

Chapter 5 Breaking Out: Film in the MFL Classroom

What is distinctive about film as a medium for learning?

The use of film is an exciting way to enrich learning in the MFL classroom. Its inclusion in schemes of work and lessons might, at first glance, seem precluded by the National Curriculum (QCA 2013) as its references to translation, transcription and accuracy may appear to encourage a more traditional approach to the teaching of MFL. The mention of the study of literary texts would seem to reinforce this suggestion and leave little space for the inclusion of the medium of film in a school's scheme of work. In an environment increasingly focused on outcomes and the demonstration of student progress, it is easily argued that the incorporation of film into a crowded curriculum is a luxury which cannot be afforded. Closer inspection, however, shows that film can serve a number of the aims which the National Curriculum lists. It can for example 'foster pupils' curiosity and deepen their understanding of the world', help them 'learn new ways of thinking' (2013:1) and provides content beyond students' 'immediate needs and interests' (2013:2) and also gives a strong motivation to develop comprehension skills and to 'express ideas and thoughts.' (2013:3). We might therefore consider the new Key Stage 3 curriculum as offering the possibility of looking beyond the immediately transactional and functional uses of language that are presented in directly 'relevant' situations, and to reconsider the notion that foreign language learning is a cultural pursuit. Film is an art form and cultural medium that has much potential to enrich the foreign languages learning experience, in terms of introducing aspects of daily life that give important insights to the countries and people where the foreign language is spoken. It is also an accessible form of 'enrichment culture' (Lawes 2007: 89) – including literature, poetry and art- that is now being emphasised more in the MFL curriculum. How film can enhance the motivation and attainment of learners from an early stage is slowly being recognised as creating 'meanings that matter' for learners (Dearing 2007:15) through the unravelling of the conventions and layers of meaning that are unique to film as an art form.

In terms of content, film can develop learners' intercultural competence (Pegrum 2008) and cultural knowledge and give them an unprecedented insight into the target language culture. This insight is authentic and accessible and places language in context in a unique way. Whilst highlighting the unique aspects of the target language culture, film also serves to reinforce the similarities between students' lives and those of others and help break down potential barriers. Linguistically, film offers an accurate representation of language in use and a 'wealth of contextualised linguistic and para-linguistic terms and expressions' (King 2010: 510). This means that learners can witness language as a living phenomenon and as a vehicle for communicating meaning in real contexts. Film offers a rich and substantial experience of the 'forms of life' of a culture – with music and voice, performance, setting, all scaffolded by stories that sweep a viewer along. Short films in particular offer very powerful experiences for teachers and learners. They are often more like poems than feature films – rich, densely allusive texts, whose stories are told in the language of pure cinema, principally because, as they are mostly only shown in film festivals, it is expensive and counterproductive to use lots of dialogue. Typically, short films, or 'shorts', are only 4 – 6 minutes in length which means that they can be fully explored in their entirety. The sorts of activities include watching and discussing, inferring and predicting in the target language, and of course learning about a range of film styles, periods and genres. In addition to the linguistic and cultural benefits, film can be a powerful motivator for students who may not always see the immediate relevance of MFL (Ryan 1998; Lawes 2011). Indeed, recent classroom-based research has produced convincing evidence of increased motivation amongst learners and, over time,

significant improvements in their confidence and ability to express themselves spontaneously in the target language. Moreover, teaching with film has encouraged teachers to take risks, move out of their routines and 'comfort zone' and rediscover the creativity of teaching (Lawes Carpenter and Reid, 2015 pending).

The software that is now readily available in most schools to edit and work with clips and film extracts to create teaching resources, makes film a much more accessible medium for use in the classroom. Over recent years there has been a significant amount of curriculum research in developing pedagogical approaches to using film and for tracking its impact on learners and teachers. It is now an ideal time to bring film into the foreign languages classroom to regenerate the content of the curriculum, to develop a distinctive cultural focus and above all to encourage learners to see foreign language learning as an important part of their education.

