EXPLORING FILM AS EFL COURSEBOOK SUPPLEMENTS
AND MOTIVATIONAL STIMULUS:
A GERMAN SECONDARY SCHOOL CASE STUDY

by

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A dissertation submitted to the
School of Humanities
of the University of Birmingham
in part fulfilment of the requirements
for the degree of

Master of Arts

in

Teaching English as a Foreign or Second Language (TEFL/TESL)

This dissertation consists of
approximately 12,656 words

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March 2011

ABSTRACT

The recently reformed EFL curriculum for German secondary schools aims at interactive and intercultural competence, following the Common European Framework of Reference, which includes the use of film in language learning, acknowledging its established pedagogic potential regarding language, culture and motivation. However, in German EFL classrooms exposure to authentic language is rare and film viewing still an exception, one of the foremost reasons of which are non-native speaker teachers' beliefs about natural language being too complex for teaching. This paper presents a case study of using film at a German secondary school to supplement the coursebook by exposing students to authentic language and culture and to raise their learning motivation. The study triangulates qualitative data gained from auto/ethnographically narrated teaching units with quantitative data gained from specially designed long-term comparative tests. The findings from these data suggest that, despite linguistic and cultural complexity, film may be successfully used to supplement German EFL coursebooks and motivate secondary students to interact communicatively and develop intercultural awareness, thus tentatively implying changes in school curricula and future coursebook design.

ACKNOWLEDGMENTS

My first and foremost thanks are to those who taught me:

John Adamson,
for attending to my many issues promptly and painstakingly
and opening new avenues of thinking to me.
I could not have wished for better supervision.

Gena Bennett and all staff at CELS,
for outstanding tuition and support throughout the course,
helping me to establish a sound foundation for future ideas
with humour and understanding.

I would also like to thank my fellow students for their help and friendly
encouragement, in particular Debbie Grossmann and Susie Oswald
for being great companions in this experience.

I am obliged to my colleagues at the David-Fabricius-Ganztagsschule,
and to the students who participated in this study for motivating me
and for writing an extra-curricular test without grumbling.

Special thanks to Stuart Armit,
to whom I owe my passion for communicative language teaching
and without whom I would never have embarked on this project.

'The moving image opens and shuts a can of words.'

From P. Jewell's (2001) poetic tribute
to Scottish filmmaker Bill Douglas

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LIST OF ABBREVIATIONS

CEFR   Common European Framework of Reference

CLIL   Content and Language Integrated Learning

CLT   Communicative Language Teaching

DFG   David-Fabricius-Ganztagsschule

EFL   English as a Foreign Language

ELF   English as a Lingua Franca

ELT   English Language Teaching

PISA   Programme of International Student Assessment

PPP   Presentation-Practice-Production

SE   Standard English

CHAPTER I – INTRODUCTION

It has often been deplored by teachers, researchers and students themselves that German secondary students of various proficiency levels have difficulties understanding English language varieties and are even less able to use the language naturally. Acknowledging this problem, the curricular requirements for German state schools have recently been changed to accord with the suggestions of the Common European Framework of Reference (CEFR), which recommend extending the traditional four language competences of reading, writing, listening and speaking by a fifth skill, namely, interactive communicative competence. However, this is difficult to implement for three main reasons.

Firstly, language testing has focused on reading, writing and listening skills for decades while completely disregarding speaking and interactive competences. Secondly, although advertising authentic English and communicative competence, many coursebooks – prescribed by the education board of the respective *Bundesland* (≈ federal state) – do not use natural language as found in appropriate language corpora; spoken language in particular is neglected by most coursebooks and some reference works. The third and perhaps most influential factor is that as a rule EFL teachers at German state schools are non-native speakers, many of them having themselves learned Standard British English at a time when Communicative Language Teaching (CLT) was still in its infancy in German classrooms and English not used as a *lingua franca* as universally as it is today; moreover, language teachers are not obliged to study or work abroad. It is therefore still a widely held belief among German EFL teachers that language is an orderly grammatical construct to be learned in brick-building manner; consequently, teachers usually regard unscripted materials featuring rich, authentic language as 'far too difficult' to be used

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in the classroom. Students' encounters with natural language in its countless variants, dialects, accents and different registers thus mostly depend on their own personal interest and their opportunities, for example, to use the Internet or travel abroad. Not surprisingly, many students, never having received guidance regarding natural language and afraid of being unable to interact, shun all contact with real English outside the classroom. A glance at the increasing significance of English as a global language, however, suggests that this attitude to language learning in Germany is obsolete and counterproductive to the CEFR-related goals of the curriculum.

While it is impossible within the scope of this study to enter into a debate of the learning circumstances described above, I will explore whether it is possible and useful, despite the lack of authentic speech models and natural language in the coursebooks, to introduce German secondary students to natural English in a motivating way relieving their anxiety and without actually overtaxing them. Since the use of media familiar to students and addressing several senses in the learning process – such as games, music, film, computers or the Internet – is a common way of motivating learners, I will investigate the popular medium of film for its usefulness as authentic language input, as a source of cultural information and as a motivating stimulus for secondary students.

The authenticity of film language and cultural content being debatable, I will discuss the aspect of authenticity of film in the language classroom. Taking the stance that film dialogue may approximate real language and reflect cultural peculiarities, thus presenting learners with different variants, accents and registers of English and providing some cultural insight, I deem film sufficiently authentic to be used in language learning at German schools, while a further element of authenticity lies in classroom discussion aroused by the storyline. Although it is not my aim

to propose the use of film as representing an ideal way of providing authentic speech models and cultural information, using film as a supplement to coursebook teaching may nevertheless be considered as a compromise reconciling CEFR requirements of naturalness and authenticity with a learning environment that lacks authentic speech models and spoken language features and is evidently not conducive to interactive communicative competence.

In order to establish the usefulness of film as a supplement to coursebook teaching with the aim of providing authentic language input and cultural information as well as a motivational stimulus at a particular secondary school, I will present a long-term, intrinsic, mixed-methods case study with embedded auto/ethnographic elements, in which students from three different classes first worked on a unit from the respective coursebook and subsequently viewed, and worked on, a feature film suitable to their age group and dealing with a related topic. After approximately one year, the students' respective knowledge about content, key language and cultural peculiarities in both coursebook unit and film was determined by a comparative test (i.e., knowledge gained from the unit versus knowledge gained from the film). The procedures used in the teaching units and in the comparative tests will be presented and the findings discussed. Although the small number of participants and the limitations of the testing methodology itself (as described in section 3.3) rule out any empirical statements about general superiority of either medium, it is possible, on the grounds of the teaching units and the findings from the tests, to draw conclusions, albeit on a very small scale, concerning the usefulness of film as a natural language experience and a source of cultural information for the students of this particular school and, by cautious generalisation, for similar contexts.

Starting out on the assumption that the students would benefit from the presentation of authentic English in a realistic cultural context, through an intrinsically motivating medium, I will analyse and discuss to what extent these individual aspects were confirmed or contradicted by the lessons and the tests. Based on these findings, I will then make suggestions with regard to the school syllabus and present the status quo of teaching materials for secondary schools, with a view to current changes in the direction proposed by this study.

CHAPTER 2 – COMMUNICATIVE COMPETENCE AND THE ROLES OF FILM IN LANGUAGE TEACHING

2.1   The Common European Framework of Reference

Although there have been efforts to internationalise language teaching and assessment in Europe since 1989, a valid method for both and for international recognition of language qualifications was first laid down by the Council of Europe (2001) in the form of the Common European Framework of Reference for Languages. In view of the fast-expanding mobility in European countries increasingly co-operating in education, culture, science and business, the CEFR sees a growing necessity for language learners' ability to communicate in different languages at a level of proficiency appropriate to their specific needs.

For this purpose, the CEFR proposes language learning in the form of *plurilingualism*, i.e. the development of a communicative competence in which learners' various language experiences and abilities interrelate and in which language users, instead of striving for language mastery, avail themselves of all of their linguistic and paralinguistic resources, such as code switching, calling upon the knowledge of other languages or simplifying their language use and including mime or gesture (Council of Europe, 2001). By these interaction strategies, rather than by knowledge, learners intuitively develop integrated language competence to negotiate different languages for distinct communicative purposes, a lifelong task in which 'acquisition and use go hand in hand' (Canagarajah, 2009: 5). Setting language learning within a multilingual, multicultural context, this view also questions the traditional, absolute ideal of the native-speaker model, favouring the notion of relative language expertise (Rampton, 1990) (cf. section 2.1.2); moreover, it suggests exploiting different types

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of text through all kinds of media, including texts produced for entertainment and the medium cinema film (cf. section 2.2). At the heart of the Council of Europe's (2001) notion of plurilingualism lies the development of motivation, skills and confidence – especially with younger learners –, calling for a profound change in educational concepts, as it represents a *Can Do* philosophy (versus measuring achievement by standards of correctness), manifested in the *Can Do* statements for self-assessment and language testing of the European Language Portfolio (Council of Europe, 2010). The following general competences are essential for plurilingual learning (Council of Europe, 2001):

- knowledge of the world and sociocultural knowledge, as about everyday life, values, conventions, etc. within the context of European cultures, acquired through experience, education or other sources, and social skills to communicate within these cultures;

- personality-related 'existential' competence, such as attitudes, beliefs, personal values and various personality factors apt to influence learning abilities;

- language awareness (including phonetic awareness) and learning ability, i.e. an associative ability to recognise language structure and incorporate new structures into existing knowledge;

- study and heuristic skills, i.e. using learning opportunities effectively and making appropriate use of strategies and media.

In order to deploy the language knowledge thus acquired and actually communicate successfully, the following specific competences are needed:

- linguistic competence, i.e. lexical, grammatical, semantic, phonological, orthographical and orthoepic competence (the ability

to understand and use vocabulary, grammar, meaning, sound, spelling and its pronunciation);

- sociolinguistic competence, i.e. the ability to recognise linguistic markers of social relations, e.g. greeting or politeness, register, or dialect and accent;

- pragmatic competence, i.e. the ability to organise discourse, for general and functional purposes, interactionally and transactionally.

Due to the natural 'unevenness' and changeability of plurilingual and pluricultural competence and its dependence on previous knowledge and individual skills, teaching or learning objectives may vary greatly – for example, from straightforward, declarative knowledge, e.g. about the grammar or literature of a language, to the more indirect aim of personality development, e.g. awareness of others through language learning. Curriculum design therefore should assess and take into account the teaching priorities in connection with learners' needs and the specific learning circumstances (Council of Europe, 2001). However, despite the acceptance of these suggestions by European education boards and despite the international impact of the CEFR and the acclaim it has won as a model and reference point even for other world regions (Byrnes, 2007a, 2007b, Duff, 2008), there remain discrepancies between its implications for the language classroom and current European curricula, coursebook design and teaching practice (Westhoff, 2007). Little (2005, 2007) deplores that the CEFR concept of learner autonomy and self-assessment is seldom put into practice and that national school examinations are hardly influenced by the CEFR, while teaching materials and procedures advertising CEFR compliance may actually not pursue its objectives (Saville, 2010). The Standards of Education of Lower Saxony, a *Bundesland* in the north-west of Germany, are an example of this kind of misalignment, and the following section will discuss to what extent the

syllabus design for German secondary schools and teachers' attitudes and beliefs accord with the CEFR.

2.1.1   The German ELT curriculum, coursebooks and teachers' beliefs[*]

Following the first Programme of International Student Assessment (PISA) of 2000, in which German students achieved unexpectedly low results, the German education system underwent a wholesale reform which included the English Language Teaching (ELT) curriculum for secondary schools, i.e. the *Bildungsstandards für die erste Fremdsprache (Englisch/Französisch) für den Mittleren Schulabschluss* (standards of lower and middle education for the first foreign language [English/French] at secondary schools) (Kultusministerkonferenz, 2003). Demanding '*die Entwicklung von Kenntnissen und Fertigkeiten für das erfolgreiche kommunikative Handeln*' (the development of knowledge and skills for successful communicative interaction) (Tranter, 2003: 3) according to the CEFR, the Standards also address the significance of English as a Lingua Franca (ELF). The individual *Bundesländer* were required to implement the Standards of Education at regional level.

The *Bundesland* of Lower Saxony complied with the Standards by introducing a new *Kerncurriculum* (core curriculum) for ELT (Niedersächsisches Kultusministerium, 2006), which acknowledges a change in the requirements of language teaching due to the political, cultural and economic developments in Europe. A ministry-issued compilation of teaching materials thus affirms the CEFR concept of interactive, communicative language learning: '*Im Englischunterricht ist die sprachliche und interkulturelle Handlungsfähigkeit das übergeordnete Ziel. Erfolgreiches sprachliches Handeln umfasst die Fähigkeit zu*

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[*] All translations in this section by Seeger

Rezeption, Interaktion und Produktion.' (The overall aim in English language teaching is the competence to interact verbally and interculturally. Successful communicative interaction comprises receptive, interactive and productive abilities.) (Niedersächsisches Kultusministerium, 2008: 5). Tranter (2003: 5) formulates a methodological consequence of this concept:

> *Kommunikation findet nicht nur auf der Satzebene statt. Einen sprachlich richtigen Satz zu bilden, ist für sich nur selten als gelungene Kommunikation zu verstehen. Der GER geht daher von fünf (statt wie üblich vier) Fertigkeiten aus, und zwar wird zu Hören, Lesen, mündlicher und schriftlicher Produktion als fünfte Fertigkeit Interaktion hinzugefügt. Konsequenz: Ein am GER orientierter Unterricht muss methodisch auch die Interaktionsfähigkeit der Lernenden schulen.*
>
> (Communication does not only take place at sentence level. To form a grammatically correct sentence in itself only seldom means communicating successfully. The CEFR is therefore based on five (instead of the usual four) competences, i.e., listening, reading, oral and written production are supplemented by interaction as a fifth competence. Consequently, teaching according to the CEFR requires procedures which also promote learners' interactive competences.)

At the same time, the curricular guidelines impose procedures and data feedback for purposes of accountability to the public, as laid down in a *'Qualitäts-Kreislauf'* (quality control cycle) (Niedersächsisches Kultusministerium, n.d.: 29), including school inspections and centralised final examinations. However, the examination notes blatantly contradict themselves, claiming to be CEFR-oriented but featuring only three of the five CEFR competences above, namely, listening, reading and writing, while a fourth competence, *'Sprachmittlung'* (mediation), consisting of written translation (Niedersächsisches Kultusministerium, 2009: 1) and absent in the CEFR scales (Little, 2007), cannot be counted as interaction according to the CEFR (cf. figure 2.1). All preparation and testing materials are scripted for the purpose. In reply to general criticism,
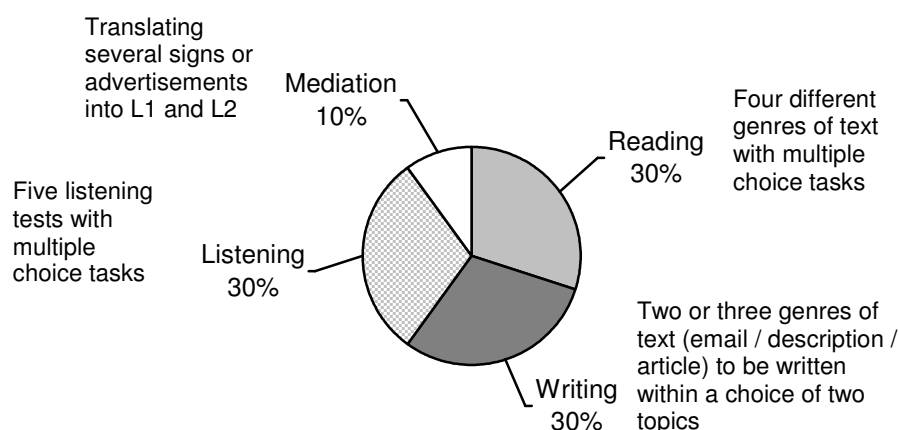
Figure 2.1: *Competences assessed in the final examination of secondary schools in Lower Saxony*

the Education Board has scheduled an additional oral examination for the summer of 2011 (Starkebaum, 2010). However, its alignment with the CEFR concept of communicativeness and interactive competence remains to be seen; the present nature of the examinations restricts classroom work to 'teaching to the test', leaving little room for communicative activities.

