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FILM AS A SOURCE OF AUTHENTIC MATERIAL
IN TEACHING ESL WRITING

BY

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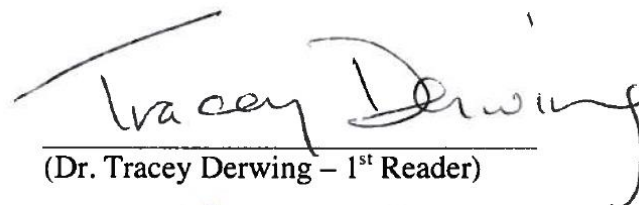
A handwritten signature in dark ink, appearing to read 'Irina Krasnikova', is written over a horizontal line.


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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, a Project Report entitled “Film as a Source of Authentic Material in Teaching ESL Writing” submitted by Irina Krasnikova in partial fulfillment of the requirements for the degree of MASTER OF EDUCATION in Teaching English as a Second Language (TESL).


(Dr. Tracey Derwing – 1st Reader)


(Dr. Leila Ranta – 2nd Reader)

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Abstract

The objective of this paper is to examine how language acquisition can be most effectively maximized through film as the visual medium. This project explores ways of using modern Hollywood movies in the ESL classroom as a means of developing the writing skills of ESL learners. To my knowledge, no previous studies have focused on the relevance of the linguistic material and content of authentic video resources to a certain writing proficiency level outlined by Canadian Language Benchmarks competency indicators. Particularly, the benefits of using films are analyzed within the framework of CLB 6-8 writing requirements including both language proficiency and competence profiles. CLB 6 to CLB 8 proficiency has been chosen for this project because language requirements at these levels assume an expanded range of vocabulary, grammar, and rhetorical conventions. The movies have been selected based on linguistic and non-linguistic criteria relevant for the specific environment of the ESL classroom. Some recommendations regarding movie selection are suggested to instructors. Based on these criteria, a number of classroom writing activities have been created (3 to 5 for each film). Finally, the study encompasses films that were released in the last decade and have not yet been in the spotlight of pedagogical attention. The language, cultural context, and pragmatics in these films can be motivating for learners due to their current and meaningful content. This study may contribute to a better understanding of benefits of authentic language use in the ESL classroom.

Implementing effective instructional strategies is critical for second language (L2) students' success in mastering language skills. A pedagogical goal is to expose students to potentially valuable sources of authentic language. One of these sources is film. Incorporating film into language teaching can provide learners with "multi-sensory input that is close to real-life communication" (Ishihara & Chi, 2004, p. 30). Using film to present language can create a climate for successful learning (Lonergan, 1984, p. 5). The various techniques for presenting film to students should be thoroughly designed so that learners can benefit from the activities intended to raise both their writing proficiency and confidence in using English as a second language (ESL). To utilize movies effectively, enhance learners' communicative competence, and make the use of film pedagogically appropriate, criteria for film selection must be developed. These criteria can also be helpful for dealing with cultural or sensitive issues that may arise during or after viewing.

The central **research question** for the study reported in this paper is to examine to what extent films can serve as authentic sources of linguistic input for developing ESL proficiency, specifically, writing skills. In order to address this question, I developed: 1) a generic criteria template for video resources (films) selection; 2) a list of movies chosen according to the criteria; and 3) a set of classroom writing activities based on a few selected movies. In addition, this paper provides an overview of how films as instructional tools are analyzed in the academic literature in terms of their authenticity, place in the curriculum, and potential for enhancing writing proficiency.

Literature Review

Canning-Wilson (2001) argues that in spite of the obvious importance of audio-visual aids for enhancing language learning, there is little empirical data to support this assumption.

However, the interest in the video medium of instruction has been constant. Several studies have been undertaken over the past decades to justify the use of film in the L2 classroom. Analyzing the literature that explores film as an instructional tool could help identify gaps in the current research concerning film studies in the ESL classroom. There are various areas of research, including the exploration of the authenticity issue, studying learners' motivation, and developing classroom applications of films for various pedagogic purposes. Overall, the sources covering this topic can be classified into three categories. First, a few researchers discuss the authenticity issue, its positive and negative features, and the potential of authentic materials for ESL classroom use. Many scholars agree that authentic language materials are beneficial for language learners as sources of exposure to the target language (Gilmore, 2007; Chapple & Curtis, 2000; Guariento & Morley, 2001; Roberts & Cooke, 2009). The researchers' perspectives on authentic materials use in the second language (L2) classroom include implications for developing linguistic, pragmatic, and discourse competence of L2 learners. Gilmore (2007) admits the existence of a gap between authentic and textbook language, which leads to a lack of realistic language models in the modern classroom. According to Gilmore, the most noticeable flaws in textbooks are pragmatic inconsistencies and a contrived nature of conversational patterns (p. 100). The learners' exposure to the interactional features of authentic language will familiarize them with "a wider variety of grammatical and lexical features" (Gilmore, 2007, p. 111).

One more advantage of incorporating authentic sources, particularly film, into the ESL syllabus is the opportunity to focus on various aspects of the target culture (Altman, 1989; Stempleski, 1992; Roell, 2010). Films show values, customs, and interactions of people in English-speaking countries (Stempleski, p. 9). Providing authentic cultural information gives rise to students' motivation since the learners can gain more confidence working with authentic

resources (Guariento & Morley, 2001; Ryan, 1998). Stewart (2006) emphasizes that the language of films "approximates language use in real life" (p. 2) enabling instructors to exploit the learners' "affective apparatus" (p. 2) through visuals created by the film industry. Shea (1995) states that the movie is "an intrinsic motivator" capturing the attention and drawing students into the "world" of English, "thus transforming it from an alien, dusty academic subject into a matter of personal significance worthy of attention, engagement, and sometimes even excitement" (p. 10).