How film can enrich MFL lessons

A key point to consider regarding the use of film in the MFL classroom is that a film is a work of art, just like a piece of literature and it must be explored in its own terms for its own worth. It should be seen as *content* rather than simply a *resource* or a vehicle for learning a particular tense or set of vocabulary. The latter can, however, provide a good starting point, setting in train a process of development to realise the full potential of teaching with film. The power of film is in the combination of the image and the word in the construction of a narrative. This is said not to mystify, but to draw attention to the unique potential of film to engage the interest and imagination of learners and to initiate them into this accessible art form. With this in mind, when preparing to use film in the MFL classroom we can then explore its pedagogical potential.

Film can be approached in a variety of ways with a number of differing aims, which can be combined. These aims include the development of students' visual literacy (Pegrum, 2008), the improvement of comprehension skills, the reinforcement of language previously learnt, the provision of a stimulus for creative speaking and writing, the enhancing of cultural awareness and the increasing of motivation in general.

Using film as a reinforcement of topic language previously learnt is useful in a context where the teacher feels limited as to the amount of time which can be spent diverging from set topics and language. The description of characters can relate to the topic of personal identity, for example, and a narration of a sequence of events in the film might tie into the topic of daily routine (as in the case study example described later in this chapter). This allows learners to transfer language to another, real context and to practise it in a purposeful way, possibly adding to vocabulary learnt.

In terms of comprehension skills, learners have the opportunity to listen to dialogue which is situated and contextualised and which can make a welcome change from the disembodied voices of the standard textbook sound file. They can use paralinguistic clues to work out meaning, making the foreign language more accessible. They are also forced to listen for gist so that they may be less fazed at an inability to understand every word.

The benefit of film to the enhancement of cultural awareness is clear and this can vary according to the film chosen. The cultural input may be historical, geographical, relate to daily life and customs or simply show everyday life through a different lens. In any discussion of the cultural aspect of film, it is important to highlight its role in driving home similarities as well

as differences in respect of the target language culture. Pegrum, Hartley and Wechter (2005: 55) point out how film can “provide a first taste of the otherness of life instructed in and through the linguistic medium being studied.” However, as Lawes (2000) notes, it is just as important to reinforce the similarities. A focus on such similarities can help lessen the effect of alienation felt with regard to this culture and increase feelings of empathy and common humanity in learners. Film can throw up universal themes (King 2010), such as those of love, fear, oppression or celebration and these can be the basis for class discussion and debate, at a simple or more advanced level. Clearly learners will need to be taught the language they need for this, but this is perfectly possible in the target language. Furthermore, interacting with a series of films over time demonstrates to learners that the target language culture is not “a monolithic entity” (Pegrum 2008: 146) but rather a rich tapestry of different cultures, just like students’ own culture.

Work on the film as text itself (work *on* the text) is but one of a tripartite of foci which also includes work *around* and *away from* the text. The film can be used as a basis for speaking and writing before viewing as learners can be encouraged to predict what the film might be about and what might happen in it, drawing on the title, one or more still images from the film, a poster, a short audio sequence, a trailer or short clip. Work away from the text can take the form of creative speaking or writing, for example the creation of a dialogue or diary entry in the voice of a character.

In terms of the development of visual literacy, film can be analysed in the same way that a text is analysed. Its shots, its sequence of scenes and the portrayal of characters can be analysed so that learners ‘learn to view’ as well as view to learn. Learners of French, for example, can become familiar with French film language- the ‘*plan américain*’ and ‘*contre-plongée*’. This in itself then becomes a context for learner talk and study which may well be of more interest to learners than the more traditional topics of pets and a description of the bedroom (Lawes 2011).

Seferoğlu (2008) underlines in a study of students of English the advantages of using film in the classroom. The study reports how learners found it both enjoyable and rewarding and that it provided benefits in terms of language, non-verbal communication and culture. Seferoğlu stresses how purposeful use of film, with clear tasks and active rather than passive engagement is essential to derive the most benefit from it.