Neither do teaching materials – from a ministerially authorised range of options (Niedersächsisches Schulbuchverzeichnis, 2011) – provide appropriate input for communicative interaction. Despite promises of authentic and real-life English (Diesterweg, n.d., Klett, n.d.a, b), the coursebooks currently used at German secondary schools do not comply with CEFR descriptions, being still based on Standard English (SE) and completely neglecting corpus findings about natural language use (Römer, 2004, 2006; Rühlemann, 2008). These findings reflect Mauranen's (2004: 96) general observation that

> [p]edagogical descriptions tend to be far from adequate in L2 teaching materials, and despite ideological lip-service to the priority of speech, spoken language is not often very realistically depicted in textbooks or reference books. ... Spoken language is therefore a domain where learners need to work out many linguistic features on their own, because they cannot expect enough help from textbooks, teachers, or reference materials.

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Since German learners tend to model their English on coursebook language rather than real language (Römer, 2007), the dire need for authentic – especially spoken – language input becomes obvious.

However, English teachers at state-run schools are almost exclusively non-native speakers, a majority having trained before the advent of CLT in Germany, and there prevails a belief that language is an 'orderly world of clear-cut grammatical rules and clear right-or-wrong decisions', threatened by the intrusion of 'untidy' real language (Römer, 2006: 128). This attitude may be strengthened by teachers' perceived need of classroom control prevailing over pedagogic aims (Denscombe, 1982) and is influenced by teachers' own classroom experience as students and transferred over generations by way of imitation, defying professional training (Lortie, 2002). Very few teachers, moreover, have ever had extensive experience with real English and many are unfamiliar with language variation; therefore they tend to regard it as a nuisance and too complex to be taught (Conrad, 2004; Rühlemann, 2008). Adding to that the assessment procedures and teaching materials described above, it becomes clear that, notwithstanding the CEFR-oriented aims of the Standards of Education, authentic language input and interaction are rare in German classrooms. Not surprisingly, German secondary students, when communicating with native speakers, 'constantly have to reshape their linguistic behaviour in those areas of the language which were not taught properly' (Mindt, 1996: 232). This failure of the SE-based input to provide learners with suitable speech models leads to a phenomenon called '*Abiturspeak*' ('bookish' speech of advanced German A-level students) by Mukherjee (2004: 247).

If English language teaching at German schools is to result not only in the mere comprehension of written texts and production of 'correct' SE-conforming sentences but in international, interactive communication,

it should accept that English as a universal language consists of more than one established variety and is subject to a continuous process of change. Section 2.1.2 will therefore present different views on English as a Lingua Franca.

2.1.2 *English as a Lingua Franca*

The foremost goal of the CEFR being international, in particular inter-European, communication, English in Europe is inevitably turning into English as a Lingua Franca (ELF). Although the scientific debate related to ELF is taking place somewhat above the rather basic problems of ELT in Germany (cf. section 2.1.1), this section will present some fundamental developments and viewpoints, as these may well help to reshape the German ELT landscape in the future and thus directly address its core problems.

The enormous growth of English from about six million native speakers in Elizabethan England to an estimated number of about two billion (mostly bilingual) speakers today (Jenkins, 2009) has led to interrelated discussion about a) the ownership of English, b) the model role of the native speaker and c) diversification and intelligibility. It is obvious that something which cannot be contained cannot be owned. Although a nation may assume authority over a particular language variety (in this case SE) in order to safeguard its own social conventions and values, 'the very fact that English is an international language means that no nation can have custody over it' (Widdowson, 1994: 385). English being used for global communication, native-speaker culture ceases to be its only valid context and the former ideal of the *native-speaker* model begins to pale beside less biased concepts, e.g. *expert speakers* (Rampton, 1990) or *monolingual, bilingual* and *non-bilingual English speakers*

(Jenkins, 2009). Notwithstanding, language learning in many countries strives to approximate native-speaker English (i.e., SE) as a matter of prestige (Andreasson, 1994; Kachru and Nelson, 2001; Timmis, 2005) or from a desire to integrate into the target language community (Jenkins, 2009).

While diversification and adaptation to different cultural contexts need not lead to general unintelligibility, as shown by the accepted varieties of professional English incomprehensible to non-professionals (Widdowson, 1994), Crystal (2001) expects a new, globally understood English to prevail in international contexts, probably strongly influenced by American English. On the other hand, innumerable hybrid varieties are developing for local purposes (e.g. Chinglish or non-standard variants acquired as the mother tongue in non-native speaker families communicating in English) (Crystal, 2001), affecting in particular pronunciation, thus making certain varieties unintelligible for other communities (Jenkins, 2009).

These issues appear less pertinent to the foremost problem at German schools, namely, the lack of authentic language input as such; however, in the light of the aforementioned debate the firmly-held beliefs about SE may give way to a less rigid view of language teaching and learning, opening the door to a truly communicative English. Section 2.2 will therefore discuss the possibility of introducing German secondary students to language variation and culture as well as raising their motivation through the use of a medium intrinsically interesting to adolescent learners, being 'the one that is designed to appeal most directly and fully to our emotions' (Mishan, 2005: 216), i.e., film.

2.2   A rationale for the use of film in German EFL classrooms

Although the curriculum of Lower Saxony acknowledges that adolescents are strongly influenced by the omnipresence of English in sports, fashion, music, film and computers, and demands classroom reflection of this natural language presence (Niedersächsisches Kultusministerium, 2006), the use of film in the target language is still an exception at German secondary schools, for several reasons. Firstly, as King (2002) points out, it is often regarded as unpedagogic and suitable for entertainment only. Secondly, many teachers are daunted by the linguistic complexity of L2 films – with regard to both the students and themselves (cf. section 2.1.1). Thirdly, preparing suitable teaching materials increases teachers' workload, while film viewing and activities take up considerable classroom time, which is often regarded as a waste (Istanto, 2009). Fourthly, insufficient or unreliable technical equipment may affect lesson success. Lastly, but perhaps most importantly, teachers are restricted by the *Lehrplan* (≈ school curriculum), prescribing lesson content – i.e., the coursebook – and detailing assessment of coursebook knowledge throughout the year (Niedersächsisches Kultusministerium, 2004a, b).

Since speaking competence correlates with listening skills (Kusumarasdyati, 2004; Istanto, 2009), the use of film would nevertheless constitute a shift towards more communicative language teaching, as suggested by the CEFR and required by the Standards of Education. Lonergan (1984) sees film as an excellent means of bringing context-related communicative situations to the learner; contrary to standard teaching materials, it provides realistic and meaningful context by presenting topics with which students can identify (King, 2002). Film

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should not be used 'merely as a peripheral "extra"', as it exposes learners to authentic language in its cultural context, provides visual support for better comprehension and gives learners a more differentiated view of the topic, thus raising their motivation to learn (Kusumarasdyati, 2004: 1). Sommer (2001: 487) argues that

> ...it is because film is so richly, immediately, and essentially a product of popular culture that its study in the English classroom has the potential to open up important questions about students' under-standing of and place in their world. As a visual text, film is dense in the amount of information conveyed, yet it is accessible – or at least potentially accessible – to almost all students.

The use of the term *authentic* in connection with film language being debatable, section 2.2.1 will discuss the authenticity of film in language learning contexts.

2.2.1 *Authenticity of film in language learning*

The authenticity of teaching materials having been hotly debated for decades, definitions of authenticity are manifold. Morrow (1977), Widdowson (1998) and Chavez (1998), for example, represent the view that originally authentic texts transferred to the classroom are decontextualised, thus deprived of their uniqueness or genuineness and therefore inauthentic. This angle may not be an issue with teachers, who often regard film language as more lifelike than coursebook language and therefore authentic (Kite and Tatsuki, 2005); despite the scarcity of research regarding authenticity of film language and its suitability to supplement course texts, there is a general assumption that films are sufficiently natural and authentic for pedagogic use (Tatsuki, 2006). Mishan (2004) distinguishes between authenticity in terms of genuineness of language and authenticity in terms of learners' engagement with

language, while Hwang (2005: 2) argues that 'authentic materials trigger the process of natural language acquisition' and help learners to develop near-native intuition. The original target group of film being native speakers, Katchen (2002) considers film language to be authentic as classroom input, and Gilmore (2007: 98) defines authenticity as 'produced by a real speaker or writer for a real audience and designed to convey a real message of some sort', cautioning that, in order to avoid unintentional bias (positive authenticity versus negative contrivance), the term *authenticity* should be replaced by '"fitness to the learning purpose"' (Hutchinson and Waters, 1987, cited in Gilmore, 2007: 98).

In my opinion film viewed by language learners is not necessarily decontextualised but authentic as defined by Gilmore (2007), since it is produced by native speakers for entertainment or education and used for precisely these purposes in the classroom. I also follow Kite and Tatsuki's (2005) argumentation that film language is more lifelike than coursebooks, in particular German EFL coursebooks combined with non-native speaker teachers' input (cf. section 2.1.1). Moreover, I regard the use of film in German EFL classrooms as highly conducive to genuinely authentic learner activities such as discussion (Mishan, 2004; Istanto, 2009). Lastly, I deem film language and content sufficiently 'fit', in Gilmore's (2007) sense, for learning purposes at German schools, i.e., exposure to the linguistic diversity of English and cultural characteristics of English-speaking countries. The following section will therefore discuss how the use of film may benefit German learners in these respects.

2.2.2 *Exposure to language variation within cultural context*

The language of films suitable for classroom use is currently more or less limited to native-speaker varieties, as most English-speaking films are

still produced in *Inner-Circle* countries – i.e., the United States, Britain, Canada, Australia and New Zealand (Kachru and Nelson, 2001) – and deal with their predominant cultures; viewing an English-dubbed version of a film from a different culture would mean reducing the crucial effects of visual and contextual support discussed in section 2.2. Consequently, most research into film use in ELT contexts focuses on films featuring language variants from the above countries. Notwithstanding, to learners unfamiliar with authentic language even this limited range of language variation reflects real-life, interactive discourse in a way not found in coursebooks (Sherman, 2003) and, according to King (2002: 2),

> ...provides a wealth of contextualized linguistic, paralinguistic and authentic cross-cultural information, classroom listening compre-hension and fluency practice. ... Films are such valuable and rich resources for teaching for they present colloquial English in real life contexts rather than artificial situations; an opportunity of being exposed to different native speaker voices, slang, reduced speeches, stress, accents, and dialects.

For SE-indoctrinated German students this would mean an encounter with real, 'untidy' language instead of the simplified, artificial language and sanitised cultural content presented in many coursebooks (Sheldon, 1988), apt to raise their awareness of variation and thus preparing them for the diversified English used in international communication. On the one hand, linguistic complexity might overwhelm and frustrate students (Katchen, 2002), while teachers are challenged with the task of making this complex language accessible to students, especially lower-level students (Richards, 2001; Kilickaya, 2004). On the other hand, school children, through frequent contact with different registers and regional or ethnic varieties of language at school, are particularly receptive to language variation (Lightbown and Spada, 2006) and acquire action-related language registers faster than academic ones (Gibbons, 2001), which would certainly mitigate any confusion caused by L2 varieties in film. Moreover,

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linguistic complexity may be at least partly compensated for by visual support and also addressed methodologically and attitudinally by the teacher (cf. sections 3.2.3 and 4.1.2).

Furthermore, Stempleski and Tomalin (2001) and Istanto (2009) argue that film, illustrating cultural values and behaviours, is highly educational. It is 'a window on English-language culture' and '[a] small amount of showing is worth hours of telling from a teacher or a coursebook' (Sherman, 2003: 2-3). Film, serving as a cultural reference for non-native speakers (Stempleski and Tomalin, 2001; Istanto, 2009), would therefore also relieve German EFL teachers with limited cultural experience of the responsibility of being the classroom expert. Films like *Manhattan* (Allen, 1979), *Secrets and Lies* (Leigh, 1996) or *The Snapper* (Frears, 1993) provide a wealth of cultural information about everyday life and social conventions and values (Mishan, 2005: 226) which most German EFL teachers would probably be unable to illustrate in the classroom.

These aspects make film also an ideal medium for raising learners' sociocultural and self-awareness; as Sampson (2009: 1) observes,

> [f]ilms, as short, encapsulated studies in human society, provide excellent starting points from which to build a content-based course promoting learners' critical thinking and discussion skills, whilst bringing reflection through sociocultural comparison and contrast between their own society or culture and that of another country or countries.

This content-related aspect of language learning is currently being further developed by research into Content and Language Integrated Learning (CLIL), in which teaching focuses on content and language simultaneously. Evolving from bilingual and content-based language teaching, immersion and other approaches, the approach joins content and

language learning with equal focus on both throughout education, transported by motivation (Coyle, 2006). Seeing language learning, content subject learning and intercultural learning merged, Sudhoff (2010) relates CLIL to the aims of the CEFR. Film clips or trailers, in the original version and adapted to the target audience, are particularly suitable for cultural comparison and a compromise with regard to time constraints (MacGregor, 2007). Using film for the above purposes thus would offer opportunities to integrate content and intercultural learning in the language classroom. The selection of films according to content should depend on the purpose of class discussion and, because of the motivation factor, on learners' interests (Sampson, 2009). Since in my own limited experience *learner motivation*, of all buzzwords in language teaching, seems to be the only one that really works magic, section 2.2.3 will show how the use of film in the classroom may motivate even reluctant language learners to engage with authentic English.

2.2.3   *Motivating students with film*

Although Peacock's (1997) study casts some doubt on the widespread assumption of the positive effects of authentic materials on learner motivation, most recent views agree that authentic input, including film, does motivate learners. Apart from that, most of the studies about the use of film concern adult students, and the following statements and views may not be applied uncritically to the adolescent target groups of this study. However, the arguments presented do not explicitly exclude certain age groups, and Oldham's (1999) and Mackey's (1999) studies of teenage students' parallel exploration of novels and films, as well as schoolteachers' reports in a special Internet forum (British Council and

BBC World Service, 2003-2008), imply the validity of the arguments also for younger learners.

Learner interest and plausibility in terms of naturalness are two essential criteria for 'pedagogically sound materials' (Timmis, 2005: 119); but in a learning environment dedicated to rule-learning, reading and writing, with materials that lack authenticity (cf. section 2.1.1) or the boring routine of video materials specifically designed for the classroom (King, 2002), arousing learners' interest is difficult. Viewing a film is an entirely different experience, and the opportunity of escaping the 'tyranny of print' (Sommer, 2001: 486) may motivate students to participate more in communicative activities such as classroom discussion. With regard to German secondary EFL classrooms there may be no observation more suitable than King's (2002: 2):

> Learning English by use of films compensates for all the shortcomings in the EFL learning experience by bringing language to life. It is a refreshing learning experience for students who need to take a break from rote learning of endless English vocabulary and drill practices, and replace it with something realistic, a dimension that is missing in textbook-oriented teaching.

According to Krashen's (2009) *affective filter hypothesis*, the learning process may be impeded by an unsupportive learning atmosphere or learners' negative feelings. For Nunan (1999: 232), '[m]otivation is a key consideration in determining the preparedness of learners to communicate'; he links effective learner motivation to meaningful learning and activities as well as to learners' experience and interest in the topic. Students may be motivated through interesting and age-relevant content, while activities and materials should be variegated and the atmosphere supportive (Lightbown and Spada, 2006). In the sense of all these criteria, film would be motivating, as it would mean 'language learning for personal growth and cultural enrichment' (Lightbown and

Spada, 2006: 64). Due to the narrative and affective elements of film (Chapple and Curtis, 2000; Sommer, 2001; Stempleski and Tomalin, 2001), it is a medium highly valued by most learners (MacGregor, 2007); encounters with authentic language in a film context thus would provide an intrinsic stimulus of interest and constitute a rich source for task-based activities. King (2002) also highlights the motivating effect of students' realisation that with visual support they are able to understand more than expected; all of which might motivate German students to overcome any aversion or fears regarding contact with real language (cf. chapter 1). Sommer (2001: 487) puts it all in a nutshell when he concludes that 'the study of film supports the one "f-word" I encourage in my classroom: it's fun!'

Chapter 3 will show how film was used to motivate students by expanding on or contrasting coursebook topics and language, providing insight into previously unknown cultures within the English-speaking world and making learning English a pleasurable experience; it will also present specifically designed comparative tests to examine the students' long-term acquisition of content, lexis and cultural knowledge through these different learning experiences.