Another stream of research in this area is approaching film as a pedagogic means for enhancing learning. A substantial number of scholarly works cover the issue of exploiting the potential of Content-Based Instruction (CBI) (Chapple & Curtis, 2000; Dodds, 1997; Stoller, 1992; Ishihara & Cohen, 2010). CBI is defined as an approach enabling content to determine the linguistic syllabus. The researchers argue that films representing rich and motivating educational content are not widely used in EFL settings. However, there are several benefits of incorporating videos in a content-based curriculum including exploration of different topics. As Stoller (1992) puts it, videos are "effective springboards for other content-based activities" (p. 26). They provide background information and catalyze subsequent listening, speaking, reading, and writing exercises. Moreover, learners' analysis of linguistic material provided by video raises their awareness of the appropriate use of language forms within the context of specific situations (Kitajima & Lyman-Hager, 1998).

At the same time, Chapple and Curtis (2000) emphasize that film-based activities exploit the content that is motivating for students, and visual clues can help with comprehending the language (p. 421). In addition, film can develop learners' analytical abilities and better understanding of the world. It can become a vital part of the syllabus, helping students to

generalize, interpret, or give other intellectual responses (Stoller, 1992). According to Canning-Wilson (1999), "visuals allow for greater cognitive mapping and navigating in an environment" (p. 2). She argues that through exposure to stimuli presented by visuals, the learners' knowledge could be organized into semantic clusters and then applied to a given situation (p. 4). Allan (1985) comments that if a unit is based around a topic such as education or ecology, the film can provide a different perspective on the topic. Videos can also be used to elicit the language that is familiar to students or to present new language structures and forms. Viewing films, students are exposed to new vocabulary items, idioms, different accents and pragmatic routines (Shea, 1995, p. 10). Thus, video becomes a means of giving learners a "language bath" in the classroom (p. 49).

Finally, a handful of articles investigate the role of films in developing writing skills. For example, Baratta and Jones (2008) discuss the potential of film as a facilitator of learning inside the writing classroom. Their study provides relevant implications for this project regarding film as a representation of academic writing conventions. The authors admit that there is little research on using film as a means to help students learn academic writing. Exploiting the metaphorical comparison between films and academic writing, the researchers help learners create a mental image of the essay structure, claiming that an essay sentence is equivalent to a movie scene. They compare a few essay writing conventions including a hook, a thesis, unity, and coherence with the filmic structure and illustrate this analogy with a series of episodes from different movies. Amaya-Anderson (2008) believes that "film study in the writing classroom provides an excellent opportunity to introduce students to alternate points of view" engaging students to work "toward writing course goals" (p. 9). Participating in a film discussion encourages students to reflect on ideas, analyze life situations, and defend their opinions. Reid et

al. (2002) suggest that the use of visuals can lead to applying more complex mental strategies including critical thinking, problem-solving, negotiation, and reasoning that may be utilized in writing discourse (as cited in Baratta & Jones, 2008). Kasper (2002) claims that visual texts can help "articulate the content of a print text," such as an essay (p. 52). The images that are represented through film will enable learners to think in more complex ways and develop a "firmer understanding" of their academic writing task (Baratta & Jones, 2008, p. 19). Video allows for easier "mental processing" than print (Salomon, 1979, p. 114).

Moreover, film can appeal to the learners' emotions, which helps them to write more effectively (Kasper, 2002, p. 52). Dodds (1997) suggests implementing classroom activities such as writing paragraphs, journal entries, or letters from the point of view of one of the movie characters. The researcher argues that this approach is beneficial for learners in terms of using authentic language, a wider range of writing functions, creativity, and meeting learners' cognitive and affective needs. Trillin (1985) presents writing as "a process of observation and speculation aimed at discovering meaning" and shows how films and writing used contrastively can demonstrate the composing process to students (p. 15). Finally, films can help students learn the academic writing conventions needed beyond the pre-writing stage (Baratta & Jones, 2008, p. 18). To make such materials as films applicable for the use in the classroom and maximize their pedagogical effectiveness, they must be thoroughly evaluated. According to Tomlinson (2003), materials should help to develop cultural awareness, expose learners to the "reality of language use," motivate them, and assist in learning "something new" (p. 22).

Development of the Evaluation Tool

Film Selection

The video materials selection is based on the above principles and considers both linguistic and non-linguistic factors. Not all films are suitable for viewing by adult ESL learners. Voler and Widdows (1993) advise that when choosing a movie, the instructor should consider a number of factors: avoiding films with a lot of dialect or monologues and choosing films with a strong story line and clearly drawn main characters (p. 343). According to Arcario (1992), "degree of visual support, clarity of picture and sound, density of language, speech delivery, and language content" should be kept in mind when selecting video resources (p. 117). Such factors as learners' interest, relevance of the content, and sequence characteristics should be considered, too (p. 118). Stewart (2006) warns that instructors should not show films that present obscure problems remote from the learners' experience or designed only to attract people with provocative content (p. 5).

Alberta Learning (2003) provides valuable suggestions concerning appropriateness of different films for the classroom use. Specifically, Alberta film classification ratings are mentioned. Although the document focuses on the needs of young learners, its guidelines can also be beneficial for a multicultural ESL audience. The document advises that teachers must choose movies carefully among restricted or R-rated films (p. 95). A few factors should be considered prior to film selection, including presence of a significant social statement, a possible negative emotional response, or similar techniques and themes that could be found in literature (p. 56). Fluitt-Dupuy (2001) advocates teacher interest in the movie, which is "crucial" for the success of the unit. Furthermore, he insists that the chosen movie should possess "strong visual

detail," "a quickly paced plot," "attractive stars," "good acting/directing," and "strong themes" (p. 11).