Preparing to teach with film: experiences with student teachers

The PGCE Secondary Languages course at the UCL Institute of Education provides a meaningful initiation into the use of film in the MFL classroom. The project takes place in collaboration with the British Film Institute (BFI) and focuses on the development of foreign language learning materials to be used in conjunction with a short foreign language film.

Short films are chosen because they easily can be viewed in their entirety if little time is available, leaving space for their exploration within lesson time. Furthermore, they often centre around an easily understandable point or theme and may have a rather quirky slant on life, appealing to learners. A further advantage identified by student teachers is the fact that short films often contain little or no speech. This means that the focus can be less on comprehension and the move to productive skills and work ‘away from’ the film can progress more quickly. As one student teacher put it “a short film with not much language is good for getting pupils to produce language and be more creative with it.” Another made the point that work on such

films enables the films and ideas to be shared with colleagues teaching different languages due to the non language-specific nature of the soundtrack.

The project gives student teachers the opportunity to work collaboratively at the end of their PGCE course and to share teaching strategies and skills acquired over the length of the course. Such collaborative work is not always possible in busy school departments so this time is particularly valuable to them. Most importantly, the film project is an excellent opportunity for student teachers to use their imagination and creativity in exploring and ‘pedagogising’ short films. They draw on all the knowledge and experience gained during the year to produce a sequence of lessons that channels their professional learning through the medium of film.

During the project, student teachers receive input in lecture form from the Head of Education at the BFI as well as the course tutors and an ICT teaching support analyst on ideas for the exploration of film in the classroom. Student teachers subsequently get into language- specific groups of about four and choose a short film from a list provided, for use with a key stage three class. They are also free to select a film of their choice. Films are limited to a length of ten minutes as an absolute maximum. Student teachers are then required to map out a broad outline for a sequence of lessons based on all or part of their chosen film. This is the crucial creative stage of the project; it is here that the film is viewed multiple times and ideas discussed about how best to explore its potential. They identify an overall aim/outcome for this sequence of lessons, for example a voiceover or subtitles on-screen role play or a film review in the target language, or even planning a short film of their own. Then together, and with some technical support where needed, each group sets about using a software package to ‘rip’ the film, turning it into lesson material, selecting particular elements for a particular purpose and embedding either visual or sound clips or stills into a presentation software package like PowerPoint or Prezi. Whilst software offers more creative possibilities for the classroom, its use should not be seen as compulsory. Student teachers are then given a few days to complete the following ready to present to their peers, in a fifteen minute slot per group:

1. An outline for a sequence of lessons.
2. A powerpoint slideshow of one lesson with film extract(s) embedded in the slides.
3. A worksheet for the class.

The presentation takes place at the BFI whenever possible, or alternatively in a lecture theatre with appropriate projector facilities.

Activity types showcased by student teachers in their resources fall into the three categories identified above: before, during and after viewing.

Before Viewing

Using a ‘Tell Me’ grid¹, learners can listen to a short extract from the film, without seeing it, and extract information as follows:

Qui?
(Character)

Où? Quand?
(Setting)

Qu'est-ce qui se passé? (Story)	Ambience (Mood)
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Ideally, after listening learners contribute ideas orally (often with prompting from the teacher) or complete this grid in the target language and use clues from the soundtrack to do so. This can then be followed by a viewing of the clip for learners to see if their predictions are confirmed or not. Each quadrant offers both the opportunity for learners to recycle language and to be introduced to new vocabulary and structures, and this activity works at all levels from beginners to advanced level. In terms of technology, the film clip can be embedded into a Powerpoint slide and reduced to a tiny size so that the film plays which can be heard but not be seen by learners.

Further 'before viewing' activities include the following:

- screenshots of characters from the film are shown and learners are asked to predict their character traits;
- learners speculate on the title of the film from screenshots, the trailer or still images taken from it. To scaffold this, learners can be provided with a choice of titles;
- as above, learners use images or key words to speculate on the theme of the film, again perhaps choosing from a range of possible options.

Films which are set in a historical or a particular cultural context can also include language work to familiarise learners with the historical or cultural setting.