CHAPTER 3 – A CASE STUDY OF USING FILM AT A GERMAN SECONDARY SCHOOL

3.1 The evolution of an intrinsic, mixed-methods case study with auto/ethnographic elements

3.1.1 Case study in humanistic research

Using subjective procedures based on personal experience, case study research, a form of qualitative research used in this study, in the past has often been regarded as less scholarly in comparison to the more objective and scientific quantitative research using experimental or correlational procedures (Stake, 1978). Humanistic understanding, however, is only possible, as Stake (1978: 6) observes, through tacit knowledge, and

> ...Truth [sic] in the fields of human affairs is better approximated by statements that are rich with the sense of human encounter: To speak not of underlying attributes, objective observables, and universal forces, but of perceptions and understanding that come from immersion in and holistic regard for the phenomena.

Many researchers (e.g. Stake, 1995; Creswell et al., 2003; Yin, 2009) share the constructivist view that truth depends on perspective; notwithstanding, Stake (1995) and Yin (2009) offer different models of case study. While Stake (1995) distinguishes between *intrinsic case study* (focusing on a phenomenon to understand it better), *instrumental case study* (focusing on a case to understand a phenomenon beyond it) and *collective case study* (coordinating several cases), Yin (2009) suggests the terms of *explanatory case study* (focusing on cause and effect), *exploratory case study* (enlightenment on phenomena that do not enable clear-cut conclusions) and *descriptive case study* (illustrating phenomena within real-life context). Yin (2009) furthermore differentiates between

single- and *multiple-case study* (parallel observation of different cases with cross-case analysis), with a *holistic* or *embedded* design (comprising one or several units of analysis).

To arrive at Stake's (1978) *Truth*, case study researchers often collect evidence using a *mixed-methods* approach, such as interviews, observation, document reviews, etc., to *triangulate* evidence, i.e. critically observe it from different points of view to make its interpretative outcome credible (Yin, 2009; Stake, 2010). The predictive outcome, i.e. generalisation, has often been debated, since case study research is not empirical in a scientific sense. Stake (1978: 6) therefore distinguishes between two different types of generalisation: *scientific induction* leading to general knowledge, prediction and rule-setting, and *naturalistic generalisation* leading to a knowledge of the particular and expectation. Similarly, Yin (2009) contrasts *statistical* and *analytical generalisation*, and Bassey (1998), seeing case studies as examples of studies of singularity (versus studies of samples), speaks of *fuzzy generalisations*, qualified predictive statements within a certain justifying research context, especially applicable to educational settings. While emphasising the limitations and speculativeness of interpretative conclusions from a case study, Stake (1995) points out that a *petite generalisation* from a particular case as an example of a certain issue may nevertheless affect *grand generalisations* about the issue.

3.1.2 Autoethnography, a controversial method

As objective 'outsider' researchers of human societies, positivist ethnographers often regard *autoethnography* – an increasingly popular but controversial method in which a researcher narrates his or her personal experience in its social context – as unscientific. Criticism in particular

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refs to narcissism (Anderson, 2006b; Manning, 2008), familiarity, lack of ethics and analysis, introspection, self-obsession and unimportance to sociological research (Delamont, 2007); as Duncan (2004) and Manning (2008) observe, autoethnography has been denigrated as mere story-telling and self-indulgence. However, in contrast to self-absorbing, *evocative autoethnography*, Anderson (2006a) points out the researcher's double role in *analytic autoethnography*: as an empathising member of the target group as well as a partly detached observer from the scientific community, according to Atkinson (2006: 402) an elementary principle in ethnographic study:

> ...[T]he full meaning of reflexivity in ethnography refers to the ineluctable fact that the ethnographer is thoroughly implicated in the phenomena that he or she documents, that there can be no disengaged observation of a social scene that exists in a "state of nature" independent of the observer's presence.

For this kind of reflexivity particularly common in classroom research, Manning (2008) proposes the term *auto/ethnography* to emphasise that insider researchers are not necessarily self-indulgent but may observe the group and themselves with a subjectivity appropriate to 'the complexity and uniqueness of individual human experience' (Manning, 2008: 7). The truth emerging from these observations is not an objective truth but nevertheless a truth based on experience (DeVault, 1997), transported by the researcher from narrative to analysis and interpretation (Clandinin and Connelly, 2000).

3.1.3   *The evolution of a case study at a German secondary school*

The objective of this particular study – to see whether film was useful in the above respects – developed through an evolutionary process, as described by Stake (2010). The case evolved from the considerations

discussed in chapter 2, which originate in two contrary but essential personal teaching experiences: on the one hand, my dissatisfaction with the self-contradictory German EFL curriculum (cf. section 2.1.1) and my students' lack of language abilities and disinterest in coursebook learning and, on the other hand, the enhancement of my own motivation by the students' obvious interest in authentic language and culture (cf. section 3.2.1). These experiences and subsequent considerations encouraged me to experiment with the use of film to provide the authenticity and cultural context which I missed in the coursebook and also (as suggested by Stake, 1995, VanWynsberghe and Khan, 2007, and Yin, 2009) to contend a widespread assumption, i.e. that authentic language is too difficult for secondary students (cf. section 2.1.1). However, the decision to use these teaching units in my study came only later when, teaching only part-time during my studies, I had to relinquish all English classes and fall back on previous experience. Being unaware of the future role of these lessons, I had not documented them in any way; therefore I will later report and discuss them auto/ethnographically (cf. chapter 4), as suggested, for example, by Duncan (2004), Muncey (2005) and Chamcharatsri (2009).

The results of these teaching units gave birth to the idea of testing the long-term effects of the experiment. The focus of the case thus shifted and expanded (in the sense of VanWynsberghe and Khan, 2007): from the use of film as authentic language input and motivation to a comparison of students' knowledge from both coursebook and film to investigate the usefulness of film as authentic language input, as a source of cultural information and as a motivating element. The design of the evolving study (visualised in figure 3.1) therefore is an intrinsic case study as defined by Stake (1995), using qualitative and quantitative data sequentially (Creswell et al., 2003) and, by force of circumstance, embedded auto/ethnographic elements, as described by Mortimore (2007). According to

CONTEXT: THE SCHOOL

Case: Using film in years 8(9)-9(10)

Data collection

Group A	Group B	Group C
Qualitative data:	Qualitative data:	Qualitative data:
Auto/ethnographic description of teaching units (coursebook unit A & film 1; year 8)	Auto/ethnographic description of teaching units (coursebook unit B & film 2; year 9)	Auto/ethnographic description of teaching units (coursebook unit C & film 3; year 9)
↓	↓	↓
For triangulation:	For triangulation:	For triangulation:
Quantitative data:	Quantitative data:	Quantitative data:
Comparative test A/1 (year 9)	Comparative test B/2 (year 10)	Comparative test C/3 (year 10)

← **Cross-case analysis** →

Expected: insight, enlightenment

GENERALISATION

?

SIMILAR CONTEXTS:
Years 8-10 at secondary schools in Lower Saxony

TRANSFORMATION

?

POTENTIAL CHANGES:
EFL curriculum for years 8-10 in Lower Saxony

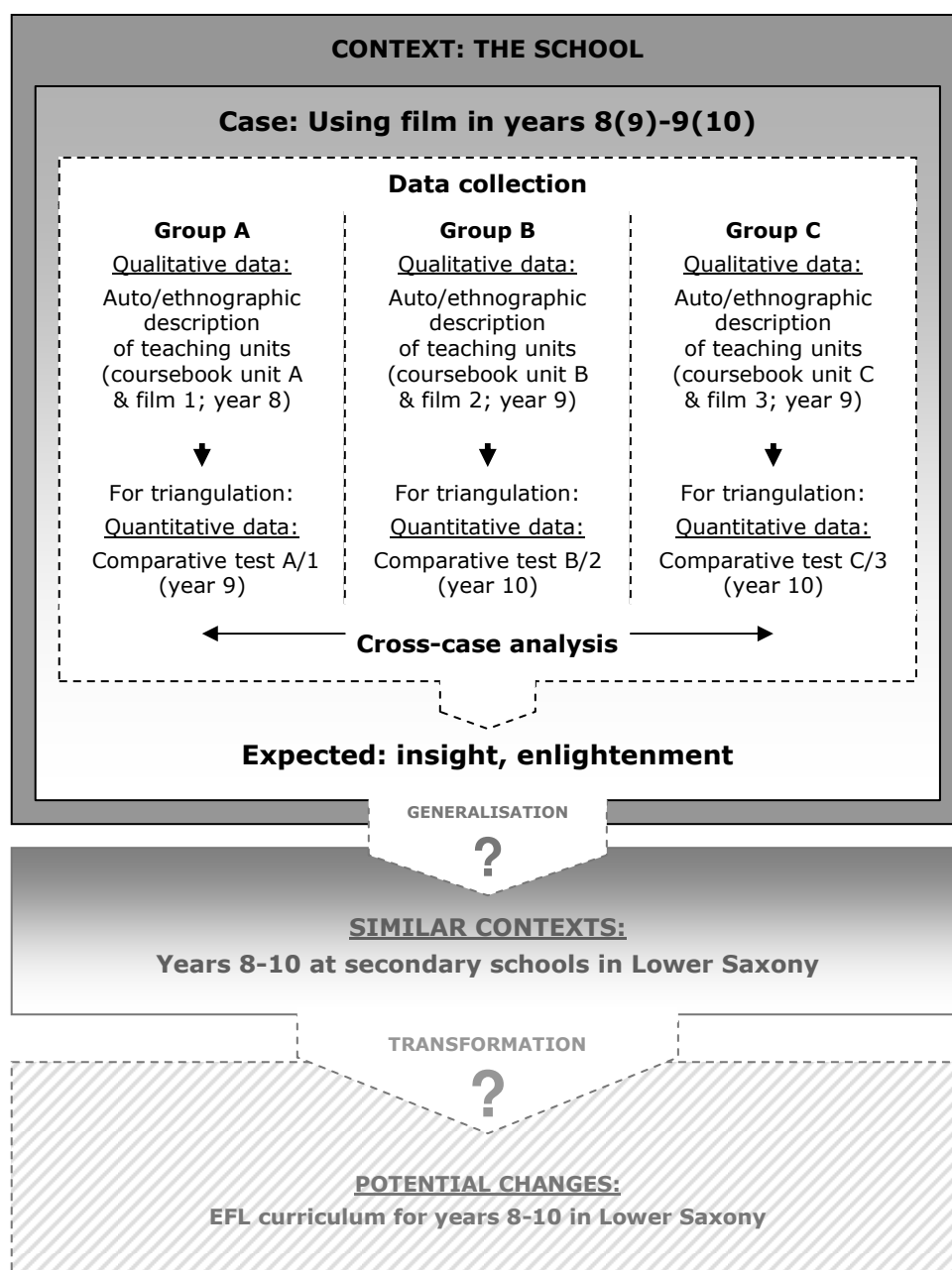*Figure 3.1: Intrinsic, mixed-methods case study design using qualitative and quantitative data and auto/ethnographic elements, with tentatively generalising and indirectly transforming purposes*

Stake (1978, 1995, 2010), Bassey (1998), VanWynsberghe and Khan (2007), Mortimore (2007) and Yin (2009), it may also be possible to judiciously generalise from this study to the slightly wider scope of

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similar learning environments, i.e. the same age-groups at rural secondary schools for middle education in Lower Saxony. Lastly, by making tentative suggestions for coursebook design, the study might also have an indirectly transformative purpose (Creswell et al., 2003).

The following sections describe the different procedures used to arrive at a *Truth* in Stake's (1978) sense within the small context of an individual school, to cautiously generalise with regard to others and to refute the belief prevailing at these institutions (cf. section 2.1.1).

3.2   Qualitative data: teaching with coursebook and film

3.2.1 The school and the target groups

The study was carried out at the *David-Fabricius-Ganztagsschule* (DFG) in Westerholt, a municipality of remote villages in rural Lower Saxony with an almost exclusively native German speaker population. Of the three selective, mixed-gender school forms in the Lower Saxony school system, the DFG offers lower and middle education, both for years 5-10. EFL starts in year 5; by the end of year 10 the students should have acquired the competences defined by the CEFR levels A2+/B1 (lower/middle education). Among other competences, level B1 requires the ability to 'deal with most situations likely to arise whilst travelling in an area where the language is spoken' (Council of Europe, 2001: 24), i.e. to be able to interact when confronted with non-standard language.

However, before my arrival all target groups of this study, one year-8 and two year-9 middle-education classes (Groups A, B and C), had worked exclusively with the coursebook, with no experience of natural language (except in music) or meaningful communication whatsoever. Most of the students seemed unable to interact at any proficiency level

above introductions and also had very little knowledge and virtually no experience of cultural environments beyond their own, close-knit community. My predominant use of L2 and informal language therefore caused some initial protest; nevertheless, the students soon became accustomed to it.

Group A, twenty-six year-8 students (aged 13-14), were a lively and active class. A number of students appeared to be interested in natural English and often asked me about my personal experiences with different cultures; however, being unaccustomed to interacting freely in L2, they constantly relapsed into using L1. Group B, twenty-two year-9 students (aged 14-15), were more reserved and less interested in English; however, their interactive abilities improved slightly after some time and several students were seemingly more advanced than their peers but reluctant to speak in L2. Most of the twenty-one year-9 students (aged 14-16) of Group C, although lively during breaks, also were reluctant in the classroom and several students tended to behave inappropriately; however, three students appeared to be more interested and fluent.

As all three groups reacted positively to the wealth of real language encountered in their favourite music which I also used in class, I decided after a few months to confront and motivate the students with more authentic language and supplement or contrast cultural information from the coursebook by film, supported in this deviation from the curriculum by the head of department, herself aware of the lack of natural language input and interactive competence. The following subsections will present the coursebook units, films and procedures used for film viewing.

3.2.2   Selecting films to match coursebook units

The authorised coursebook series used in the groups, *Bayswater* (Edelhoff, 2000), offers mainly standard *Presentation-Practice-Production* (PPP) procedures, introducing a topic with pictures, presenting it with a scripted reading or listening text and content-related questions, practising a grammatical structure from the text with written and oral activities and suggesting the production of a similar, student-related text. However, since this study focuses on content and cultural issues, only these coursebook aspects will be addressed below. The selection of the films therefore depended mainly on their topic, relevance to students' ages and interests, and of course their likelihood of appealing to the students (albeit a subjective criterion), as pointed out by Hwang (2005) and Istanto (2009).

Group A worked on Unit 2 (*Fit for Fun*) of *Bayswater*, Vol. 4 (Edelhoff, 2000), which presents American football and the role of sports in American culture, especially gender-specific sports in school life, featuring the true, however completely scripted, story of a *Yo-Yo princess*. As a contrast I selected *Billy Elliot* (Daldry, 2000), a 'comedy drama' based on a real biography in which a boy from an English coal-mining area, where boxing is the favoured boys' sport, becomes a ballet dancer – topics relevant to both genders of the target age. The film is a vivid illustration of its cultural setting and features a wealth of very lifelike, informal language with Northern English and Scottish accents, dialect and slang, as well as Standard British English in a particularly formal context.

Group B worked with Unit 8 (*Getting Away*) of *Bayswater*, Vol. 5, (Edelhoff, 2000), which provides information about contemporary India and the Commonwealth as well as Indian history, customs and traditions. To emphasise the close relationship between the UK and India and to

address other cultural aspects more in line with the interests of this age-group, I decided to use the dramedy *Bend it like Beckham* (Chadha, 2004). The dreams of an Indian-English girl who wants to play football and loves her Irish coach doubly conflict with family tradition, forcing her to reflect on her role as a young woman growing up between two cultures; the topics of sports, first love and maturing self-awareness address both genders of the target age. The film dialogues feature both informal British and Indian English.

Group C worked with Unit 3 (*A Path to Peace*) of *Bayswater*, Vol. 5, (Edelhoff, 2000), which deals with the history of the Northern Ireland conflict and the Peace Process and illustrates the cruelty of terrorism. To visualise the conflict – of which the students were completely unaware – I chose the docudrama *Omagh* (Travis, 2005). Based on real events, the extremely realistic film depicts the effect of a bomb attack on a victim's family. Despite the complexity of its political backdrop, I considered the film relevant to the target age group, as it raises awareness of family dynamics and group power. The dialogues in the film appear fully authentic, featuring informal and formal language with Northern Irish and English accents.