Based on those assumptions, I have created a film checklist that includes the following non-linguistic descriptors: a theme; genre; cultural and social context; ethical issues involving sensitivity to students' values and beliefs, stereotypes, offensive/non-offensive reference to gender, race, ethnicity, or controversial subject matters. Linguistic descriptors include topical vocabulary; grammatical content, and idiomaticity (See checklist in Appendix 1). Regarding the correlation between the language level of the film and the CLB benchmark level, Capune (2002) admits that it is not an easy task for an instructor to benchmark the material or resource (p. 12) because CLB guiding principles outline the general requirements that are applicable to many kinds of language learning activities. However, attempts to find this correlation have led to such criteria as CLB-related knowledge and CLB-related competence aligned with the proficiency requirements covered by CLB Guiding Principles (See checklist in Appendix 1). CLB-related components comprise sociolinguistic knowledge, grammatical, textual, functional, and strategic competence, which lie beyond purely language skills and ensure effectiveness of communication (p.VIII). Such selection criteria as CLB-related knowledge pertain to linguistic constituents and may include the vocabulary, grammar, and textual characteristics of the authentic source. CLB-related competence encompasses using conventional formats and techniques for effective communication. To illustrate, consider the movie *Little Miss Sunshine* (2006). Some guidelines for matching this video with the desired classroom use and the criteria for its selection are presented below:

Table 1***Little Miss Sunshine* Selection Criteria**

Movie/ Year/ Rating/ Run Time	Genre	Themes Covered	Cultural Context	Ethical/ Controversial Issues	CLB Level	CLB – related knowledge	CLB –related competence	Topical Vocabulary
Little Miss Sunshine/ 2006/ PG- 13/103 minutes	Comedy drama	Family bonds, dysfunctional family, beauty contest, job, financial problems, drugs, retirement, adolescence issues	American middle-class lifestyle: fast food, Volkswagen T2 Microbus	Drug addiction, death, homosexuality, suicide, child beauty contests, coarse language	7-8	Conditionals, Passive and Active Voice, Perfect Tenses	Textual: comparison contrasts, cause/effect, business letters, e-mails, texting, job applications, forms	Beauty pageant, runner up, life coach, motivational speaker, colour blind

The most important factor that the instructor should bear in mind when considering the criteria for selecting video materials is the applicability of the film for a specific ESL audience, which usually represents a culturally diverse population. The culture that is currently dominant for all the students learning English could serve as a uniting factor. In other words, the above movie fits the pedagogical goal because it familiarizes English learners with some aspects of North American culture. The movie content is not too sophisticated. *Little Miss Sunshine* is an American family road comedy about a dysfunctional family, whose trip to a beauty pageant results not only in comic chaos but in death and transformation that will affect the entire family in ways they could never imagine. The film reveals various aspects of modern American life and contains elements open to criticism. The movie is worth considering as a visual resource for L2 audiences in terms of its cultural context, contemporary language, a strong story line, clearly outlined characters, and abundant "rhetorical modes of written discourse" (Kasper, p. 52). Specifically, *Little Miss Sunshine* provides a wide spectrum of topics that can be discussed

within the framework of the writing assignments: family relationships, beauty contests, job or financial issues, and others. From the CLB perspective, the linguistic material of this movie could match Level 7 to Level 8 proficiency requirements in terms of ideological complexity and linguistic features: particular grammatical structures, vocabulary, and idiomaticity. Arcario (1992) reminds us about sensitivity to the cultural background of students when deciding whether the film content might be offensive, showing scenes that contain nudity, sex, or violence (p.118). *Little Miss Sunshine* is rated PG-13, which means it could be shown to an adult population. The instructor who chooses this movie must view it first and reflect on whether its characteristics match the ethical standards and expectations of all learners of the group. It is at the instructor's discretion to make a final decision about whether this movie is inappropriate for some categories of learners. For instance, this particular movie includes controversial or vulnerable issues for some cultures such as drug addiction, death, suicide, and a few inclusions of coarse language. Grammatical structures, topical vocabulary and CLB-related components include the material to be practiced as part of the writing activities. The lexical and grammatical diversity of the movie *Little Miss Sunshine* is presented in Figure 1:

Figure 1. Segment 1

So, Sheryl... I couldn't help notice	Comment [I112]: Modals
Dwayne has stopped speaking.	Comment [I113]: Idiom
	Comment [I114]: Present Perfect
SHERYL	
Oh! I'm sorry. Dwayne's taken a vow of silence.	Comment [I115]: Present Perfect
	Comment [I116]: Idiomatic Expression
FRANK	
You've taken a vow of silence?!	Comment [I117]: Present Perfect
	Comment [I118]: Idiomatic Expression
SHERYL	
He's gonna join the Naval Academy	Comment [I119]: Future Simple
and become a fighter pilot. He's taken a vow of silence until he reaches that goal.	Comment [I120]: Present Perfect
FRANK	
You're kidding...!	Comment [I121]: Present Progressive

This short coded segment from the video script demonstrates how grammatically abundant the movie text is for teaching grammar. It also has some potential for teaching vocabulary.

Particularly, this 1-minute long movie segment contains four occurrences of Present Perfect, one modal verb, and one occurrence of Present Progressive and Future Simple. Moreover, it has two idiomatic expressions (*couldn't help* and *vow of silence*) and two occurrences of aviation terminology (*Naval Academy* and *fighter pilot*).

The other two excerpts (Figure 2) represent eleven occurrences of Simple Past, one modal verb, and two Passive Voice forms. Additionally, it presents one idiomatic expression (*fall in love with*) and one important rhetoric convention: narration. The story of life told by Frank is based on the narrative pattern and includes relevant elements for this pattern: Simple Past verb forms and transitions (*what happened was; subsequently*). The excerpt includes such features used in academic writing as a topic sentence (*there were a lot of reasons*), complex sentences, and coordinating and subordinating conjunctions (see Figure 2 below):

Figure 2. Segment 2

FRANK

Well, there were a lot of reasons. Comment [I177]: Simple Past

Mainly, though, I fell in love with Comment [I178]: Simple Past

someone who didn't love me back... Comment [I179]: Idiom
Comment [I180]: Simple Past

OLIVE

Who?