During Viewing

The theme of prediction and speculation is obviously not limited to activities before viewing of the film and these activities can also take place in the course of watching. The film can be paused at any point and learners predict what comes next. Once more, this can be from a selection of possibilities in the target language in order for this to be scaffolded and accessible. Learners can be involved in quick pairwork discussion involving simple language agreement and disagreement, so that they can have a meaningful interaction about interesting content in the target language.

Other activities for the 'during viewing' phase are:

- standard listening comprehension activities: gap fills; reordering events on slips of paper or card; 'wildly waving' a slip of paper or card containing the word or phrase when it is heard;
- translation-based activities, where learners identify a phrase from a selection in English when it is heard in the film in the target language;
- repetition work, perhaps imitating intonation and phrasing of one of the characters, either direct from the screen or with the film paused (Hill, 2002);
- with the sound down, learners can prepare and then speak a commentary of the action taking place, either in the form of a description or of the dialogue taking place.

The question of using subtitles is important to explore. As Pegrum, Hartley and Wechter (2005) state, it is necessary to balance the danger of students' focusing overly on the subtitles with the

demotivating effect of overloading them linguistically. A possible solution is to show subtitles on the first viewing and then to use them selectively as befits one's objectives.

After Viewing

Film is clearly a rich stimulus for creative work and there are many possibilities on offer here.

Learners can be involved in character-based work, creating interviews with or dialogues between characters from the film. They can also write an alternative ending to the film. With short films that are silent, learners can create their own dialogues and record them as a voiceover or as on-screen subtitles. All these activities initiate learners into film as a narrative form and, albeit at a very basic level, they learn to 'read' films and talk about film in the target language. Films which highlight issues of wider interest can also provide material for debates in class, provided that these are carefully scaffolded and that learners have the language required available to them. As Seferoğlu (2008: 8) points out, film can "provide... a stimulating framework for classroom discussion."

In feedback from the project, student teachers expressed how much they enjoyed it and how valuable it was, highlighting its usefulness for their teaching in the coming year. As the outcomes of the project are not only presented to the whole PGCE Languages group but also shared with them in the form of a CD, student teachers were glad to have resources for use in their NQT year and beyond. They also felt that they had benefited from the technical input around the use of Windows Moviemaker and the ideas on how to explore film from the tutors and the BFI, which they could use in their future practice. One student teacher said that she would like to use film on a regular basis as a result of the project, and that the resources would be useful to enable this to happen. She also commented that her new school was really excited by this development. In addition, student teachers also mentioned the benefits derived from working collaboratively and how they had developed as teachers over the course of the year and could share their knowledge and ideas with each other. They appreciated that there would be less opportunity for this in the future and were pleased to have learnt from the ideas, resources and different angles and approaches taken by other student teachers.

Film in Action

One of the authors visited a year seven mixed ability class in a co-educational school in Essex. The teacher was a former Institute of Education student teacher who had been teaching in the same school since completing her PGCE two years previously. Permission was gained from the school and from parents to observe the lesson and report on it. The example given below provides a good initial model for someone starting out in the use of film with a Year 7 class and could provide a useful springboard to incrementally focusing more and more on the film content.

The Year 7 French lesson observed centred around the short film 'Destiny' by Fabien Weibel. This was not a one-off lesson but was integrated into the topic of daily routine, reflexive verbs and the present tense, which the class had been studying. It is also a film with no spoken language, meaning that the emphasis was on language production over comprehension. The film itself shows a man's morning routine being repeated over and over again with varying bizarre outcomes each time.