In order to make the complex language and 'alien' cultural concepts of the films more accessible to the students, I developed the film-viewing methodology briefly presented in the following section.

3.2.3 *Film-viewing methodology*

Without planning a study at that point and with no experienced colleagues or 'recipe book' to consult, the procedures relied partly on former experience with film gained in adult teaching and partly on

intuition about students' interests and abilities to cope with large amounts of new language; partly they were an impromptu reaction to technical problems and unforeseeable changes of the timetable. Taking language complexity into account, the procedures focused a) on content and cultural issues rather than on linguistic structures and b) on presenting the students with 'untidy' language in context, to be acquired subconsciously according to the students' individual capacities rather than learned consciously (Nunan, 1999; Krashen, 2009). Being subject to time constraints, the procedures do not claim to fully exploit the rich pedagogic possibilities offered by such complex material as film. (For a wealth of 'recipes', see Stempleski and Tomalin, 2001; King, 2002; Sherman, 2003; Mishan, 2005; MacGregor, 2007; Beder, 2010, among others.)

Furthermore, in view of the difficulties expected to arise from language and topic complexity, *Billy Elliot* and *Omagh* were viewed with English subtitles, as suggested by Istanto (2009). Notwithstanding the scarcity of research in this field (Liversidge, 2000), I share King's (2002) view that students may benefit from both unsubtitled films, which enhance listening strategies, and subtitled films, which reduce anxiety (although possibly affecting the development of listening strategies) or encourage close-focus listening (Sherman, 2003). At the same time I regard subtitles as a valuable tool relieving learners' simultaneous concentration on topic and language (Kusumarasdyati, 2004, 2006).

Billy Elliot and *Bend it like Beckham* were treated similarly by pre-, while- and post-viewing procedures, as suggested by Stempleski and Tomalin (2001), Sherman (2003) and Kusumarasdyati (2004). For this purpose I created worksheets (cf. appendix I) with different types of tasks:

- Pre-viewing activities: Reading for background information (plot, setting, dialect); speculation and discussion (based on pictures)

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- While-viewing activities: Discovery watching and note-taking during breaks (cultural peculiarities, young people's behaviour)

- Post-viewing activities: Classroom discussion (cultural issues); speculative writing ('sequel', 'emails'); small-group Internet research and presentation (film-related issues); revising the film in writing (characters, plot, culture)

Since there was no time to work with the film *Omagh* in the above manner and also because elaborating might have diminished the impact of its shocking content, thus 'killing the magic' (Stempleski and Tomalin, 2001: 9), they received only reading information related to the underlying historical events:

- Pre-viewing readings (in class and for homework): A scripted summary of the real events; an unedited article from *The Guardian* (Addley, 2007) to supplement a certain coursebook theme; brief definitions of key organisations

- Post-viewing readings (for homework and subsequent classroom discussion): A scripted summary of the investigation following the events and of their effect on the Peace Process

- For optional reading, at students' request: unedited media coverage of another attack occurring shortly after the *Omagh* unit

Thus by focusing on narrative and cultural content, students were fully exposed to natural language while their attention was diverted from the linguistic challenge; the likely impact of the experience on the students was expected to motivate them and promote long-term acquisition of knowledge about content and culture (Istanto (2009). In order to compare this knowledge with the knowledge gained from the coursebook and thus

be able to draw conclusions about the usefulness of film as a supplement to the latter, I designed the tests described below.

3.3   Quantitative data: comparative tests

The comparative tests were written spontaneously and unprepared twelve to eighteen months after viewing the films. As I was no longer teaching the groups, special arrangements were required, especially before Groups B and C, preparing for their final exams, left school; fortunately, my colleagues obliged and the students readily agreed to assist in my research. Due to the time lapse I expected the students to remember only general content and particularly impressive details and took this into account when selecting the test items, however relying on intuition.

The tests were designed on a common basis, i.e., each test comprised two main parts concerning the coursebook unit and the film. Each of these parts consisted of three comparable tasks in fixed-response format (because of time constraints and better comparability), testing knowledge about content by multiple-choice questions, knowledge of topic-related keywords by cloze tests featuring scripted text passages from the book versus excerpts from authentic film script, and knowledge about cultural issues by matching tasks or multiple choice questions (cf. appendix II).

Several aspects, however, might cast doubt on the validity of the tests. Firstly, the organisational problems prevented any pre-tests to assess the usefulness of the tests, as suggested by Bachmann and Palmer (1996) and McNamara (2000). Secondly, with the films differing vastly from the coursebook, task difficulty, especially of the cloze texts, could be equated only to a certain degree (McNamara, 2000); I nevertheless took great care

to 'minimize variations in the test task characteristics' (Bachmann and Palmer, 1996: 20-21). Thirdly (although this issue underlies all testing), it was impossible to establish how much film content or vocabulary individual students might have encountered previously to the viewing or afterwards. However, these flaws do not affect the usefulness of the tests, as they were not used to measure achievement and did not need to fulfil standard test requirements, such as assessing students' language competence, enabling fair comparison of performance, complying with standards or reflecting the requirements of several stakeholders (McNamara, 2000), providing empirical data for public accountability (Niedersächsisches Kultusministerium, n.d.) or substituting other tests (Bachmann and Palmer, 1996).

Instead, they were specifically tailored to the situation and exclusively designed for the purpose of enabling a general, anonymous comparative interpretation of the extent of the students' absorption of items from intrinsically different teaching materials and methods. In this respect, the tests reflect the three principles proposed by Bachmann and Palmer (1996: 18):

Principle 1   It is the overall usefulness of the test that is to be maximized, rather than the individual qualities that affect usefulness.

Principle 2   The individual test qualities cannot be evaluated independently, but must be evaluated in terms of their combined effect on the overall usefulness of the test.

Principle 3   Test usefulness and the appropriate balance among the different qualities cannot be prescribed in general, but must be determined for each specific testing situation.

Moreover, the tests featured two advantages over standard achievement tests: being extra-curricular, unanticipated and anonymous, they did not affect the learning situations by negative washback (Prodromou, 1995;

Bachman and Palmer, 1996; McNamara, 2000) – thus also allowing a better evaluation of the teaching units themselves –, nor were their results affected by any tension and anxiety on the students' part. Due to these considerations, I regard the tests as a valid measure of comparing the long-term effects of coursebook learning and film viewing, thus complementing the results from the teaching units regarding the usefulness of the films to supplement the coursebook units.

In the following chapter I will present the findings from my *auto/ethnographic* analysis of the coursebook and film-viewing lessons, i.e., narrate them from the viewpoint of a partly detached insider researcher, analyse and interpret them subjectively and, triangulating my findings with the quantitative data from the comparative tests, will evaluate them to make a *petite generalization* about the school curriculum as a step towards a more general *Truth* according to the definitions of Stake (1978) and DeVault (1997).

CHAPTER 4 – EVALUATION AND INTERPRETATION OF QUALITATIVE AND QUANTITATIVE DATA

4.1   Qualitative data: findings from the teaching units

As explained in section 3.1.3, the teaching units were not specifically documented and I will therefore narrate them from memory, aware of the subjectivity of my personal impressions as a partly involved researcher and the unreliability regarding detail. However, constant comparison of the three different topics taught in three different groups substantially refreshed and rectified my memory, and triangulation with the quantitative data from the tests will put these subjective impressions further into perspective.

4.1.1   Auto/ethnographic findings: teaching with the coursebook

Teaching the coursebook units described in section 3.2.2 was a different experience in each group. The topic for Group A, American sports, generally appealed to the students and the group was interested and active, but a section presenting the rules of American football seemed to interest only a few boys (American football is almost unknown in the area; the favoured sports are soccer and road bowling, a local sport for two competing teams bowling a lead-filled ball along the roads). Unsurprisingly, the grammar section (conditional I / describing abilities) bored all. Being somewhat exotic, a listening and reading text about a real yo-yo champion at first aroused students' interest, which faded fast when the text was used to practise questions and produce a similar text about students' own sports, especially with less athletic students. A project in which students had to research and visually present a sport (as a player or

spectator) was more popular, not the least because the students liked searching the web and creating colourful posters.

Group B was able to choose a topic from the coursebook, as it was near the end of the school year and covering the remaining units was impossible, less so if a film was to be viewed. The chosen topic – the history and culture of India – was completely unfamiliar to most of the students, a number of whom had never travelled beyond the district boundaries (except for school excursions). The students were quite interested in the exotic attractions of India; however, three rather academic texts about the Commonwealth, current British-Indian relationships and Indian history did not seem to have much appeal. A text about colourful Indian customs and traditions apparently came as a relief, but when it was used to revise and practise relative pronouns, the students' interest quickly diminished again.

The topic for Group C – the history of the Northern Ireland conflict and the Peace Movement – surprised the students who were unaware of this war-like state of a Western European country; but viewed from a region with a more or less homogeneous Protestant population, the intensity of the religious conflict seemed distant and alien. The texts, replete with dates and numbers, did not arouse much enthusiasm, and the students promptly relapsed into their previous unruly behaviour. However, the song *Claudy* (Simmons, 1974, cited in Edelhoff, 2000), spoken as a poem by an actor with a Northern Irish accent, impressed the students by its laconic description of the violence of a terrorist attack on a small village, presumably because the students were able to identify with the village life depicted in the poem. Although I had not been inclined to show a film to this group, who had over months been uninterested and behaved quite badly, I interpreted their sudden interest in the poem as a sign that visualising the topic might capture their imagination even better.

My overall impression of working with the coursebook was that, despite the designers' obvious efforts to arouse students' interest, the latter realised that the main purpose behind the presentation of content was the introduction or revision of a linguistic structure, which dulled their interest considerably. Except for the poem, the historical-political aspects were presented in an academic manner unlikely to stimulate language acquisition (Gibbons, 2001) or motivate students to interact communicatively (Sommer, 2001), so that supplementing these aspects with action-filled audio-visual materials seemed particularly appropriate. This was the more important to me as the coursebook took for granted some general knowledge about (or at least interest in) other countries and cultures, which many of these students from one of the remotest corners of Germany simply did not possess. The effects of visualising the coursebook topics through film will be described below.

4.1.2 Auto/ethnographic findings: teaching with film

For a better illustration of my subjective experience of these film-viewing units, I have included some *vignettes* (Stake, 1995, 2010; Yin, 2009) to depict the students' attitudes and social behaviour before, while and after viewing the films. Although the film viewings occurred at different times in the past, they are interwoven and narrated in the present tense to enhance comparability and vividness of account.

Vignette 1: Pre-viewing attitudes

When I first propose expanding on the coursebook topic by viewing a film in class, the groups react differently. Of course everybody is intrigued by the novelty, but the reactions to the prospect of viewing it in the original version range from initial protest (in the vein of 'Aw no – do we really have to watch it in English?' Group B), scepticism and cautious interest (Groups A and C) to spontaneous enthusiasm ('Are we going to hear real English? Cool!' Group A). Ignoring the protest, I tell all groups that understanding every word is not the goal of watching the film but that they will probably understand a lot through facial expression, gestures and action; in Group A the idea is brought up by a student herself. I add that there will be no marks for listening skills (cheers from all three groups). My promise to Groups A and C that besides introductory materials there will be subtitles reassures the students; surprisingly, the fact that the subtitles will be in English leaves them undaunted. The atmosphere in Groups A and C before viewing the films is one of festive excitement – even the unruly students in Group C appear to be mildly interested –, while the majority of students in Group B seem determined to enjoy a few lessons in which they can 'switch off' unnoticed. (At least that way they will not disturb the rest.) In all cases the effect is motivating – to both the students and myself.

Vignette 4.1: A description of the students' attitudes before viewing the films

After the above reactions, the groups' different attitudes towards the pre-viewing materials (cf. section 3.2.3 and appendix I) were interesting. In Group A they raised lively classroom discussion and speculation, although frequent reminders to use L2 were necessary. The topic of a dancing boy, as controversial in this rural area as in its film setting, encouraged even the more reserved students to contribute, whereas the backdrop theme of the coal-miners' strike seemed rather alien; however, I trusted the film to be self-explanatory in this context by some rich action scenes.

Although the synopsis of *Bend it like Beckham* offered discussion topics as well, Group B, clearly expecting entertainment rather than education, only reluctantly contributed during the introductory activities, which I regarded indispensable as preparation for the unsubtitled film, especially as the concept of Indian immigrants to Britain was unfamiliar. While the anticipated love story prompted a number of (predominantly female) students to whisper excitedly, the topic of football encouraged several (predominantly male) students to discuss it 'expertly', albeit frequently in L1.

With less time available for *Omagh*, Group C had to study the pre-viewing information at home, although I did not expect the undisciplined group to comply. To my surprise and delight, the majority of students had read the synopsis as well as the unedited news article about the real victims and asked many questions; as many students stated, the article impressed them even more than the poem *Claudy* because the victims' portraits made the content 'more real'. However, almost nobody had read the information about key organisations featuring in the film, which foreshadowed difficulties in the comprehension of factual and cultural content.

Vignette 2: While-viewing behaviour – Part I

The first effect that I notice during the film-viewing sessions of Groups A and C, after some initial hassle about the seating order and weak protest against my ban of food and drink are subdued, is the total and absolute silence. Or at least, after the eternal din of the classroom, the remaining noise level to me equals silence. I am stunned. I watch the students and see mouths slightly open, eyes trying to absorb the action and simultaneously follow the subtitles. The enthusiastic students of Group A and the louts in Group C – they all seem spellbound. So much so in fact that nobody remembers to take notes as instructed beforehand, but I intuitively refrain from repeating instructions, feeling that the students are concentrating sufficiently to be able to evoke details afterwards. In Group B the situation is different at first. Chatting continues after the film has begun, and I hear the rustling of illicit crisps. However, after a few admonitions the noise subsides and watching the students I can see the film slowly capturing their attention.

Vignette 4.2: *A description of the students' behaviour at the beginning of the films*

Vignette 3: While-viewing behaviour – Part II

Throughout the sessions, there is some murmuring off and on but not so much as to disturb. In Group A some students laugh – a little belatedly – at funny scenes, but there is none of the usual banter across the classroom which is normally difficult to suppress. *Bend it like Beckham* being more of a comedy, laughter is more frequent and open in Group B, but allusions to homosexuality in both films do not provoke the silly comments I have been expecting. During a pivotal scene in *Billy Elliot*, the classroom is so quiet that I could hear a pin drop. The same effect is caused by several scenes in *Omagh* during which the students' concern is almost palpable. In all three groups there is no noisy rush to the door at the end of the sessions; some of the students of Group A quietly leave the room, some remain seated, asking questions or voicing their impressions. The students of Group B are less talkative, but some of the girls enquire about the actors and Indian clothes and food. The students of Group C seem a little dazed, leaving unhurriedly, looking at nobody. Are they shocked? Confused by the language or the complicated political setting of the story? The only thing about which I feel certain is that they are deeply impressed. So am I – by the unexpectedly strong effect of the films on the students. I, too, leave the classroom, in a spirit of elation unfamiliar to me in this environment.

Vignette 4.3: A description of the students' behaviour during and at the end of the films

In the following, I will describe the students' behaviour regarding the classroom activities. Most of the students of Group A were considerably more active than during the coursebook activities, especially during classroom discussion and speculation. They deployed grammatical knowledge based on film dialogue creatively and wittily in role-play, incorporating slang expressions from the film of their own accord. Group B was not more active during the oral activities than during coursebook work, but to my surprise almost all students did the written homework assignments, some of which presented interesting ideas regarding the storyline or cultural content. Unfortunately, their interest did not extend beyond the film to a project about immigration in Germany, which was later carried out unsatisfactorily by the majority of students.

Having no time for various post-viewing activities in Group C but perceiving the students' urge to express their ideas and feelings, I encouraged free class discussion. As, unsurprisingly, the topic's complexity frustrated the students' efforts to discuss it in L2, I decided to let them continue in L1. After the lesson I happened to overhear the three more fluent students resuming the discussion, interspersing it with L2 expressions from the film. When shortly after viewing *Omagh* a new attack made headlines and these students requested information, I handed out a few unedited (and therefore 'far too difficult') news articles and web links to interested students over the following days. I cannot say how many students actually read those, but there was spontaneous, bilingual discourse every morning as the three students updated interested classmates on current events with information gathered from the Internet. I regretted having to end these talks after a few minutes to continue with the *Lehrplan*, but following this episode I observed a sustained positive change in the social behaviour of several students and thus in the learning atmosphere of this group.

