co-determination and closer links between literature and films. Consequently, the responses indicate that the participants are well versed in the use of films and their suggestions prove that they see a lot of educational merits in using films in ELT.

It is however important to notice that even though the participants were of both genders and attended two different study programmes, they were still students at the same school. There might be certain unique trends at this particular upper secondary school, and subsequently other schools ought to be researched in order to enhance validity and generalize the results.

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Appendix 1: Questionnaire

Questionnaire, Films in English Language Teaching (ELT)
Didactic Master's Thesis Anders Auberg

Please circle your chosen alternative

What is your gender?	Male	Female
What is your line of studies	General Studies	Vocational Studies

1) How would you rate your own English skills?

1	2	3	4	5	6
Dislike					Like

2) How do you feel about the English course in general?

1	2	3	4	5	6
Dislike					Like

3) How do you feel about learning English from films?

1	2	3	4	5	6
Dislike					Like

4) How do you like traditional teaching where the teacher teaches and you observe?

1	2	3	4	5	6
Dislike					Like

5) How do you like modern teaching with the use of sound, video and film?

1	2	3	4	5	6
Completely Disagree					Completely Agree

6) I learn more from modern than traditional teaching

1	2	3	4	5	6
Completely Disagree					Completely Agree

7) I would like to use more films in class

1	2	3	4	5	6
Completely Disagree					Completely Agree

8) I am more motivated the days I know we will watch movies in English class

1	2	3	4	5	6
No Knowledge					Lots of Knowledge

9) Please list three advantages when using films in ELT

   -
   -
   -

10) Please list three disadvantages when using films in ELT
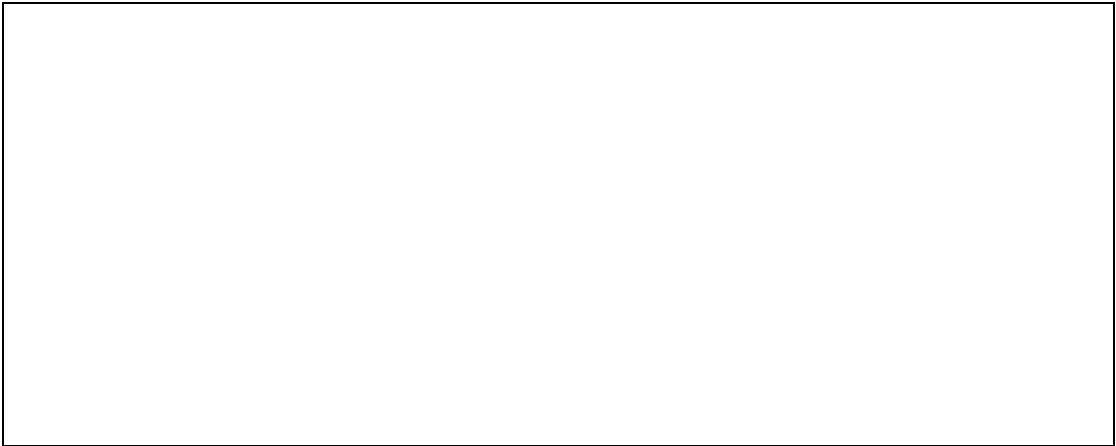
   -
   -
   -

11) List three movies you have used in the English classroom over the course of your studies

   -
   -
   -

12) What do you remember from these films, what made an impression on you? Please elaborate.

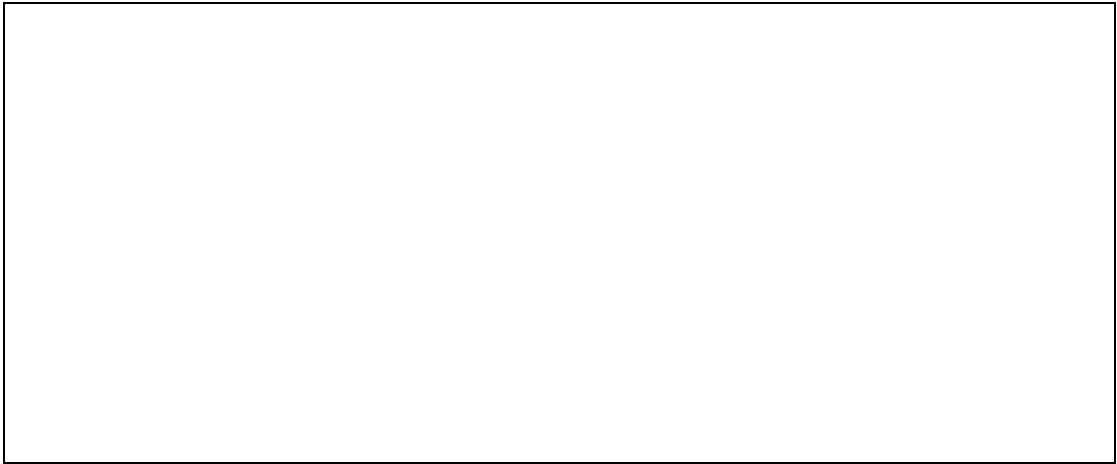13) What kind of films do you find to be the most relevant in ELT? Please elaborate