To begin with, the teacher displayed the French title of the film, 'Le Destin' and elicited the English from pupils effectively. The starter activity was in the form of a Tell Me grid with the

four headings in the target language: Qui? [Who?], Où? [Where], A quelle heure? [What time?], Quoi? [What?]. The teacher checked understanding of the question words then played the first minute or so of the film so that pupils could hear it but not see it. During this time, pupils had to complete the grid and the extract was played twice. The activity was effectively differentiated in that the support sheet contained options for learners to circle, for example 'dans une maison' [in a house], 'à huit heures' [at eight o'clock]. The standard sheet had a couple of examples but was otherwise more open-ended. Whilst some learners circled appropriate words on the support sheet, others wrote answers such as 'un personnage' [one character], 'la cuisine' [the kitchen] and 'le matin' [the morning]. Although some language was not totally accurate, learners did well to produce language freely in such a short period of time. The words 'un adult' [an adult] and 'un personne' [a person] showed an incorrect spelling and gender and the phrase 'J'habite dans sa chambre' [I live in his room] use of chunks not transferred correctly to the present context. Nevertheless, such prompt, unsupported production of language for real purposes in authentic contexts was impressive and can help learners to notice their mistakes when the language has real meaning for them.

The teacher then proceeded to take feedback from the class skilfully in the target language. She prompted learners to use 'Je pense que...' when reporting their predictions to the class and wrote up this key phrase on the board for reinforcement. Whilst, as stated earlier, it is sometimes argued that work with film is a luxury which cannot be afforded in a crowded scheme of work, inclusion and reinforcement of such phrases with a high transfer value demonstrated effective consolidation of the language of opinions, useful in any context. The teacher also encouraged learners to work out language for themselves and to test hypotheses. One asked how to say 'there is' and made an attempt at [the incorrect] 'il est.' The teacher was then able to provide the correct 'il y a' and once again wrote this up for reinforcement. This provided an excellent opportunity for learners to encounter and use another high frequency structure in a genuinely communicative context. Such scaffolding allowed a pupil to produce the complete phrase 'Je pense que il y a une personnage' [I think that there is one character]. The teacher ignored the minor inaccuracy and maintained the communication by seeking clarification, saying 'un enfant, un bébé, un adulte?' [a child, a baby, an adult?] to which the pupil replies 'un adulte.' This exchange serves to show, that even at the most basic of levels, learners can interact with respect to real content and cognitive challenge, with a minimum of language. When the teacher asked about the setting, one learner started off in English with 'I thought it was...' but the teacher insisted on French. The learner's response 'Je pense que en ville' [I think that in town] was the teacher's opportunity to drill 'c'est en ville' [it is in town] with the class so that the high frequency structure 'c'est' [it is] was made salient. Again, this demonstrated integration of language learning with discussion of real content. The teacher asked 'D'accord ou pas?' [Agreed or not?] which prompted another pupil to make the suggestion in French that the action takes place in a bedroom. The teacher was again able to reinforce with the whole class the structure 'c'est.'

This sequence continued as the teacher elicited known vocabulary from the class, such as times of day and clock times, and daily routine phrases. The teacher encouraged the class to recycle these known daily routine phrases and to interact with her in a speaking exercise to put them in the order in which they appear in the film. Once again, this was differentiated as some learners had the language provided for them to reorder whilst others had only new phrases given for them, such as 'il nourrit' so they could say 'il nourrit le chat' [he feeds the cat]. This part of the lesson showed the teacher's revisiting and reinforcing language learnt in a topic-based context but allowing learners to reuse it in a different context, namely that of talking about a film.

The next section of the lesson shifted from a teacher-pupil focus to a pupil-pupil one. Learners had to cut out images of the film from a sheet and stick them on to a storyboard in the order in which they featured in the film. They were then tasked with writing captions underneath to describe the action. Pupils did this enthusiastically and used the support sheet and dictionaries as necessary to add phrases such as ‘il va en ville’, ‘il va au travail.’ [‘he goes to town/work’].