4.1.3   Reflections on the film-viewing units

There were obviously some cultural aspects either alien to students from this rural area (i.e. the industrial setting in *Billy Elliot* and immigration in *Bend it like Beckham*) or too complex for these age-groups (i.e. the strike in *Billy Elliot* and the political entanglements in *Omagh*). Notwithstanding, I would maintain that the films were interesting and motivating to the students, since the entertaining aspect of the storyline outweighed these elements and the students evidently grasped the cultural aspects directly relevant to their age-group (e.g., family relationships, friendship, group behaviour, love, sexuality, self-awareness and future), making the films suitable for teaching (Nunan, 1999; King, 2002; Hwang, 2005; Istanto, 2009; Sampson, 2009).

To me the obvious interest and willingness of most of the students to work with the films beyond mere consumption was a rewarding experience lacking in the run-of-the-mill coursebook work (Sommer, 2001; King, 2002). The different ways of engagement to which the films stimulated the groups according to their abilities and learner characteristics also intrigued me – be it hands-on, active engagement with content and language (Group A), individual processing of the topic and expression of thoughts in writing (Group B), or development of cultural awareness and personal maturity – as suggested by the CEFR (Council of Europe, 2001) –, transported beyond the film into real life (Group C). Most of all, however, the students' behaviour during the film-viewing sessions, reflecting the holistic experience of enjoyment described by Batat and Wohlfeil (2009), convinced me that the films were a highly motivating stimulus.

4.2   Quantitative data: findings from the tests

The testing aspect most relevant to this study was that of comparison between the two parts, i.e., to see whether there were significant differences in the students' memory of the contents of coursebook unit and film. The aspect of achievement, i.e., how much of the lesson content the students were able to recollect at all, was of secondary importance and mainly concerned the differences between the tasks within one part of the test, i.e., to see whether the students achieved significantly different results regarding content, keywords or culture. To comply with the *Can do* philosophy of the CEFR (Council of Europe, 2010) and for better comparability, only positive results were included (cf. appendix II for detailed results of individual tasks).

At first glance, the overall results of Group A (cf. figure 4.1) are evidence that the students recollected surprisingly much in both parts of the test. They also show that the students' memory of the storyline and important keywords from *Billy Elliot* was slightly better than that of the
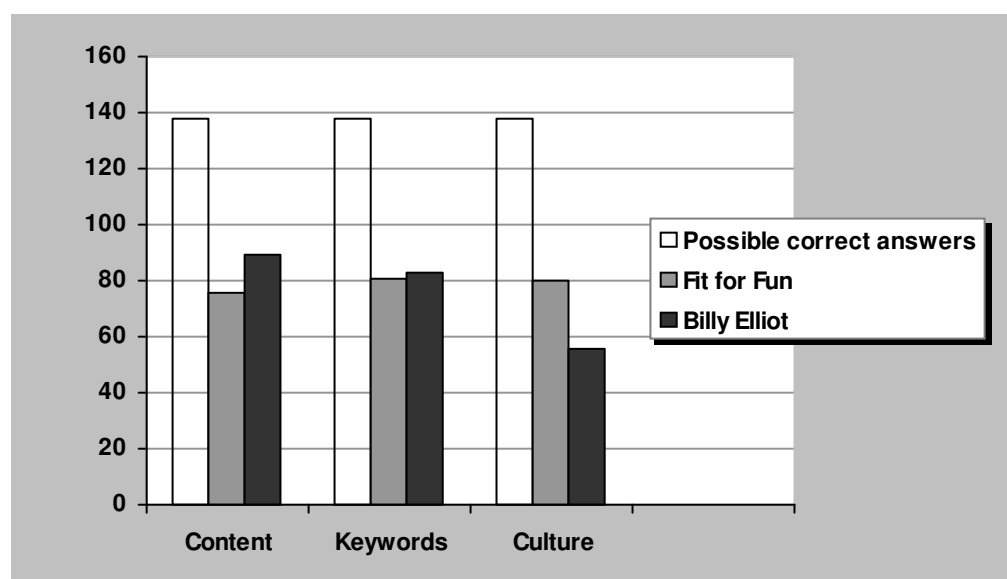
Figure 4.1: Comparison of the test results of Group A.

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coursebook unit, *Fit for Fun*. The good results of the content-related film task (65%, versus 55% for the coursebook) may be explained by the fact that while the book stresses the positive aspects of sports, introducing only winners, the film presents sports more differentiatedly and in an emotional context, allowing for sympathy with losers and outsiders. While I expected a good result for the keywords from the book – sports terms which had been treated in class –, the even better result for the unfamiliar keywords from the film came as a surprise, more so as they included rather difficult, abstract words. I interpret this as evidence that the students' audio-visual recollection of the respective film scenes significantly aided their memory. The difference between the results in the area of culture, with 58% for the coursebook and 'underachievement' (41%) for the film, may be ascribed to the familiarity of school sports and the alienness of coal-mining to the students (cf. section 4.1.2). This would be confirmed by the fact that they scored low only with general questions about coal-mining, whereas a question related to a highly emotional action scene of the strike resulted in an even higher score than questions about familiar, everyday issues. To my eyes, the approximate balance of the overall results (coursebook, 57%; film, 55%) provides evidence that the students benefited as much from the film as from the coursebook unit.

Despite the fresher memory of Group B, their overall results in both test parts (cf. figure 4.2) were lower, although this is perhaps not surprising in view of the students' apparent disinterest. However, while they achieved 53% in the content task for the coursebook unit, *Getting Away*, they scored an amazing 85% in the content task for *Bend it like Beckham*. Not only is this result – together with the students' laughter during the film – evidence of good comprehension, it also suggests that the person-related, emotional film content impressed the students much
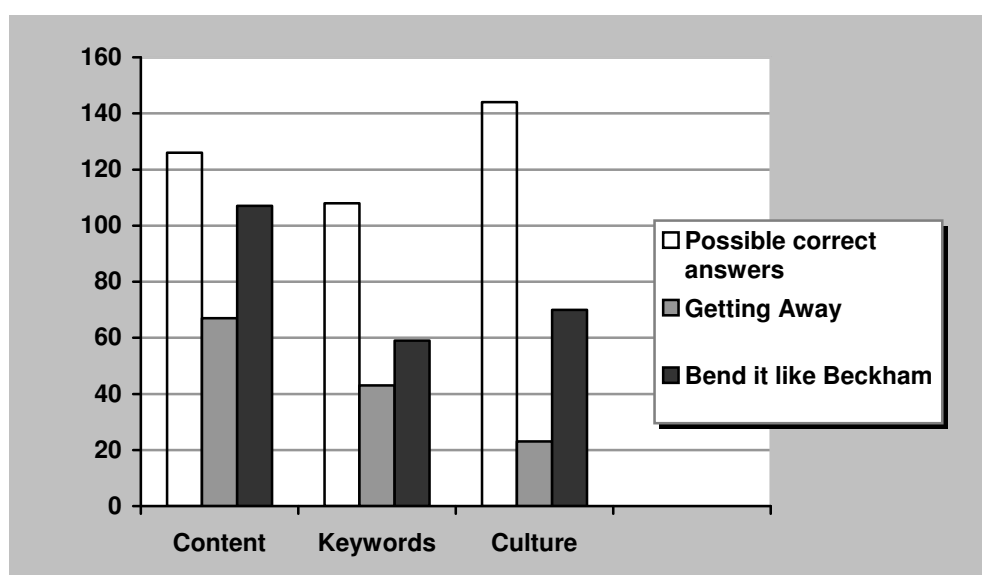
Figure 4.2: *Comparison of the test results of Group B.*

more than the abstract, academic information from the book. While they 'underachieved' (40%) in the keywords from the book despite specific treatment, they scored 55% in the unfamiliar words from the film, which I again ascribe to the greater attraction and audio-visual support of the film. The most astonishing difference, however, was between the culture tasks: 16% in the task for the coursebook versus 49% for the film. This was the more surprising as of all tasks in all three tests these were presumably the ones with the least variation in task characteristics (cf. section 3.3 and appendix II) – both featured definitions of five Indian words and one English word for traditional customs, clothes and food –, but unlike the words and definitions from the book the film words had not been treated in class. To me this is strong evidence that the film, its topics being not too alien to the students' ages and interest, was more appropriate to raise their cultural awareness than the coursebook texts. From the significant better result across all three film tasks (62%, versus 35% for the coursebook) it may be concluded that Group B generally benefited much more from the film than from the coursebook unit; more so considering that there were no subtitles.

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The average 'underachievement' of Group C (cf. figure 4.3) must be seen in the light of the seriousness and difficulty of the topic as well as the lack of classroom activities. It is the more amazing that the students scored significantly higher in both the content and culture tasks for the film (60%; 31%) than in those for the coursebook (41%; 22%). These results suggest that the emotional impact of the film brought the topic closer to the students than the academic coursebook content. The lower results for the film keywords (33%, versus 51% for the coursebook keywords) may be explained by the lack of preparation and activities as well as by the fact that this task, unlike the other tests, does not feature only the protagonists' speech but also lines by characters with whom the students were less likely to identify. Even so, the overall score was higher for the film (42%) than for the coursebook (37%), convincing me that with more time for appropriate activities the result would have been better still. The comparison thus provides evidence that even a serious and complex coursebook topic may be successfully supplemented by (subtitled) film.
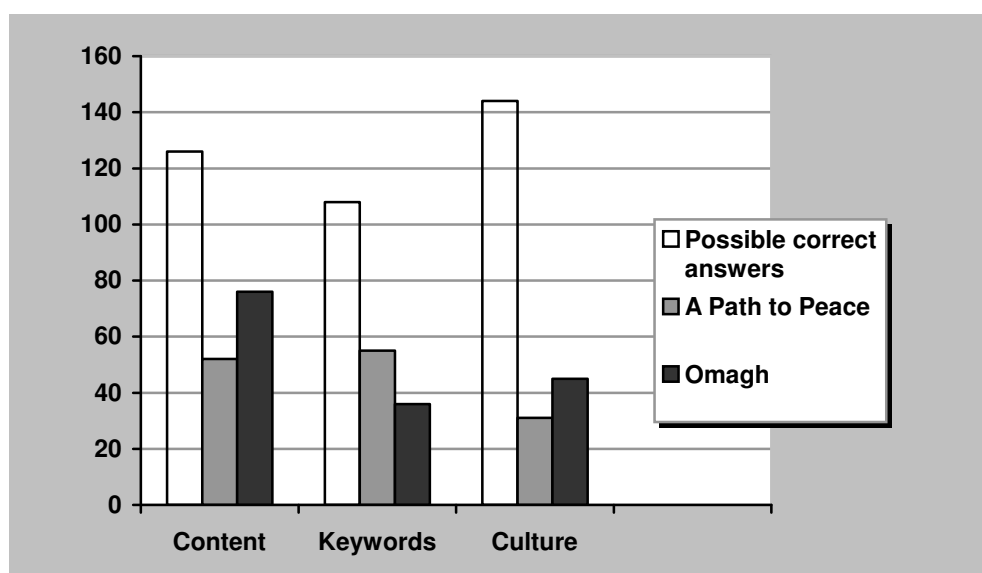
Figure 4.3: Comparison of the test results of Group C.

4.3   Overall evaluation and interpretation

In my opinion, both qualitative and quantitative data refute the widespread belief that learners should not be exposed to authentic, variegated language as featured by film because it is 'untidy' and 'too difficult' (cf. section 2.1.1). As Krashen (2009: 66) observes,

> [o]ptimal input focusses the acquirer on the message and not on form. To go a step further, the best input is so interesting and relevant that the acquirer may even 'forget' that the message is encoded in a foreign language.

Since the films were interesting and relevant to the students, with activities focusing on content and culture rather than on language structure, they were useful input according to the above definition and suitable for learning, as suggested by Gilmore (2007). Action-related language, acquired by younger students with comparative ease (Gibbons, 2001), compensated for language variation and content complexity, while English subtitles provided relief where necessary (Kusumarasdyati, 2004, 2006; Istanto, 2009). In addition, the main topics were prepared beforehand by the coursebook texts and information sheets. As a result, students were obviously not frustrated by language complexity (Richards, 2001; Katchen, 2002; Kilickaya, 2004) but understood the content of all three films well. Although subconscious, long-term language acquisition through exposure alone (Krashen, 2009) was slightly less successful, it nevertheless surpassed that of drilled coursebook vocabulary. Apart from that, the films offered rich stimuli for self-expression and classroom discussion (Stempleski and Tomalin, 2001; Sherman, 2003; Mishan, 2004; Istanto, 2009), thus enhancing plurilingual learning and interactive competence, as suggested by the CEFR (cf. section 2.1).

While cultural content in the coursebook was restricted to historical facts and simplified stereotypes subject to political correctness, as

described by Sheldon (1988), the cultural information in the films was considerably more complex and also revealed controversial facets of the target culture, thus encouraging critical thinking and discussion (Kusumarasdyati, 2004; Sampson, 2009). In the case of Group C, engagement with cultural content even transcended the film to focus on current events and enhance the students' personal development in Lightbown and Spada's (2006) sense. As the test results suggest, those cultural aspects exceeding the students' capacities did not unduly distract them, and the films featured ample cultural facets accessible to the students which were lacking in the coursebook and which, as Mishan (2005) observes, I could not have provided myself. To me there is therefore strong evidence that using film is an excellent way of supplementing the coursebook with cultural information, even if it contains cultural aspects alien to the students.

By far the strongest argument for using film, however, is the motivation of the students. As described in the vignettes, all groups were significantly more motivated during the film-viewing units than during coursebook work, as anticipated by King's (2002) observation about the dimension of realism missing in the latter. This was confirmed by students from all three groups repeatedly asking if they could view a film more often and later happily agreeing to write extra-curricular tests about 'their films'. The overall results of the tests may speak for themselves: despite the perceived difficulties, the *Can do* achievement of all groups and across all tasks was, after more than a year, significantly higher for the films (53%) than for the coursebook units (43%). In the case of all three groups, with their different learner characteristics and group dynamics, Stempleski and Tomalin's (2001: 9) 'magic' certainly worked well. I would therefore deem it useful to incorporate film in the *Lehrplan* for years 8-10 at the DFG and other schools with similar characteristics, with the caveat that

the 'magic', partly due to the novelty effect, might diminish with too frequent use.

CHAPTER 5 – CONCLUSIONS

5.1   The usefulness of film as coursebook supplements and motivational stimulus

In the light of the unfavourable learning circumstances at rural secondary schools in Lower Saxony, which are far from conducive to the plurilingual language learning proposed by the CEFR (as described in section 2.1), I was interested in exposing my students at the DFG to authentic language and culture in order to supplement and contrast coursebook content and generally motivate them to engage in communicative activities. Being convinced that 'untidy' language is not too difficult if the content and its message are sufficiently interesting and relevant to the learners, I chose a medium intrinsically interesting to learners of this age-group, selecting suitable films featuring content and characters accessible to the learners. From my subjective impression that the films were appropriate for the above purposes and from the time lapse between this teaching experience and my study (cf. section 3.1.3) emerged the idea of testing the long-term effects of the lessons and comparing acquisition from the coursebook and from the films. The aim of the evolving intrinsic, mixed-methods case study with auto/ethnographic elements was to find qualitative and quantitative evidence a) that language variety in film contexts is not necessarily too difficult for students of these age-groups, b) that the exposure to natural language and cultural content through film – helped by L2 subtitles where necessary – may improve the students' listening skills and intercultural competence, and thence their communicative abilities, and c) that viewing a film in class motivates the students to engage in interactive tasks and activities.

My observation of the students' behaviour during the teaching units provides evidence that, despite some difficult cultural aspects of the films, the students were able to understand the content and were more interested in the films than in the coursebook; they were also highly motivated by the films and tended to ignore linguistic difficulty. Viewing the films led to increased classroom activity, especially discussion, and in the case of one group to students' personal development beyond language learning. This subjective and disputable evidence was then triangulated by the findings from the comparative tests carried out more than one year later. The quantitative data show the long-term effects of the film viewings to be significantly better than those of the coursebook units, especially with regard to content and those cultural aspects that were accessible to the students. There is also some evidence that subconscious language acquisition from the films was more successful than vocabulary learning from the coursebook, provided that the students were able to relate to the speaker.