FRANK

One of my grad students. I was very Comment [I181]: Simple Past

much in love with him.

OLIVE

Him? It was a boy? You fell in love Comment [I182]: Simple Past

with a boy? Comment [I183]: Simple Past

FRANK

Yes. I did. Very much so. Comment [I184]: Simple Past

FRANK

Well, no. What happened was: I was a

bit upset. I did some things I

shouldn't have done. Subsequently, I

was fired, forced to leave my

apartment and move into a motel.

Comment [I198]: Simple Past

Comment [I199]: Simple Past

Comment [I200]: Simple Past

Comment [I201]: Modals

Comment [I202]: Simple Past

Comment [I203]: Passive

Comment [I204]: Passive

We can try to apply the same selection criteria to another movie, *Parental Guidance* (2012), describing the problems that arise when two grandparents come to look after their three grandchildren using old-school parenting styles. The genre of the movie, a family comedy, is usually welcomed by ESL audiences because of its sitcom nature, simple and clear plot, positive emotions emanating from it, and predictable gags. The movie is mostly family-friendly, so there are no serious issues that might restrict viewing it in a classroom. *Parental Guidance* does not stimulate philosophical exploration of complex ideas, so the themes that would be suggested as potentially applicable for the writing activities are familiar to students and quite common: family relationships, sport, generation gap, child-rearing problems including dealing with a child's imaginary friend, disciplining children, and others. The cultural context is very illustrative and could be used to familiarize foreigners with the North American lifestyle: acceptable parenting methods, a popular sport game and its rules, American school, and others. Some ethical issues include insufficient respect towards older people and naturalistic scenes that might seem inappropriate in some cultures. Another problem that is encountered in some movies is the possibility of offensive or somewhat offensive reference to ethnicities, which may not be appreciated by individual students. For example, in *Parental Guidance*, the representatives of two foreign cultures are portrayed either humorously (a Chinese restaurant owner) or mildly

negatively (a Jewish Russian violin teacher). So, the instructor should be guided by common sense and consider all minor details when choosing this movie for viewing with a multicultural group of students. CLB level recommendations are based on profiles of ability and sample tasks suggested by the CLB guidelines and cover some grammar topics and genres of the documents that are appropriate for the chosen level of proficiency.

Table 2

Parental Guidance Selection Criteria

Movie/ Year/ Rating/ Run Time	Genre	Themes Covered	Cultural Context	Ethical/ Controversial Issues	CLB Level	CLB –Related Knowledge	CLB –Related Competence	Topical Vocabulary
Parental Guidance/ 2012/G/ 104 minutes	Family Comedy	Family relationship, sport, parenting styles, child rearing methods, generation gap, losing a job	American lifestyle, baseball game	Naturalistic scenes, "bathroom" humour, mildly offensive references to ethnicity (Chinese, Russian)	6-7	Conditionals, modal verbs Passive and Active Voice, Tenses	Textual: comparison/ contrast, cause/effect, notes, sport events commentaries, job applications, forms	Facebook, post, poke, hashtag, tweet, speech therapy, audition, imaginary friend

CLB-related grammatical and lexical components are presented in the excerpt from the video script (Figure 3):

Figure 3. Segment 3

We need someone who's **wired in**.

To what?

Facebook.

- How many friends **do you have**?

- I **don't have** any friends.

- **Have you made** any posts?

Comment [11]: Phrasal Verb

Comment [12]: Passive Voice

Comment [13]: Present Simple_ Question

Comment [14]: Present Simple

Comment [15]: Present Perfect_ Question

- No.	
- What was your last update?	Comment [I16]: Simple Past_ Question
- My what?	
- Have you poked anybody?	Comment [I17]: Present Perfect_ Question
- I haven't poked anybody!	Comment [I18]: Present Perfect
- Has anybody poked you?	Comment [I19]: Present Perfect_ Question
- No.	
The thing is Artie, even if you were connected...	Comment [I10]: Conditional, Passive Voice
I don't know that I'd want to be poked by you.	Comment [I11]: Passive Voice
- How many apps do you have?	Comment [I12]: Present Simple_ Question
- I don't have any apps.	Comment [I13]: Present Simple
- You don't have any apps?	Comment [I14]: Present Simple
- No.	
- Everyone has apps.	Comment [I15]: Present Simple
- I don't have an app.	Comment [I16]: Present Simple
- Do you play Angry Birds?	Comment [I17]: Present Simple
- Angry Birds?	
Who's your favorite Angry Bird?	Comment [I18]: Present Simple_ Question
I don't have a favorite Angry Bird!	Comment [I19]: Present Simple
Everyone has a favorite Angry Bird.	Comment [I20]: Present Simple
I don't have a favorite Angry Bird!	Comment [I21]: Present Simple
When was the last time you hashtagged?	Comment [I22]: Simple Past_ Question
Are you out of your mind?	Comment [I23]: Present Simple_ Question
What the heck are you talking about?	Comment [I24]: Idiom
We need announcers that tweet.	Comment [I25]: Present Progressive_ Question
	Comment [I26]: Complex Sentence

The segment above illustrates the richness of grammatical, syntactical, and lexical material that can be used in a diverse classroom practice. Grammar exercises can be based on thirteen occurrences of Present Simple, four occurrences of Present Perfect, two occurrences of Simple Past, two occurrences of Conditional, three occurrences of Passive Voice, and two occurrences of Future Simple forms. In addition, this excerpt includes two complex sentences and one phrasal

verb, which makes it convenient for grammar and vocabulary practice. The segment has some potential for practicing question-building, which is often problematic for any CLB level.

Moreover, it includes new vocabulary reflecting the signs of modern life: posts, poke, Facebook, apps, Angry Birds, hashtag, and tweet.