The final phase of the lesson involved learners’ being required to add their own ending to the story in the remaining three blank boxes, drawing the action and describing it in French. This was clearly an ambitious but creative outcome for the year seven class, with limited time in one lesson. With more time available, this aspect might have been developed, but nevertheless pupils did make creditable attempts to provide original endings. Some used known language, resulting in accurate French (‘il mange un hot dog’ [he eats a hot dog] for example). Others built on known language, but as this was not in pre-learnt chunks resulted in a degree of inaccuracy: ‘il arrive à travailler’ [he arrives at work]; ‘il va au Big Ben’ [he goes to Big Ben]. The more ambitious phrases showed a greater degree of inaccuracy as learners tried to create new phrases, perhaps with the use of the dictionary: ‘il va sur un ordinateur’ [he goes on a computer], ‘il est assis descendue’ [he is sat down] and ‘il est embou-teillage’ [he is in a traffic jam]. This reflects stages of creative construction evident in one of the author’s previous research (Christie 2010):

Stage 1: learners use known chunks of language in new contexts and these are largely accurate

Stage 2: learners use known chunks as the basis for expressing themselves and combine these with their own creative use, resulting in a mixture of accurate and less accurate language

Stage 3: learners largely abandon known language and are so focused on creating new meaning (often drawing on their first language) that accuracy suffers

The above discussion reflects the constant tension in language teaching and learning between fluency and accuracy, focus on meaning and a focus on form. What is interesting about the lesson observed is that it allowed learners both to recycle known chunks and to expand on these by encouraging the production of new, original meanings. A useful follow-up could be to show learners how to express these new meanings in accurate French. There is a further dilemma for the teacher, which is the desire to allow learners to express what they want to say but at the same time trying to simplify the language so that they are not stretching their language too far beyond what they are able to express. The treatment of error is a key consideration in all language lessons and work with film should treat error sensitively just as with all models of language. Hill (2002: 106) underlines the need for learners working with film not to be inhibited by the fear of making mistakes so that the visual material “is regarded as a friend and not as a stick to beat linguistic competence into learners or as a mirror of learners’ painstaking inadequacies.” As with the study of any authentic material, such as music or film, it is imperative that enjoyment and appreciation of the material is not overshadowed by a disproportionate focus on language. As has already been stressed, a situation should be avoided where the authentic material becomes nothing more than a vehicle for language- focused work and the unique nature of the medium becomes lost.

The teacher observed had also used and was due to use other techniques from the IOE film project with this year seven class. Lesson materials provided from a previous lesson had echoed the one observed, namely that the film had no language content, was rooted in the study of a topic and ample differentiation made tasks accessible to learners in the target language.

The Future for Film

Over the years that the PGCE project has been operating, significant numbers of student teachers have been motivated to use film in their lessons and some have joined a subsequent research and curriculum development project. Recent research and CPD programmes with experienced MFL teachers confirm that teaching with film can be fully integrated into the MFL curriculum. Teachers very quickly become confident in preparing film for classroom teaching, and the impact on learner motivation, engagement and attainment is immediate and lasting. Film offers the opportunity to step outside the 'topic silo', and in keeping with National Curriculum recommendations, to integrate cultural learning into lessons. In schools where teaching with film has been adopted, teachers have worked collaboratively across MFL departments to adapt schemes of work and to prepare films for teaching (Carpenter, Lawes and Reid 2015). Initially this is a time-consuming activity and has required a shift in attitudes and approaches. The rewards in terms of professional satisfaction and sense of confidence to experiment and take risks are well worth the investment of time and have been shown to be successful.

Nevertheless, it is important to ensure that the incorporation of film does not become overwhelming for the teacher in the context of an increasingly full curriculum and a growing demand for accountability and measurable outcomes in learning. This need not be so, but, as one teacher commented, 'you need to fight the fear' of stepping outside the tried and tested, the routine and the formulaic. In the initial stages of working with film, this way of integrating film into a scheme of work rather than as a separate module of study can make it manageable and have the advantage of exposing learners to a variety of styles of film. It also presents it as a natural part of learning a language and its accompanying culture in a way which does not seem forced or artificial. A way of consolidating this impression would be to include an aspect of the film study, however small, in assessments. In the words of Pegrum, Hartley and Wechter (2005: 61), this could help "to ensure that cinema is seen as more than "bolt-on culture." Whilst one must take care not to mar the enjoyment of the film by making it into an object of testing, inclusion into an assessment could help give the film greater status and add further credibility to the language learning process.