On the whole I would therefore conclude that using film was an appropriate procedure to supplement the prescribed coursebook by introducing the students to authentic language varieties and differentiated facets of the target cultures, and that it motivated the students to participate more actively in communicative classroom activities and develop plurilingual learning strategies and interactive language skills as well as personal maturity.

5.2   Implications and recent developments

5.2.1 Implications for teaching practice

Seen in the light of curricular requirements and of the findings from various fields of research in language learning, the findings from this

study in my opinion give sufficient reason to consider introducing regular film-viewing units in the *Lehrplan* for years 8-10 at the DFG. Since many of the learning circumstances described in this study also apply to other German secondary schools, introduction on a wider scale would be desirable. However, in view of the potential difficulties – e.g., the lack of curricular freedom, possible reluctance on the teachers' part and accountability with regard to assessment –, incorporating film in coursebook design might be a feasible compromise. Since the coursebooks used at the DFG are being gradually replaced by more recent books (Kieweg, 2004; Hass, 2006a), I was interested in looking at how the most recent editions of the authorised coursebook series treat the issue of using film in the classroom, and the following section will present an overview.

5.2.1 *Current trends in coursebook design*

The publishers of approved EFL coursebooks for secondary schools in Lower Saxony each follow an individual concept for years 5-10 in lower, middle, higher and comprehensive education; two publishers also offer similar books for years 11-12 (higher education). Table 4.1 shows an overview of the different coursebook series and their film-viewing concepts. Despite the plurilingual view of the CEFR, proposing among other media the use of cinema film (Council of Europe, 2001), film viewing does not feature in any of the series for lower education (Kieweg, 2004; Edelhoff, 2005; Donoghue, 2005), although learning in this group should be particularly action-focused and related to real-life experience (Niedersächsisches Kultusministerium 2004a), implying that film would particularly benefit these students. The concepts for middle, higher and comprehensive education vary: complete absence of film viewing (Börner

Secondary school form	Publisher	Coursebook series	Scripted video	TV/Documentary	Feature film	Optional material
Lower education, years 5-10	Diesterweg	***Portobello Road*** (Edelhoff, 2005)	X	X	X	X
	Klett	***Let's go*** (Kieweg, 2004)	X	X	X	X
	Cornelsen	***New Highlight*** (Donoghue, 2005)	X	X	X	X
Middle education, years 5-10	Diesterweg	***Camden Market*** (Börner & Edelhoff, 2006)	X	X	X	X
	Klett	***Red Line*** (Hass, 2006a)	✓	X	X	X
	Cornelsen	***English G 21 B*** (Schwarz & Biederstaedt, 2006)	✓	✓ Excerpts	✓ Excerpts	X
Higher education, years 5-10	Diesterweg	***Camden Town*** (Edelhoff, 2006)	X	X	X	X
	Klett	***Green Line*** (Weisshaar, 2006)	✓	X	X	✓ Film trailers
	Cornelsen	***English G 21 A*** (Schwarz & Biederstaedt, 2006)	✓	✓ Excerpts	✓ Excerpts	X
Comprehensive education, years 5-10	Diesterweg	***Notting Hill Gate*** (Edelhoff, 2007)	X	X	X	X
	Klett	***Orange Line*** (Hass, 2006b)	✓	X	X	X
	Cornelsen	***English G 21 D*** (Schwarz & Biederstaedt, 2006)	✓	✓ Excerpts	✓ Excerpts	X
Higher education, years 11-12/13	Klett	***Green Line Oberstufe*** (Weisshaar, 2009)	✓	X	X	✓ Documentaries
		Straight on (Ashford et al., 2010)	X	X	✓ Film analysis	X
	Cornelsen	***Context 21*** (Schwarz et al., 2009)	X	X	✓ Film analysis	✓ Film excerpts

Table 4.1: *Overview of the use of film in the latest EFL coursebook series authorised for use at secondary schools in Lower Saxony*

and Edelhoff, 2006; Edelhoff, 2006; Edelhoff, 2007), scripted video materials and optional inclusion of film trailers (Hass, 2006a,b; Weisshaar 2006) or documentaries and film excerpts as standard procedures in the only corpus-based series (Schwarz and Biederstädt, 2006; Rimkus, 2010). Two coursebooks for years 11-12 both feature a module *Film Analysis* (Ashford et al., 2010; Schwarz et al., 2009), while a third includes documentaries optionally (Weisshaar, 2009). However, time constraints, prevailing beliefs (cf. section 2.1.1) and the lack of special teacher training raise doubts about any actual use of optional materials.

Although efforts have evidently been made to reconcile curricular requirements of accountability and communicative competence, viewing methodology obviously remains a side feature in coursebooks. Any supplementary film-viewing materials by other publishers aim exclusively at higher-education years 11-12/13, e.g., the series *Einfach Englisch – Unterrichtsmodelle* (Kröger, 2000) or *A Lesson in Movies* (Hildebrand, 2010) (which includes *Bend it like Beckham*, in this study successfully used in year 9 of middle education). Younger students, especially in lower education, thus are currently still deprived of the holistic, pleasurable experience of exposure to authentic language and culture through film. It is therefore to be hoped that coursebook designers will realise the pedagogic potential of film and in future extend film viewing to all school forms and years.

APPENDIX I

Selected worksheets for film viewing

(All sheets were scaled down to fit page format.)

Boxing and the *Ballet*

1 Which of these sports do you think is
more for boys, which is more for girls?
Why do you think so?

2 What are the boy's feelings?
What is he thinking?

3 What would other people, for example...
the other boys / his coach / his big brother
and father ...say to him in this situation?

4 Write a short story for the two pictures (3-4 sentences).

BILLY ELLIOT

It is 1984. Eleven-year-old Billy Elliot lives in a coal mining area in Durham County in North East England. His mother is dead, his father Jackie and big brother Tony work as miners. In his free time, Billy has to look after his senile grandmother.

The coal miners are on strike because the mines are going to be closed down. Billy's dad and Tony are on strike, too. They fight against the police who protect the strike-breakers, miners who go to work because they cannot live without the money.

Billy's dad wants him to go boxing but Billy is not very good at it. Then the ballet school room is used as a soup kitchen for the strikers, and Mrs Wilkinson, the dancing instructor, teaches the ballet lessons at the boxing hall. Billy watches the girls dancing and joins them.

At first he dances secretly, but then his father finds out...

Watch the film looking at these things:

1. How do people in Durham County live?
   - Look at the houses in Billy's area.
   - Look at Billy's house.
   - What is the cost of boxing or ballet lessons?

2. The strike
   - Why are the miners striking?
   - How do the strikers react to the
   - strike-breakers?
   - Look at the fight between the strikers and the
   - police.
   - Why are the mines going to be closed down?

3. Christmas
   - What is Christmas like for the Elliot family?
   - How do the miners celebrate Christmas?

Cast:

Billy Elliot – Jamie Bell

Billy as adult – Adam Cooper

Jackie Elliot – Gary Lewis

Tony Elliot – Jamie Draven

Mrs Wilkinson – Julie Walters

Debbie Wilkinson – Nicola Blackwell

Michael Caffrey – Stuart Wells

Directed by
Stephen Daldry

Notes:

"I'll Miss You, Miss"   BILLY ELLIOT

Scene 16:   *Use of 'will'*

Billy says goodbye to Mrs Wilkinson

Billy: I'll miss you, Miss.   *future*

Mrs W.:   No, you won't.   _____

Billy: I will. Honest.   _____

Billy leaves home

Tony: You'll miss the bus.   _____

Billy: I'll take it *[the suitcase]*.   _____

Billy's dad: Come on, I'll take that.   _____

Billy says goodbye to Michael

Billy's dad: You'll miss your bus, Billy.   _____

On the bus

Tony *(mute)*: I'll miss you, Billy.   _____

Tony: I'll miss you!   _____

Scene 13:   *Use of 'will'*

Billy's dad comes to see Mrs Wilkinson

Mrs W.:   I'll give you the money for the fare.   _____

Billy's dad: I'll handle this myself.   _____

Billy's dad becomes a 'scab' to get the money for Billy

Tony: We'll find him some money.

             We'll find it for him.   _____

Bend it like Beckham   **Worksheet 2**

1   Make notes about Indian customs in the film.
    Write down what is different from European customs.

2   How do Jess and her sister Pinky deal with family traditions and values?
    What are the differences between the two?

3   Choose **one** of these two questions, A **or** B:
    A: How will the story of Jess go on? Write a sequel (100 words).
    B: When Jules finds out that Jess is in love with Joe she writes an email to an agony
    aunt. Write the email for her (100 words).

4   There is a website with so-called "four-word reviews" of films.
    Here are a few examples about *Bend it like Beckham*:
    "Footie girl defies parents." – "Fit girls kick ball." – Culture mix, female kicks."
    Try to write your own four-word review.

5   For Pinky's <u>wedding</u>, both girls will wear new Indian clothes made by an Indian
    <u>seamstress</u>. Read the conversation between Pinky, Mrs Bhamra and Jess when Poli the
    seamstress <u>measures</u> first Pinky, then Jess.

> "**<u>Waist</u>, 25 <u>inches</u>,**" Poli said, wrapping the <u>tape measure</u> round Pinky. "Under <u>bust</u>, 28 inches. Bust – "
>
> Pinky grabbed the tape measure and pulled it <u>tighter</u>. Mum <u>frowned</u> at her.
>
> "No, that's too tight and too <u>rude</u>," she said.
>
> "Nah, Mum," Pinky argued. "I want my *<u>sari</u>* blouse more <u>fitted</u>. That's the style, isn't it?"
>
> "OK." Poli pulled the tape measure tighter. "Bust, 34 and a half."
>
> "Tighter," Pinky <u>whispered</u>.
>
> "And how are you going to <u>breathe</u>?" Mum <u>snapped</u>.
>
> It was my turn.
>
> Poli started measuring me.
>
> "Bust, 31 inches – "
>
> "No, that's too tight," I said quickly. "I want it <u>looser</u>."
>
> Mum <u>snorted</u>. "<u>Dressed</u> in a sack, who's going to <u>notice</u> you?"

wedding – Hochzeit
seamstress – Näherin, Schneiderin
to measure – messen
waist – Taille
inch – Zoll (= 2,54 cm)
tape measure – Maßband
bust – Büste, Oberweite
tight – eng
to frown – die Stirn runzeln
rude – unhöflich, unanständig
sari – indisches Frauengewand
fitted – anliegend, figurbetont
to whisper – flüstern
to breathe – atmen
to snap – anschnauzen, anfahren
loose – locker, lose
to snort – schnauben
to dress – kleiden
to notice – bemerken,
Notiz nehmen von

a) W ... ant the sari to fit too tight, with Jess, not too loose.
    W ...

b) Re ... Meena, Bubbly and Monica. What's their style of
    cl ...

c) W ... n Britain does this contradiction show?

Text exc ... **like Beckham.** *London: Hodder Children's Books: 35*

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Bend it like Beckham   **Worksheet 3**

I Oral presentation

1. What countries do immigrants to Germany come from?

2. Choose one of these countries and make a mind map: What words come to your mind when you think about this country? Write at least ten words. If you can't think of ten words, find information about this country on the Internet.

3. Now make notes from the words:

    - What do you know about this country?
    - Are there any customs different from German customs?
    - What about food?

4. How are immigrants from this country seen in Germany?

5. Do you know of any conflicts...

    a) ...between the immigrants and the Germans?
    b) ...among immigrant families of different origin?

Present your findings to the class in 5-10 minutes. Visualise your ideas with PowerPoint or a poster showing maps, pictures, drawings, etc.

II Writing

1. Choose <u>one</u> of these questions, A <u>or</u> B:

    A   Imagine you are a student from this country. You are new at your school. What would you tell your family? Write down your ideas.

    B   Imagine a family from this country lived next door to you. What would be strange, what would be interesting? Write an email to a friend.

OMAGH UK/IR 2004   Background information 2

- **Directed by Pete Travis**

- **Written by Paul Greengrass (director of "Bloody Sunday") and Guy Hibbert**

- **Cast: Gerard McCorley, Michele Forbes, Paul Kelly, P. Hutton, F. Glascott**

- **The Gallagher family**

Michael, the father. He has a garage and repairs cars.

Patsy, the mother, called "mummy". She is a housewife.

Aiden, 21, the son. He works at the garage with his "da".

Sharon, the older daughter. She lives in Omagh too and has a little son, "wee" **Darra**.

Cathy, the younger daughter. She is staying with her family during the university holidays.

Sharon, Patsy, Cathy and Michael (film scene)

- **Organisations and people mentioned in OMAGH**

➢ The leader of the **British Government** at the time of the Omagh bombing was Prime Minister **Tony Blair**. Since the Good Friday Agreement, N.I. has had a regional parliament whose first minister was **David Trimble**.

➢ The **Irish Republican Army (IRA)** is a paramilitary organisation fighting the British Government in Northern Ireland with terrorist attacks. Three years after the Good Friday Agreement they still had only partly disarmed. In 2005, the IRA made an official peace declaration.

➢ The **Real IRA** (also called Provisional IRA, Continuation IRA or 'RA) split with the IRA in 1998 after the Good Friday Agreement because they did not accept peace. They are responsible for the Omagh bombing. When the IRA publicly apologised 30 years after "Bloody Friday" – an IRA attack that followed "Bloody Sunday", killing 11 and injuring 130 –, this was followed by a Real IRA bombing the very next day.

➢ The **Sinn Féin** is an Irish republican party, and it has often been said that they support the Real IRA – they are said to be their non-violent arm. Its leader at the time of the Omagh bombing was – and still is – **Gerry Adams**.

➢ The **Omagh Support Group** was formed after the bombing. Their members are survivors and the relatives of the victims who died. Their chairman is **Michael Gallagher**.

➢ The **Royal Ulster Constabulary (RUC)** was the N.I. police force until 2001. Since the beginning of the Troubles, the RUC has lost over 300 men in IRA attacks and fights. Its head at the time of the Omagh bombing was **Chief Constable Sir Ronnie Flanagan**.

➢ The **Gardai** (sg.: garda) are the police force of Ireland. They are involved in the bombings of Northern Ireland because most of the terrorists hide in Ireland where the RUC could not arrest them. But the RUC distrusted the Gardai because they thought the Gardai secretly supported the IRA.
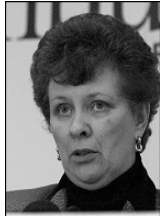
➢ The **MI5** (Military Intelligence Section 5) is the British security service. The **Special Branch** is a section of the British police force working for the MI5.

OMAGH   **The consequences**

Omagh victim Aiden Gallagher's father Michael has one big question about the investigation: Why do the police not enquire into MI5 informant Kevin Fulton's statement that there was a warning before the attack? The answer is: because RUC Chief Constable Flanagan calls him "an unreliable source".

But eight months after the Omagh bombing, police Ombudsman **Mrs Nuala O'Loan** investigates into Fulton's statement. Her findings are as underlined amazing as they are shocking.

Special Branch documents show that Fulton has always been completely underlined reliable and there is no reason not to believe him. It underlined turns out that the Special Branch have more than 360 underlined clues about the bombing. But only 22% of these clues are underlined passed on to the police team in Omagh. And the book with the clues and warnings has disappeared... The police get no results and, two months after the attack, the team is underlined reduced by 42%. But with only half the underlined manpower, the chances of finding the killers become very small. Of the 14 men who are arrested none is convicted, because there is just not enough evidence.

Police Ombudsman Nuala O'Loan

The worst news, underlined however, is that 11 days before the attack there has been an anonymous phone call, warning about an attack on Omagh police station. It is never passed on to Omagh. If it had been, there is a good chance that nobody would have died.

In a press conference Mrs O'Loan tells the victims that the underlined authorities have underlined failed them but there will be justice now.

➤   Since 1998 British and Irish police have arrested 94 people. None has been convicted.

➤   In 2001 the **Omagh Support Group** takes action against the **Real IRA** and underlined individual people, the **British Government** and the **Police Service of N.I.**, underlined on the grounds of negligence.