14) How do you work with the films in class? Please elaborate

15) Do you watch films, outside the classroom, differently after working with films in class? – If yes, please elaborate
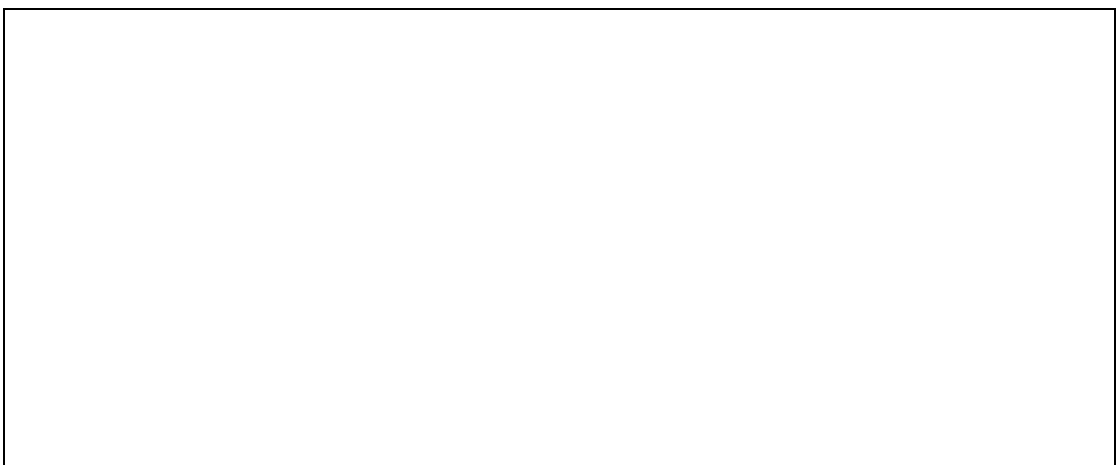
16) Do you feel there should be more films in ELT? – If yes, please elaborate

17) Does watching films at home help you in your English classes?– If yes, please
   elaborate

18) Do you have any thoughts or ideas as to how the use of films in ELT can be
   improved? – If yes, please elaborate

Appendix 2: Film History

Film history is an important part of a teacher's arsenal when working with films in ELT. If one understands the development of films and how they are constructed it is easier to suggest suitable films, thus enhancing the students' educational experiences. This paper focuses on students' perceptions of English-language films which have been used in ELT. Consequently, when discussing film history, American films are in focus. In his 2014 book, *Essential Cinema: An Introduction to Film Analysis*, Jon Lewis divides American film history into 6 specific eras (Lewis, 2014, pp. 246-247). For each of the periods I have suggested a film that represents that period in order to provide a viable option for use in the classroom.

Table 4: Film History		
Timeframe	**Title**	**Relevant films**
1895–1914	Early Cinema	
1914–1928	Silent Era	*Modern Times* (1936)
1928–1947	Classical Hollywood	*Citizen Kane* (1941)
1948–1968	Hollywood in Transition	*On the Waterfront* (1954)
1968–1980	Auteur Period	*All the President's Men* (1976)
1980–present	New Hollywood	*Erin Brocovich* (2000)

The first two periods *Early Cinema* and *Silent Era* are probably the least relevant for educational use. The *Early Cinema* cinematography is quite different from the one our students are used to and the subsequent image quality is not high enough to be suitable for the classroom. I have suggested the 1936 film *Modern Times* directed by Charlie Chaplin as a relevant film from the *Silent Era*. Even though the film was released after the period had ended, it still incorporates the traits of a silent film and the scenes of the protagonist working at the assembly belt are timeless and work as references to both the Great Depression and the changes in industrial production.