Secondly, a film need not be exploited to the full but may be used with a specific focus in mind and perhaps revisited at a later date. This could be for work on comprehension, on creative and innovative production of language, or on cultural input. Over time, all these aspects may be addressed but this need not necessarily be through one or two films but using a range over time. Clearly some aspect of comprehension will be needed before focusing on production, but as the examples cited here show, films with no or little language can be ideal for this.

The curriculum content of Modern Foreign Languages has for some time failed to inspire young people and has needed reinvigorating. As comfortable as transactional language and familiar topics that relate directly to everyday life may be, they represent a limited and limiting view of MFL learning in the early stages of learning. The new curricula from Key Stage 2 to A level could offer teachers the possibility of creating something new to inspire learners. Cultural learning is an important part of what it means to learn a language and film is an accessible cultural form that is important in its own right. Learning about film as narrative provides an accessible introduction to other more challenging aspects of culture such as literature. Equally, as we have shown throughout this chapter, teaching language through film has much potential to motivate learners and enrich the MFL curriculum. As it becomes a more mainstream activity in languages classrooms, it will help more young people to see MFL learning as an interesting, challenging and engaging area of study.

With thanks to Julie Berthomé, The King Edmund School, Rochford, Essex.

Questions for Practice

1. How could working with short film provide a different focus for learning that help us to move on from 'topic teaching'?
2. What new approaches to assessment could be developed?
3. How can teaching with film link to other cultural teaching?

Further Reading

Practice

<http://londoned.org.uk/general-news/using-film-to-improve-modern-foreign-languages/>

Theory

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Ryan (1998). The Internet TESL Journal, Vol. IV, No. 11. Available at: <http://iteslj.org/Articles/Ryan-Films.html>

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Destiny (2012) Fabien Weibel.

ⁱ Courtesy of Mark Reid, BFI from Aidan Chambers/ CLPE and Chambers, A. (1993). *Tell Me: Children, Reading & Talk*. Jackson: Thimble Press.

Appendix of Short Films

Non Language Specific

Tripe and Onions (Martón Szirmai, Hungary, 2006)

Oktapodi (Emud Mokhberi, Julien Bocabeille, Thierry Marchand, Quentin Marmier, François Xavier Chanioux, Olivier Delabarre, France, 2007)

Fresh Guacamole (PES, USA, 2012)

French

Les Crayons (Didier Barcelo, France, 2004)

Le Bon Numero (Aurelie Charbonnier, France, 2005)

Place des Fêtes from Paris je t'aime sequence (Oliver Schmitz, France, 2006)

Quais de Seine from Paris je t'aime sequence (Paul Mayeda Berges and Gurinder Chadha, France, 2006)

French Roast (Fabrice O. Joubert, France, 2008)

J'attendrai le suivant (Philippe Orreindy, France, 2002)

Stricteternum (Didier Fontan, France, 2005)

L'Or Bleu (2012)

Bouts en train (Emilie Sengelin, France, 2006)

Madagascar un carnet de voyage (Bastien Dubois, USA, 2011)

Spanish

7.35 de la Mañana (Nacho Vigalondo, Spain, 2003)

Todo exterior (Mercedes Dominguez, 200?)

Viaje a marte (Juan Pablo Zaramella, Argentina, 2004)

Abuelo grillo (Denis Chapon, Bolivia ?, 2009)

Dia de los Muertos (Film School Shorts, 2014)

Ana y Manuel (Manuel Calvo, Spain, 2004)

La increíble historia del hombre sin sombra (José Esteban Alenda, Spain, 2008)

Alma (Rodrigo Blaas, Spain, 2009)

German

Beinahe (Uwe Greiner, Germany, 2010)

Dufte (Ingo Rasper, Germany, 2001)
Schwarzfahrer (Pepe Danquart, Germany, 1993)

Italian

Notte sento (Daniele Napolitano, Italy, 2008)

Mandarin

Grandfather