➤   Although he is asked to underlined resign, **Chief Constable Flanagan** never underlined admits that he has made a mistake. He underlined retires in 2002.

➤   In 2003 the **Irish Government** underlined states that there is no evidence that the **Gardai** underlined withheld information before the bombing.

➤   **Michael McKevitt**, **Liam Campbell** and **Seamus Daly**, three of the names on Kevin Fulton's list, are convicted, but for underlined crimes other than the Omagh bombing. In 2008 McKevitt and Campbell are still appealing. They might yet go free...
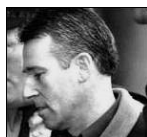
Michael McKevitt, Liam Campbell and Seamus Daly

➤ In 1999 a fourth man, **Colm Murphy**, is arrested and in 2002 convicted to 14 years underlined imprisonment for the Omagh bombing. But in 2005 and 2007 his underlined case is re-opened twice, because of "underlined alteration in the statements and interview notes made by Garda officers". His trial is still going on in 2008...

The aim of the Real IRA is to underlined divide the community. Michael Gallagher thinks they have not succeeded, because the bombing and the underlined speaking-up of the Omagh Support Group have brought people of all religions even closer together.

Special Branch informant "Kevin Fulton" (His true name remains secret.)

ROYAL ULSTER CONSTABULARY
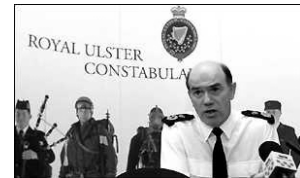
Chief Constable Sir Ronnie Flanagan

unreliable source – unzuverlässige Quelle

to amaze – verblüffen

reliable – zuverlässig, verlässlich

to turn out – sich herausstellen

clue – Hinweis, Anhaltspunkt

to pass on – weitergeben

to reduce by – um ... reduzieren

manpower – Arbeitskräfte, Personal

however – allerdings, jedoch

authorities – Behörden

to fail sb. – jm. im Stich lassen

individual – einzeln

on the grounds of negligence – aufgrund grober Fahrlässigkeit / Unterlassung

to resign – zurücktreten

to admit – zugeben, eingestehen

to retire – in den Ruhestand gehen

to state – bekannt geben, aussagen

to withhold – zurückhalten, vorenthalten

crime – Verbrechen

imprisonment – Freiheitsstrafe

case – Fall

alteration – Abweichung(en)

to divide – hier:in 2 Lager spalten

to speak up – seine Meinung offen aussprechen

Colm Murphy

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APPENDIX II

Tests and test results

(All sheets were scaled down to fit page format.)

'Fit for Fun' and 'Billy Elliot' – Comparative Test A/1

School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

Date: _____*; group:* _____*; number of students:* _____

I Fit for Fun – American sports

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) American sports...	...have developed from European ball games.	O
	...play a very important part in American culture.	O
	...are not very popular in America.	O
b) In America, ...	...only American sports are played.	O
	...soccer is becoming more and more popular.	O
	...most girls play different sports than boys.	O
c) In America, ...	...all sports are played around the year.	O
	...special sports events are national festivals.	O
	...the President opens all sports seasons.	O
d) American football...	...is played in the fall.	O
	...is only played at top colleges and universities.	O
	...is not played at schools.	O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) In football you need two teams that have at least eleven players (only eleven players per team are allowed on the

_____ at the same time, though).

b) The idea is to get the ball across the _____'s goal line or kick it over the crossbar.

c) A team gets six points for a _____, which is when they get the ball over the goal line.

d) In high school games, the game is played in four

_____ of twelve minutes each.

e) Jennifer Baybrook (the 'Yo-Yo Princess'): "If you buy a yo-yo, make sure it is one with _____.
This is ideal if you want to do tricks. ... If you want to learn tricks and enter championships, then you have to

_____! And learn something which other

people can't do!"

cheer
field
player
opponent
practise
quarter
roller bearings
team
touchdown

3. Cultural issues

Tick off (√) the correct answers (<u>one</u> for each question).

a) For most American pupils and students, success in sports is...

      ...more important than everything else   O
      ...as important as maths, English or Science   O
      ...not very important   O

b) Basketball was invented in...

      ...1664   O
      ...1891   O
      ...1958   O

c) Throwing the ball in baseball is also called throwing...

      ...a pitch   O
      ...a hit   O
      ...a shot   O

d) A special football event is called...

      ...the Football Cup   O
      ...the Pennant Races   O
      ...the Super Bowl   O

e) One of the most popular girls' sports is...

      ...field hockey   O
      ...baseball   O
      ...rugby   O

f) Jennifer Baybrook was...

      ...the first World Yo-Yo Champion   O
      ...the first girl to play yo-yo   O
      ...World Yo-Yo Champion at 18   O

Coursebook quotations:

Edelhoff, C. (ed.) (2000) **Bayswater 4.** *(Frankfurt/Main: Diesterweg, pp.21-27);Unit 2: Fit for Fun. American sports*

II Billy Elliot

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) 'Billy Elliot' is a film about a boy...

...who wants to become a boxer.	O
...who wants to become a dancer.	O
...who is gay.	O

b) 'Billy Elliot' describes...

...the life of a family in a coal-mining town.	O
...the work down in a coal-mine.	O
...how a strike changes the life of the people.	O

c) In 'Billy Elliot',...

...most people don't understand why Billy doesn't like boxing.	O
...only his teacher helps Billy to make his dream come true.	O
...his father becomes a strike-breaker to get money for Billy.	O

d) 'Billy Elliot' shows that...

...you can't live your dream if there are problems.	O
...girls' sports are not for boys.	O
...sometimes you must fight for your dream.	O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) Billy's dad: "Lads do football or boxing... or _____.
Not frigging ballet."

b) Billy: "Do you think being a ballet dancer would be better than
being a _____?"

c) Michael: "Do you get to wear a _____?"

   Billy: "Fuck off! They're only meant for lasses. I wear me shorts."

d) Mrs Wilkinson (ballet teacher): "I know this might be difficult for
you, but today Billy missed a very important
_____ for the Royal Ballet School."

e) Teacher at the Royal Ballet School: "What does it feel like when
you're dancing?"

   Billy: "Don't know. Sort of feels good. It's sort of stiff and that,
but once I get going, then I, like, forget everything and... I sort of
_____. Like I feel a change in me
whole body. Like there's a fire in me body. I'm just there flying like a
bird. Like _____."

> **audition**
>
> **ballet**
>
> **dance**
>
> **disappear**
>
> **electricity**
>
> **miner**
>
> **strike**
>
> **tutu**
>
> **wrestling**

3. Cultural issues

Tick off (√) the correct answers (<u>one</u> for each question).

a) A coal-mine is also called...

      ...a hole   O
      ...a pit   O
      ...a cave   O

b) An organisation that fights for the coal-miners' rights is called...

      ...the union   O
      ...the miners' club   O
      ...the boxing hall   O

c) A strike-breaker (someone who goes to work during a strike) is also called...

      ...a worker   O
      ...a scab   O
      ...a miner   O

d) The ballet students call their teacher...

      ...'Mrs Wilkinson'   O
      ...'Sir'   O
      ...'Miss'   O

e) A sports lesson costs...

      ...£50   O
      ...£1   O
      ...50p   O

f) On Christmas Day Billy's family wear...

      ...funny paper hats   O
      ...expensive jewellery O
      ...their best clothes   O

Film quotations:

Daldry, S. (2000) **Billy Elliot.** *(UK: Tiger Aspect Productions)*

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'Getting Away' and 'Bend it like Beckham' – Comparative Test B/2

School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

Date:_____; group: _____; number of students: _____

I Getting Away – People and places

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) The Commonwealth...
    ...consists of independent countries which were once part of
     the British Empire.   O
    ...is the Government of India.   O
    ...is an international organisation for sports and games.   O

b) India ...   ...is a member of the British Empire.   O
    ...is a member of the Commonwealth..   O
    ...shares a global vision and democratic values with the UK.   O

c) The UK...   ...is India's second largest trading partner.   O
    ...offers education and English language programmes in India.O
    ...rules over India.   O

d) India...   ...has the world's second largest population.   O
    ...has given many words to the English language.   O
    ...sends thousands of students to study in the UK every year. O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) Many of the countries which were once part of the British Empire

and are now _____, are members of the

Commonwealth, which was founded in 1931.

b) The _____ of British rule in India is

  known as the Raj.

c) Mahatma Gandhi was born in 1869, when the

  _____ was as the height of its

  power.

  d) Gandhi's followers suffered prison, poverty, hunger and

  violence against them, peacefully refusing to

  _____ British laws.

  e) Finally, in 1947, India became independent, but Gandhi was

  _____ less than six months later.

f) In a country with about fifteen official languages, which are
spoken in over 1,600 regional _____,
English continues to be the official working language.

assassinated
British Empire
dialects
Government
independent
laws
obey
period
poverty

3. Cultural issues

Match the words and the definitions.

a) _____ The most popular way of saying hello in India.

b) _____ A way of welcoming visitors or asking protection from the Gods, performed with oil lamps, a water-filled shell, flowers and incense.

c) _____ Usually made with white and orange flowers on a piece of thread, used to honour the Gods or welcome special visitors.

d) _____ A round, dark red dot painted onto a woman's face between her eyebrows.

e) _____ The art of using the leaves of a certain plant to dye the skin and decorate it, most often on the palms of the hands and the feet.

f) _____ A plant which has been used in India for centuries because of its strong, natural dark orange colour.

Arati
bindi
garlands
henna
mehndi
Namaste

Coursebook quotations:

*Edelhoff, C. (ed.) (2000) **Bayswater 5.** (Frankfurt/Main: Diesterweg, pp.114-118);*

Unit 8: Getting Away – People and places. India

II Bend it like Beckham

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) 'Bend it like Beckham'...

    ...is about an Indian family in the UK.   O
    ...is about a boy's dream of playing football with D. Beckham. O
    ...is about a girl's dream of playing football professionally.   O

b) In 'Bend it like Beckham',...

    ...a girl lies to her parents.   O
    ...a girl does not want to live in the traditional Indian way.   O
    ...a girl runs away from her Indian family.   O

c) In 'Bend it like Beckham',...

    ...three girls are in love with the same boy.   O
    ...an Irish boy is in love with an Indian girl.   O
    ...two Indian boys are in love with one girl.   O

d) 'Bend it like Beckham'...

    ...shows how difficult it is for someone to live in two different cultures.   O
    ...shows that people from different cultures cannot live together.   O
    ...shows that it is possible for people from different cultures to live together. O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) Mrs Bhamra: "What family will want a

_____ who can run around kicking a

football all day, but can't make round *chapattis*?"

b) Joe: "Whose life are you living, Jess? If you try pleasing

your parents forever, you're going to end up

_____ them.

c) Joe: "Look, I saw her foul you. You just overreacted, that's all."

Jess: "That's *not* all. She called me a

_____. But I guess you wouldn't

understand what that feels like, would you?"

d) Jules: "You can't miss the finals, Jess! Joe told me there's

going to be an American _____

there. He's already watched us play in Germany."

e) Mr Bhamra: "I don't want Jessie to

_____.

I don't want her to make the same mistake her father made,
just accepting the situation."

f) Mr Bhamra: "I've seen Jess play, and she's_____!

I don't think anyone has the right to stop her..."

blaming
brilliant
coaching
daughter-in-law
lying
Paki
scout
suffer
talent

72

3. Cultural issues

Match the words and definitions.

a) _____ A Hindi word for a white person.

b) _____ A kind of round, flat Indian bread.

c) _____ An Indian dish cooked with lentils.

d) _____ A traditional dress worn by Indian
                              women on special occasions.

e) _____ Traditional headwear always worn by
                              Indian men of the Sikh religion.

f) _____ The day on which two people get
                              married.

chapatti
daal
Gora
wedding
sari
turban

Film quotations:

Chadha, G. (2004) **Bend it like Beckham.** *(UK: Highlight Communications)*

'A Path to Peace' and 'Omagh' – Comparative Test C/3

School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

Date:_____; group: _____; number of students: _____

I A Path to Peace

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) 'Claudy' is ...	...a town in Northern Ireland.	O
	...a poem about the rivers and mountains of Ireland.	O
	...a song written for someone who was killed in the conflict.	O
b) 'Claudy' ...	...describes the everyday life of one particular person.	O
	...describes one moment in the lives of many people.	O
	...describes the fight of the Irish against British rule.	O
c) In 'Claudy', ...	...Protestants are killed by Catholics.	O
	...Irish nationalists are killed by the British police force.	O
	...people who live there are killed by terrorists.	O
d) 'Claudy' ...	...describes in detail the effects of an explosion.	O
	...shows the violence of the conflict.	O
	...accuses the terrorists of killing people without reason.	O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) Irish nationalists rose up against _____

   of Great Britain in 1916.

b) The British _____ introduced two

   separate parliaments for Ireland.

c) _____ began in the 1960s

   after a civil rights movement turned into a riot and the

   British army was called in.

d) The Good Friday Agreement was a very important

   development in _____.

e) The agreement is only another step on the long road to a

   complete and _____ end of

   the fighting.

f) _____ still occasionally

   explodes between the two communities.

> **"The Troubles"**
>
> **government**
>
> **independent**
>
> **paramilitary**
>
> **permanent**
>
> **the conflict**
>
> **the peace process**
>
> **the rule**
>
> **violence**

74

3. Cultural issues

Match the dates and events.

a) _____ "The Troubles" begin.

b) _____ The British government takes control of Northern
Ireland again.

c) _____ Under Henry VIII, Catholic Ireland is ruled by
Protestant England.

d) _____ Under James I, Protestant settlers form a majority in
Northern Ireland.

e) _____ Southern Ireland becomes the Irish Free State, later
Republic of Ireland.

f) _____ The Battle of the Boyne:The Protestant King William
of Orange defeats the Catholic King James II and
controls most of Ireland.

g) _____ The Easter Rising – Irish nationalists rise against the
British government.

h) _____ The Good Friday Agreement: Catholics and
Protestants govern Northern Ireland together.