The feeling of up-to-dateness contributes to students' motivation and encourages them to learn new vocabulary and practice grammar. Besides, from the perspective of the content, the segment can give rise to a discussion or a paragraph about modern technologies and social networks. To sum up, the analysis of short textual segments enables us to assume that film can be the basis for the development of various types of classroom activities.

Types of Activities

Stewart (2006) observes that using film in the classroom does not mean the same as a film studies course (p. 8). This assumption helps students realize that they are graded for the language, but not for the subject of discussion that arises after watching the movie. However, Voller and Widdows (1993) warn that language is not a primary goal of using films. The film is a text, and the suitability of tasks that students can benefit from this text is also important (p. 343). The instructor should choose appropriate activities considering such factors as syllabus, students' proficiency level, their age, interests, skill focus, and available time (Stoller, 1992, p. 34). Most authors advocate integrating previewing, viewing, and postviewing activities into lessons.

In designing **previewing activities**, a framework for students' viewing should be established (Fluitt-Dupuy, 2001, p. 11). Altman (1989) advises that students must be prepared for viewing the movie through providing a context and general background as well as the difficult vocabulary (p. 26). If the video introduces a topic or a thematic unit, previewing activities should

focus learners' attention on what is critical for understanding it. These activities may include studying new vocabulary, answering questions, noting down the main characters' names, preliminary discussion of the ideas presented in the film, activating schema, or eliciting learners' background knowledge, practicing grammar forms, explaining new realia, etc. (Voller & Widdows, 1993; Smith, 1982; Jordan, 1995; Stoller, 1992). Altman (1989) suggests a few preliminary written exercises concentrating attention on important expressions and constructions. For example, if vocabulary is a target, students can identify the word that does not belong with others, do matching, or multiple choice exercises (p. 61). Another type of previewing exercise is working with sentences. Particularly, for the above mentioned movie, *Little Miss Sunshine*, one of previewing exercises would be contrasting winners and losers. This theme is one of the central themes to the movie. After a short discussion eliciting from students how they define winners and losers, students might be given a few sentences: *Winners don't hesitate. They don't make excuses. They don't give up. Winners get what they want.* Students describe the losers, expanding simple sentences into compound and complex ones. They should use transitions and correct punctuation. The examples of transitions include coordinators (*but, yet*), subordinators (*however, although*), conjunctive adverbs (*nevertheless, nonetheless*), and other transitions (*in contrast, on the other hand*) (e.g., *On the other hand, losers don't get what they want. In contrast, they hesitate. On the contrary, they make excuses, etc.*). The presentation of this activity will enable the teacher to identify an important concept that is explored throughout the movie and at the same time, activate writing strategies to make students' writing stronger and more persuasive.

Prior to screening the second movie, *Parental Guidance*, students might be given the definitions and explanations of baseball and its rules, which is very important for understanding

the personality and behaviour of one of the main characters. A matching or cloze vocabulary exercise might be offered to students.

Viewing activities should not be time-consuming so that students can comprehend the movie to the maximum extent without distraction. Altman (1989) even advocates out-of-class or lab individual viewing activities to provide students with more opportunity to focus on the assignment (p. 62). Allan (1985) describes such activities as comparing the points made by different characters or assessing their attitude to the other characters while watching (p. 60). She also suggests identifying the characters that appear in the scene and collecting information about the part they play in the story (p. 64). As applied to the *Little Miss Sunshine* movie, students can speculate about the film structure through a matching exercise. The film episodes present all the characters in a sequence that resembles the sequence of the body paragraphs in an essay:

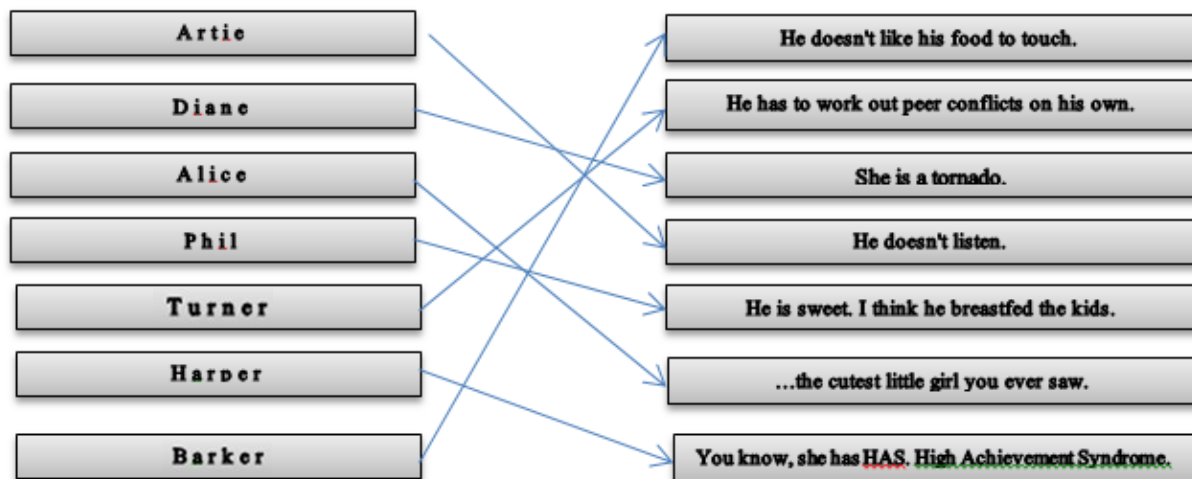
- | | |
|-----------------|--------------------|
| 1 – C. daughter | 4 – A. grandfather |
| 2 – E. father | 5 – B. son |
| 3 – F. mother | 6 – D. uncle |

The film follows this step-by-step presentation of characters illustrating what Baratta and Jones (2008) claim, "The comparison made between films and academic writing is a metaphorical one, which places the students as 'directors' of their essay assignments" (p.18). This helps students better realize what the academic writing process looks like. Guided note-taking as illustrated by Lonergan (1984) is another example of a viewing activity. Note-taking is consistent with one of CLB-related competencies – Reproducing Information – that involves reducing short oral discourse to notes (Centre for Canadian Language Benchmarks, 2012a).