The third period, *Classical Hollywood*, is home of some fantastic films. Unfortunately they are not always suitable for *General Studies* students. The films are predominately shot in black and white, and the pacing in the films is quite different from what is the norm today. This is the period of character driven stories and legendary actors such as Humphrey Bogart and Clark Gable ruled the silver screen. I have chosen to suggest the acclaimed film *Citizen Kane* directed by Orson Welles as a relevant film from this period. *Citizen Kane* is the quasi-biographical story of the newspaper mogul William Randolph Hearst (1863 – 1951). There are several relevant themes in this film, especially mass-media manipulation of public

opinion. That is easily transferrable to present-day media and the 2016 US Presidential Election.

The fourth period, *Hollywood in Transition*, coincides with several monumental incidents in American history (e.g. The Red Scare, The Vietnam War and the assassination of John F. Kennedy). Subsequently, there are many bleak and somewhat depressing films from this period. "The films in each era were shaped by such factors as the power of the studios, censorship of adult content, competition from other entertainment industries, the political and social climate, and the creativity and appeal of individual directors and performers" (Lewis, 2014, p. 279). In no other period is this more apparent than in *Hollywood in Transition*. The film I have suggested is *On the Waterfront* directed by Elia Kazan. There are several interesting aspects about this film. Primarily the story itself, where Marlon Brando plays an iconic character who overcomes incredible challenges with the Mafia and its subsidiaries. However, another interesting aspect is director (Elia Kazan) and his involvement in the Hollywood blacklist and Joseph McCarthy's Red Scare. The gritty reality is in steep contrast to the industrial boom Americans experienced in the 1950s and is a reminder that there is more to life than what you see on the surface. The aforementioned qualities are why I have chosen this film. However, you can also draw parallels to present day themes (e.g. Edward Snowden as a whistle blower).

The fifth period, *The Auteur Period*, is probably the most interesting, purely cinematically, as some of the most celebrated films in American history were released during this period. Studios felt they had lost connection with the younger audiences and a new generation of young filmmakers (auteurs) appeared on the scene. Lewis describes the historical background of the period in the following way:

> 1968 was also a pivotal year in American social and political history. The year saw two political assassinations (of civil rights leader Martin Luther King, Jr., and presidential candidate Robert F. Kennedy) and a dramatic turn for the worse for U.S. forces in the Vietnam War as the Tet Offensive (a surprise attack by the North Vietnamese mounted during the New Year celebration) made clear to many Americans that the war could not be won. The year climaxed with riots outside the Democratic National Convention in Chicago and ended with the election of Richard Nixon as president. Many of the films released during this era focused directly or metaphorically on the growing political divide between old and young (the "generation gap") and widespread disillusionment in government in general (thanks to an apparent cover-up in the investigation into the 1963 assassination of President John F. Kennedy and the corruption scandal resulting from the break-in at the Watergate Hotel that led to President Nixon's resignation in 1973). (Lewis, 2014, p. 254)

There is an array of relevant films available from this period. I have chosen the film *All the President's Men* directed by Alan Pakula, as it deals with one of the most detrimental political scandals in American history, Watergate. There are a number of relevant themes in this film e.g. surveillance, political corruption and dishonesty. These are themes that are

applicable today and students can draw parallels between the film and today's political climate (e.g. George W. Bush and The Patriot Act).

The final period is the one we are in now, *New Hollywood*. Now, more than ever, films are viewed as commercial products. Film franchises are common as well as remakes of old classics. The term blockbuster has become synonymous with success, and financial gain has grown in importance at the expense of artistic quality. Everything is not bad though, there is still a healthy market for well-made films that are suitable for the classroom. *Erin Brocovich*, released in 2000 and directed by Steven Soderbergh is a great example of such a film. This biographical film features a strong female protagonist who is a forerunner to the young, independent, heroines we find in modern franchises such as *Harry Potter* (Hermione Granger) and *the Hunger Games* (Katniss Everdeen). Additionally, the film deals with relevant topics such as big business and environmental crime. The fact that this film has a female leading character is important as it displays the diversity we find in present day US (and Norway).

Appendix 3: Web Resources

There are numerous web resources dedicated to the use of films in ELT. I have previously mentioned NDLA, which is specifically designed for teachers at the upper secondary level in Norway. However, there are many others. The British Council, "the UK's international organisation for cultural relations and educational opportunities" (British Council, 2016) has published a wide range of materials, focused on teaching English and films, readily available, free of charge, at their website[2].

Another valuable web resource is *Teach with Movies[3]*. This site contains an array of worksheets, lesson plans and articles. As with the other resources mentioned the material is available free of charge, which makes it more attractive for teachers to use in the classroom.

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[2] https://www.britishcouncil.org/voices-magazine/how-can-film-help-you-teach-or-learn-english
[3] http://www.teachwithmovies.org/