1509-49
1603-25
1690
1916
1922
1960s
1972
1998

Coursebook quotations:

*Edelhoff, C. (ed.) (2000) **Bayswater 5.** (Frankfurt/Main: Diesterweg, pp.43-47);*

Unit 3: A path to peace. The Northern Ireland conflict

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II   Omagh

1. Content

Which answers are true? Tick off (√) the correct answers.
There may be more than one correct answer.

a) 'Omagh' is ...   ...the Capital of Northern Ireland.   O
                           ...a film based on real events.   O
                           ...a horror film.   O

b) 'Omagh' ...   ...describes a bombing after the Good Friday Agreement.   O
                           ...describes the effects of an attack on the life of a family.   O
                           ...describes the fight of a self-help group to find the killers.   O

c) In 'Omagh', ...nobody is warned about the bomb.   O
                           ...the police send people towards where the bomb is.   O
                           ...200 people are killed by terrorists.   O

d) 'Omagh' ...   ...describes the motives of the killers.   O
                           ...shows the violence of the conflict.   O
                           ...accuses the terrorists of killing people without reason.   O

2. Key vocabulary

Fill in the gaps with words from the box. (Not all of the words are needed.)

a) Tony Blair: "We have agreed that the two governments will

   work together to hunt down those that are

   _____ for this outrage."

b) Gerry Adams (Sinn Féin): "I want to help you as much as

   possible. These people are as much our

   _____ as they are yours."

c) Gerry Adams (Sinn Féin): "Look, what we have got to do now

   is make sure that _____ keeps

   moving forward. Put the past behind us."

d) Michael Gallagher: "But how can we build a peaceful Northern

   Ireland unless you help us to bring the killers to

   _____ ?

e) BBC programme: "The police _____

   is meeting the Omagh families to discuss her long awaited

   report."

f) Michael Gallagher: "We speak for all those

   _____ of terror – wherever it

   happens. We will not go away. We will not be quiet. We will

   not be forgotten."

ceasefire
enemies
involved
justice
Ombudsman
responsible
the peace process
unsolved
victims

3. Cultural issues

Match the organisations and descriptions.

a) A paramilitary group fighting the British government in Northern Ireland with terrorist attacks until 1998:

   _____

b) A terrorist group that does not accept the peace agreement and is responsible for the Omagh bombing:

   _____

c) An Irish republican party, led by Gerry Adams and said to secretly support terrorism:

   _____

d) A self-help group formed by survivors and victims' relatives of the bombing, led by Michael Gallagher:

   _____

e) The police force of Ireland, suspected by the British police of letting terrorists hide in Ireland:

   _____

f) The police force of Northern Ireland until 2001, led by Chief Constable Sir Ronnie Flanagan:

   _____

g) A section of the British police force that works for the security service:

   _____

h) The British military security service:

   _____

Gardai
Irish Republican Army (IRA)
MI5
Omagh Support Group
Real IRA
Royal Ulster Constabulary (RUC)
Sinn Féin
Special Branch

Film quotations:

*Travis, P. (2004) **Omagh.** (Ireland/UK: Tiger Aspect Productions)*

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'Fit for Fun' and 'Billy Elliot' – Comparative Test A/1 / Results

    School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

    Date: June 21, 2010; group: A; number of students: 22

    I Fit for Fun – American sports

1. Content

a) American sports...	...have developed from European ball games.	√	5
	...play a very important part in American culture.	√	20
	...are not very popular in America.	O	0
b) In America, ...	...only American sports are played.	O	5
	...soccer is becoming more and more popular.	√	15
	...most girls play different sports than boys.	√	10
c) In America, ...	...all sports are played around the year.	O	10
	...special sports events are national festivals.	√	13
	...the President opens all sports seasons.	O	5
d) American football...	...is played in the fall.	√	14
	...is only played at top colleges and universities.	O	9
	...is not played at schools.	O	1

                                                   correct = 76/132; incorrect = 29

2. Key vocabulary

a) In football you need two teams that have at least eleven players (only eleven players per team are allowed on the <u>field</u> at the same time, though).   15

b) The idea is to get the ball across the <u>opponent</u>'s goal line or kick it over the crossbar. 6

c) A team gets six points for a <u>touchdown</u>, which is when they get the ball over the goal line.   21

d) In high school games, the game is played in four <u>quarters</u> of twelve minutes each.   11

e) Jennifer Baybrook (the 'Yo-Yo Princess'): "If you buy a yo-yo, make sure it is one with <u>roller bearings</u>.   12
This is ideal if you want to do tricks. ... If you want to learn tricks and enter championships, then you have to <u>practise</u>! And learn something which other people can't do!"   16

                                                   correct = 81/132

3. Cultural issues

a) For most American pupils and students, success in sports is...		
...more important than everything else	O	12
...as important as maths, English or Science	√	12
...not very important	O	0
b) Basketball was invented in...		
...1664	O	2
...1891	√	14
...1958	O	6
c) Throwing the ball in baseball is also called throwing...		
...a pitch	√	15
...a hit	O	1
...a shot	O	5
d) A special football event is called...		
...the Football Cup	O	13
...the Pennant Races	O	1
...the Super Bowl	√	8

e) One of the most popular girls' sports is...

...field hockey	√	21
...baseball	O	1
...rugby	O	0

f) Jennifer Baybrook was...

...the first World Yo-Yo Champion	O	10
...the first girl to play yo-yo	O	2
...World Yo-Yo Champion at 18	√	10

correct = 80/132; incorrect = 53

Coursebook quotations:
Edelhoff, C. (ed.) (2000) **Bayswater 4.** *(Frankfurt/Main: Diesterweg, pp.21-27);*
Unit 2: Fit for Fun. American sports

II Billy Elliot

1. Content

a) 'Billy Elliot' is a film about a boy...

...who wants to become a boxer.	O	2
...who wants to become a dancer.	√	20
...who is gay.	O	3

b) 'Billy Elliot' describes...

...the life of a family in a coal-mining town.	√	15
...the work down in a coal-mine.	O	2
...how a strike changes the life of the people.	√	8

c) In 'Billy Elliot',...

...most people don't understand why Billy doesn't like boxing.	√	16
...only his teacher helps Billy to make his dream come true.	O	9
...his father becomes a strike-breaker to get money for Billy.	√	9

d) 'Billy Elliot' shows that...

...you can't live your dream if there are problems.	O	5
...girls' sports are not for boys.	O	1
...sometimes you must fight for your dream.	√	21

correct = 89/132; incorrect = 22

2. Key vocabulary

a) Billy's dad: "Lads do football or boxing... or <u>wrestling</u>. Not frigging ballet."   22

b) Billy: "Do you think being a ballet dancer would be better than being a <u>miner</u>?"   19

c) Michael: "Do you get to wear a <u>tutu</u>?"
   Billy: "Fuck off! They're only meant for lasses. I wear me shorts."   16

d) Mrs Wilkinson (ballet teacher): "I know this might be difficult for you, but today
   Billy missed a very important <u>audition</u> for the Royal Ballet School."   16

e) Teacher at the Royal Ballet School: "What does it feel like when you're dancing?"
   Billy: "Don't know. Sort of feels good. It's sort of stiff and that, but once I get going,
   then I, like, forget everything and... I sort of <u>disappear</u>. Like I feel a change in me   5
   whole body. Like there's a fire in me body. I'm just there flying like a bird. Like
   <u>electricity</u>."   5

correct = 83/132

79

3. Cultural issues

a) A coal-mine is also called...
    ...a hole   O   12
    ...a pit   √   3
    ...a cave   O   5

b) An organisation that fights for the coal-miners' rights is called...
    ...the union   √   8
    ...the miners' club   O   10
    ...the boxing hall   O   4

c) A strike-breaker (someone who goes to work during a strike) is also called...
    ...a worker   O   4
    ...a scab   √   13
    ...a miner   O   6

d) The ballet students call their teacher...
    ...'Mrs Wilkinson'   O   10
    ...'Sir'   O   1
    ...'Miss'   √   12

e) A sports lesson costs...
    ...£50   O   8
    ...£1   O   2
    ...50p   √   10

f) On Christmas Day Billy's family wear...
    ...funny paper hats   √   10
    ...expensive jewellery O   3
    ...their best clothes   O   9

correct = 56/132; incorrect = 74

Film quotations:
*Daldry, S. (2000) **Billy Elliot.** (UK: Tiger Aspect Productions)*

80

'Getting Away' and 'Bend it like Beckham' – Comparative Test B/2

School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

Date: June 11, 2010; group: B; number of students: 18

I Getting Away – People and places

1. Content

a) The Commonwealth...

...consists of independent countries which were once part of the British Empire.	√	11
...is the Government of India.	O	7
...is an international organisation for sports and games.	O	1

b) India ...

...is a member of the British Empire.	O	7
...is a member of the Commonwealth..	√	11
...shares a global vision and democratic values with the UK.	√	5

c) The UK...

...is India's second largest trading partner.	√	7
...offers education and English language programmes in India.	√	8
...rules over India.	O	7

d) India...

...has the world's second largest population.	√	14
...has given many words to the English language.	√	6
...sends thousands of students to study in the UK every year.	√	5

correct = 67/144; incorrect = 22

2. Key vocabulary

a) Many of the countries which were once part of the British Empire and are now <u>independent</u>, are members of the Commonwealth, which was founded in 1931.   5
b) The <u>period</u> of British rule in India is known as the Raj.   0
c) Mahatma Gandhi was born in 1869, when the <u>British Empire</u> was as the height of its power.   9
d) Gandhi's followers suffered prison, poverty, hunger and violence against them, peacefully refusing to <u>obey</u> British laws.   10
e) Finally, in 1947, India became independent, but Gandhi was <u>assassinated</u> less than six months later.   6
f) In a country with about fifteen official languages, which are spoken in over 1,600 regional <u>dialects</u>, English continues to be the official working language.   13 **correct = 43/108**

3. Cultural issues

a) <u>Namaste</u>	The most popular way of saying hello in India.	6
b) <u>Arati</u>	A way of welcoming visitors or asking protection from the Gods, performed with oil lamps, a water-filled shell, flowers and incense.	2
c) <u>garlands</u>	Usually made with white and orange flowers on a piece of thread, used to honour the Gods or welcome special visitors.	7
d) <u>bindi</u>	A round, dark red dot painted onto a woman's face between her eyebrows.	4
e) <u>mehndi</u>	The art of using the leaves of a certain plant to dye the skin and decorate it, most often on the palms of the hands and the feet.	1
f) <u>henna</u>	A plant which has been used in India for centuries because of its strong, natural dark orange colour.	3

correct = 23/108

Coursebook quotations:
*Edelhoff, C. (ed.) (2000) **Bayswater 5.** (Frankfurt/Main: Diesterweg, pp.114-118);*
Unit 8: Getting Away – People and places. India

81

II Bend it like Beckham

1. Content

a) 'Bend it like Beckham'...
    ...is about an Indian family in the UK.   √   14
    ...is about a boy's dream of playing football with D. Beckham.   O   1
    ...is about a girl's dream of playing football professionally.   √   17

b) In 'Bend it like Beckham',...
    ...a girl lies to her parents.   √   13
    ...a girl does not want to live in the traditional Indian way.   √   17
    ...a girl runs away from her Indian family.   O   2

c) In 'Bend it like Beckham',...
    ...three girls are in love with the same boy.   O   1
    ...an Irish boy is in love with an Indian girl.   √   17
    ...two Indian boys are in love with one girl.   O   1

d) 'Bend it like Beckham'...
...shows how difficult it is for someone to live in two different cultures.   √   15
...shows that people from different cultures cannot live together.   O   1
...shows that it is possible for people from different cultures to live together. √   14

correct = 107/126; incorrect = 6

2. Key vocabulary

a) Mrs Bhamra: "What family will want a <u>daughter-in-law</u> who can run around kicking   10
a football all day, but can't make round *chapattis*?"

b) Joe: "Whose life are you living, Jess? If you try pleasing your parents forever, you're

   going to end up <u>blaming</u> them.   6

c) Joe: "Look, I saw her foul you. You just overreacted, that's all."
Jess: "That's *not* all. She called me a <u>Paki</u>. But I guess you wouldn't understand what   9
that feels like, would you?"

d) Jules: "You can't miss the finals, Jess! Joe told me there's going to be an American
<u>scout</u> there. He's already watched us play in Germany."   14

e) Mr Bhamra: "I don't want Jessie to <u>suffer</u>. I don't want her to make the same mistake   7
her father made, just accepting the situation."

 f) Mr Bhamra: "I've seen Jess play, and she's <u>brilliant</u>! I don't think anyone has the right 13
to stop her..." **correct = 59/108**

3. Cultural issues

a) <u>Gora</u>   A Hindi word for a white person.   7

b) <u>chapatti</u>   A kind of round, flat Indian bread.   11

c) <u>daal</u>   An Indian dish cooked with lentils.   10

d) <u>sari</u>   A traditional dress worn by Indian women on special occasions.   10

e) <u>turban</u>   Traditional headwear always worn by Indian men of the Sikh religion. 15

f) <u>wedding</u>   The day on which two people get married.   17

correct = 70/108

Film quotations:
Chadha, G. (2004) **Bend it like Beckham.** *(UK: Highlight Communications)*

'A Path to Peace' and 'Omagh' – Comparative Test C/3 / Results

School: David-Fabricius-Ganztagsschule, Haupt- und Realschule Westerholt

Date: June 11, 2010; group: C; number of students: 18

I   A Path to Peace

1. Content

a) 'Claudy' is ...	...a town in Northern Ireland.	√	8
	...a poem about the rivers and mountains of Ireland.	O	10
	...a song written for someone who was killed in the conflict.	√	4
b) 'Claudy' ...	...describes the everyday life of one particular person.	O	4
	...describes one moment in the lives of many people.	√	9
	...describes the fight of the Irish against British rule.	O	9
c) In 'Claudy', ...	...Protestants are killed by Catholics.	O	5
	...Irish nationalists are killed by the British police force.	O	4
	...people who live there are killed by terrorists.	√	9
d) 'Claudy' ...	...describes in detail the effects of an explosion.	√	6
	...shows the violence of the conflict.	√	8
	...accuses the terrorists of killing people without reason.	√	8

correct = 52/126; incorrect = 32

2. Key vocabulary

a) Irish nationalists rose up against <u>the rule</u> of Great Britain in 1916.	4
b) The British <u>government</u> introduced two separate parliaments for Ireland.	15
c) <u>"The Troubles"</u> began in the 1960s after a civil rights movement turned into a riot and the British army was called in.	13
d) The Good Friday Agreement was a very important development in <u>the peace process</u>.	1
e) The agreement is only another step on the long road to a complete and <u>permanent</u> end of the fighting.	8
f) <u>Violence</u> still occasionally explodes between the two communities.	9

correct = 61/108

3. Cultural issues

a) <u>1960s</u>	"The Troubles" begin.	6
b) <u>1972</u>	The British government takes control of Northern Ireland again.	3
c) <u>1509-49</u>	Under Henry VIII, Catholic Ireland is ruled by Protestant England.	4
d) <u>1603-25</u>	Under James I, Protestant settlers form a majority in Northern Ireland.	2
e) <u>1922</u>	Southern Ireland becomes the Irish Free State, later Republic of Ireland.	5
f) <u>1690</u>	The Battle of the Boyne:The Protestant King William of Orange defeats the Catholic King James II and controls most of Ireland.	1
g) <u>1916</u>	The Easter Rising – Irish nationalists rise against the British government.	1
h) <u>1998</u>	The Good Friday Agreement: Catholics and Protestants govern Northern Ireland together.	9

correct = 31/144

Coursebook quotations:
Edelhoff, C. (2000) ***Bayswater 5.*** *(Frankfurt/Main: Diesterweg, pp.43-47);*
Unit 3: A Path to Peace. The Northern Ireland conflict

II Omagh

1. Content

a) 'Omagh' is ... ...the Capital of Northern Ireland.   O   7
                ...a film based on real events.   √   17
                ...a horror film.   O   0

b) 'Omagh' ... ...describes a bombing after the Good Friday Agreement.   √   14
              ...describes the effects of an attack on the life of a family.   √   9
              ...describes the fight of a self-help group to find the killers.   √   2

c) In 'Omagh', ...nobody is warned about the bomb.   O   7
              ...the police send people towards where the bomb is.   √   11
              ...200 people are killed by terrorists.   O   8

d) 'Omagh' ... ...describes the motives of the killers.   O   2
              ...shows the violence of the conflict.   √   15
              ...accuses the terrorists of killing people without reason.   √   8

correct = 76/126; incorrect = 24

2. Key vocabulary

a) Tony Blair: "We have agreed that the two governments will work together to hunt
   down those that are <u>responsible</u> for this outrage."   7

b) Gerry Adams (Sinn Féin): "I want to help you as much as possible. These people
   are as much our <u>enemies</u> as they are yours."   6

c) Gerry Adams (Sinn Féin): "Look, what we have got to do now is make sure that
   <u>the peace process</u> keeps moving forward. Put the past behind us."   9

d) Michael Gallagher: "But how can we build a peaceful Northern Ireland unless you
   help us to bring the killers to <u>justice</u>?   4

e) BBC programme: "The police <u>Ombudsman</u> is meeting the Omagh families to discuss
   her long awaited report."   4

f) Michael Gallagher: "We speak for all those <u>victims</u> of terror – wherever it happens.
   We will not go away. We will not be quiet. We will not be forgotten."   6

correct = 36/108

3. Cultural issues

a) A paramilitary group fighting the British government in Northern Ireland with
   terrorist attacks until 1998: <u>Irish Republican Army (IRA)</u>   8

b) A terrorist group that does not accept the peace agreement and is responsible
   for the Omagh bombing: <u>Real IRA</u>   8

c) An Irish republican party, led by Gerry Adams and said to secretly support terrorism:
   <u>Sinn Féin</u>   1

d) A self-help group formed by survivors and victims' relatives of the bombing, led by
   Michael Gallagher: <u>Omagh Support Group</u>   12

e) The police force of Ireland, suspected by the British police of letting terrorists hide
   in Ireland: <u>Gardai</u>

f) The police force of Northern Ireland until 2001, led by Chief Constable Sir Ronnie
   Flanagan: <u>Royal Ulster Constabulary (RUC)</u>   3

g) A section of the British police force that works for the security service:
   <u>Special Branch</u>   5

h) The British military security service: <u>MI5</u>   5

correct = 45/144

*Film quotations: Travis, P. (2004) **Omagh.** (Ireland/UK: Tiger Aspect Productions)*

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