Other examples of viewing activities might be filling in a grid to gather specific information, video interruptions for clarifying the meaning, or second screening to focus on key scenes of the movie (Stoller, 1992, p. 31). To illustrate, while watching *Parental Guidance*,

students might be suggested matching the characters and their descriptions made by other participants of the story (Figure 4).

Figure 4
Matching Activity



Postviewing activities serve to use newly acquired knowledge, retain useful vocabulary, and share the experience of viewing the video in an oral or written form. According to Stoller (1992), such activities include class surveys, video summaries, speed writing, paragraph and essay organization exercises, agree/disagree activities, and others (p. 33). Altman (1989) suggests such review assignments as recognizing and manipulating specific grammatical structures based on video segments chosen by the instructor (p. 75). In addition, he mentions the value of such postviewing activities as video testing and composition as a language production in a written form (p. 74). Fluitt-Dupuy (2001) lists such activities as a one-paragraph summary of the action of the movie, writing movie reviews, and writing essays (p. 13). Dodds (1997) describes gradual increase in length and complexity of postviewing writing assignments with each subsequent film – from short paragraphs to longer essays (p. 143). These assignments include

narrating the content of the film, writing from the point of view of one of the characters, and writing journal entries and letters. The researcher admits that "the variety of writing assignments is almost boundless" (p. 144).

In addition, a series of vocabulary and grammar exercises can be offered to students to develop the necessary skills for writing academic texts. Grammar points can be represented by matching or cloze exercises; using scrambled sentences to practice word order; combining short, simple sentences into longer, complex sentences with subordinate clauses; having students locate and fix the sentences with parallel structure; using scrambled paragraphs to practice paragraph organization (Pedersen, 2011). As a postviewing activity after watching the *Little Miss Sunshine* movie, students can practice several rhetorical modes: comparison and contrast, cause and effect, or argumentation. The example of comparison and contrast essay could be: *Compare two characters (Frank and Dwayne, Frank and Richard, or Olive and other contestants in the beauty pageant)*. Cause and effect mode can be represented by the essay topic: *What influence does Olive have on other members of the family?* In the argumentative essay, students can address the questions: *Is the Hoovers family an average American family? Explain your answer. Do you think child beauty pageants are a good idea? Explain your answer.*

In terms of CLB language proficiency, classroom activities can involve sample tasks based on the movie and complying with the CLB-related formats and genres. For example, the genres of the *Little Miss Sunshine*-related writing assignments based on CLB 7 requirements are included in Table 3:

Table 3

CLB-Related Types of Writing Activities

Interacting with Others	Reproducing Information	Getting Things Done	Sharing Information
<ul style="list-style-type: none"> - Write a personal note of sympathy to the Hoovers who have experienced a loss of Grandpa. - On behalf of Sheryl, write an email to Sheryl's sister expressing satisfaction at her daughter's beauty pageant performance. 	<ul style="list-style-type: none"> - Take notes while listening to the telephone call about the venue and schedule of the California beauty pageant - Write an outline to trace a sequence of events during the road trip. 	<ul style="list-style-type: none"> - Write a formal letter to Sheryl's work supervisor to request a leave of absence for two days. - Write an email from Dwayne to a government representative to request a sports area in your community. - Fill out an application for a Pilot School. - Complete an incident report form, including a narrative about the beauty pageant incident. 	<ul style="list-style-type: none"> - Write a message to a friend to inform him/her of the procedure for applying for a beauty contest. - Write 2 or 3 paragraphs to compare the health systems of the US and Canada. Add a paragraph expressing a preference for one or the other and give reasons. - Write a brief report on <i>9 Steps</i> book promotion failure and its reasons.

The diversity of CLB formats that the film can offer is impressive, and the efficiency of such activities might potentially be high because they will bring students into a "real world" with frequent genres of writing, which are routine for native speakers of English. To illustrate, to become a pilot, Dwayne, the character from the *Little Miss Sunshine*, needs to go through a standard application procedure. The communicative task that fits the CLB competence framework can be generated – writing an application to the pilot school: Writing Benchmark 7; Getting Things Done – Fill out an application for a post-secondary educational institution (Centre for Canadian Language Benchmarks, 2012a). The *Parental Guidance* naughty character,

Turner, who is sad for the loss of his imaginary friend Carl, may "need" students' personal notes of sympathy: Writing Benchmark 7; Interacting with Others – "Write a personal note of sympathy to someone who has experienced a loss" (Centre for Canadian Language Benchmarks, 2012a). Another character, his mother Alice, might want to read a lot of literature to deal with imaginary companion psychological issue of her child and take notes: Writing Benchmark 7; Reproducing Information – "Take notes from online sources about the details of an ailment or condition to discuss with a doctor" (Centre for Canadian Language Benchmarks, 2012a). The examples of these two films and others that can be found in Appendix 3 illustrate that the content and ideas presented in the movie may be explored in different ways to fit the communication task corresponding to a certain profile of language ability.

Overall, previewing, viewing, and postviewing activities described in different studies (Altman, 1989; Voller & Widdows, 1993; Smith, 1982; Jordan, 1995; Stempleski, 1990) can be presented in Table 4 below:

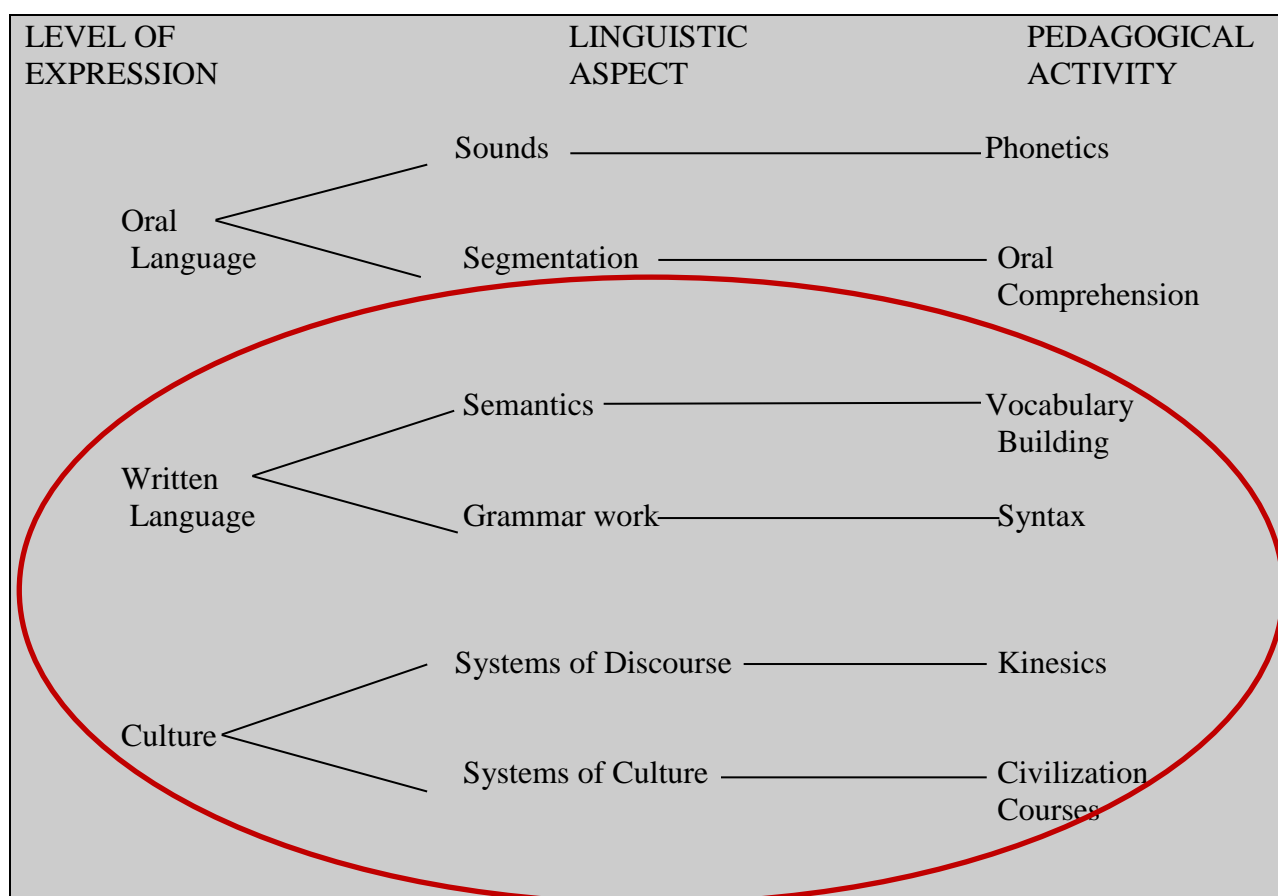
Table 4
Phases of Writing Activities

Previewing Activities	Viewing Activities	Postviewing Activities
<ul style="list-style-type: none"> - Video title discussion - Brainstorming for activating background information - Information gap exercises - Semantic mapping based on the title provided - Predicting what will happen in the movie - Vocabulary practice (dictionary exercises, word guessing) - Answering questions - Noting down the characters' names - Preliminary discussion of the ideas presented in the film - Activating and practicing familiar grammar forms and syntactic patterns - Preliminary playing a few sequences from the movie and group discussion - Introducing new grammar topics - Eliciting vocabulary 	<ul style="list-style-type: none"> - Playing sequences and having students identify their order - Filling out the blanks - Vocabulary matching - Comprehension questions - Turning off the sound track and having students answering questions or telling the story - Noting the scenes which are not clear for later questions and discussion - Stopping the film at certain points to ask students to predict the outcome - Stopping the film at intervals and having students suggest alternate scenarios - Listing the animals, items, and other objects seen in the episode - Comparing the movie organization with the essay organization 	<ul style="list-style-type: none"> - Class surveys - Video summaries - Speed writing - Paragraph and essay organization exercises - Agree/disagree activities - Recognizing and practicing specific grammar structures and syntactic patterns - Video testing - Using comparison/contrast, cause/effect, argumentative, descriptive, narrative, and other patterns to write paragraphs and essays based on the video - Practicing different writing genres: newscasts, voice-over presentations, interviews, advertisements, scripts, journal entries, and letters

Discussion

Altman (1989) suggests a video-influenced linguistic model based on oral language and the target culture as well as on written language (See Table 5). In this model, the language is presented in context and examined through culturally-specific combinations of audio and visual media (p. 4).

Table 5
Video-Influenced Linguistic Model



This model shows intrinsically interrelated levels of linguistic expression that could be supplemented with a pragmatic component, which is not included in this table. The video-based model demonstrates that mastering language skills including a writing skill is based on learners' full understanding of the reciprocal relationship between the language and the *systems of culture*.

In other words, a student perceives the oral and written versions of the target language through the filter of the target culture (p. 5). This relationship can be maximized if the source of comprehensible input is video-based because the media "affect the mastery of mental skills through various symbol systems" presenting "alternative ways to transmit information" (Salomon, 1979, p. xxi). Film is not just a collection of discrete ideas and messages; it is a "whole unit;" "it communicates through orchestration and compounding of messages, and it is a meeting place of multiple codes" (Salomon, 1979, p. 52).

The goal of this project is to discuss to what extent film as a representation of the "multiple symbol schemes" (Solomon, 1979) of the target culture and, correspondingly, of the target language, can be used as a source of linguistic material for developing learners' language proficiency. As it is evident from the films analysis and according to the assumptions presented in the literature, the answer to this question would be "to a considerable extent" on the condition that a thorough selection of films and their pedagogical evaluation takes place. For this reason, carefully designed selection criteria should be applied. The video materials were analyzed in three ways: culturally appropriate, linguistically appropriate, and CLB competence appropriate. All three components are incorporated into the set of criteria, which is an instrument for the analysis of video resources. Moreover, this list of criteria can serve as a matrix for any further movie selection. The matrix that is used in this study is dynamic and is subject to change or extension. Some other criteria could be added depending on the desired curriculum outcome. For example, the grammar focus can be switched to a different direction based on a given syllabus, or a cultural component can be broken down into more detailed categories; for example, the dialect of English (British, American, Australian, etc.), which is present in the movie, could be indicated.

Ten Hollywood movies were analyzed regarding their content, cultural component, and potential for developing writing activities. This was done to determine if these criteria fit any film. Considering all the factors, this analysis reveals that the criteria matrix presents a movie selection tool which is rather flexible and convenient to use. It is applicable to any classroom and could be a valuable addition to the teaching instruments.

Another method that has been used in the study is creating previewing, viewing, and postviewing activities based on the selected films. Four Hollywood movies were analyzed as authentic sources for designing a number of classroom writing exercises. The activities vary depending on their pedagogical goals and are based on interrelated components of Altman's (1989) video-influenced linguistic model: grammar, vocabulary, sentence structure, systems of discourse, and thematic categories (p. 4). According to McCoy (2009), grammatical awareness and more profound understanding of the language can enhance learning (p. 17). Altman (1989) admits that "it is surprising how many "grammar elements can be made recognizable through the video medium: past tense usage, "personal pronouns, demonstrative adjectives and pronouns, reflexive verbs, the conditional, and many others" (p. 15). He concludes that video also reminds learners how often "authentic language ignores prescriptive grammar rules" (p. 15).

Another excellent opportunity that the study illustrates is creating pedagogically sound vocabulary activities helping learners to realize the semantic value of words and expressions presented by film, which makes it "an especially rich cultural vehicle" (p. 19). The vocabulary of the selected movies was analyzed in terms of its potential application for academic writing. It depends on the pedagogical perspective: if the instructor wants to provide students with the knowledge of some professional terminology from the *Parental Guidance* movie and familiarize students with baseball terms which mark the American culture, they should be at the instructor's

disposal (e.g. *Fresno Grizzlies*, *Minor League*, *pitch*, *outs*, etc.). A thorough inventory of a few vocabulary categories has been made within the framework of this project to equip instructors with both concrete examples and models of how to apply this word-selection procedure to any video source. For this purpose video scripts were used. Video materials are valuable because they present discursive contextualization of the word (Altman, 1989, p. 18) and provide most realistic examples of the language in use (Allan, 1985, p. 52). In addition to contextualization, film offers maximum control over the content and linguistic material, which maximizes the effect of learning. It gives the instructor an opportunity to predict the difficulty in understanding and handle it in a timely fashion. Altman (1989) argues that the balance between context and control enables the instructor to make the lesson both challenging and comprehensive at the same time (p. 11).

A video is also crucial for using in the classroom because it stimulates communication (Stempleski, 1990, p. 1) and makes learners feel like "pseudoparticipants" in the language interaction in the film (McCoy, 2009, p. 17). Cognitively, they can provide learners with the knowledge of communication conventions (in this study, the written discourse), which will assist them to be able to use appropriate styles in different communicative contexts (McCoy, 2009, p. 18). The rhetorical modes of the written discourse such as comparison/contrast, narration, description, cause and effect, argumentation, and process are presented in the writing activities based on the visual model. Finally, as Stemplecki claims (1990), observing cultural aspects of the target language including non-verbal forms of communication is also important "for operating successfully in an alien community" (p. 4). Previewing exercises, follow-up essays and other written formats based on the movie enable students to select, analyze, and critique the film itself and discuss the themes it covers including the aspects of the target culture.

Challenges and Implications

Along with the benefits of using the video medium as a source of linguistic materials demonstrated in this study, there are some challenges that need to be addressed in further research. Some instructors still hesitate to incorporate film as an instructional material in their daily practice. Similarly, there is no consensus among educators about the pedagogical value and strategies of using film in the classroom. These assumptions originate from a long-held opinion of many professionals that film should be used simply to fill in time when the teacher does not have a sufficient number of instructional materials or for entertainment. One potential challenge that may occur with reference to film use in the regular classroom may be treating movies as either a peripheral "extra" or as "an integral part of the curriculum" (Kusumarasdyati, 2004, p. 1).

Contrary to the common belief that film should only be a supplementary material, there are illustrations of how it can be successfully integrated into language program curricula. For example, Dodds (2007) describes a German course based on an innovative curriculum following the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines as an organizing principle. Although the audience for this course was intermediate learners of German, the issues the author addresses could be applied to the ESL classroom. The German faculty incorporated film as a tool, providing both the narrative and rich cultural content for developing creative writing. All the writing assignments related to the narratives of the films. Dodds argued that this approach is beneficial for learners in terms of using authentic language, a wider range of writing functions, creativity, and meeting learners' cognitive and

affective needs. It is not clear though according to which criteria the films for certain proficiency levels were selected.

Another example of curriculum-based film use is presented by Colwell and Braschi (2006) from the Australian Institute of Technology. The researchers strongly oppose the idea of films as "lesson-fillers" and share their experience in incorporating film into a three-week term with the program divided into previewing, viewing, and post-viewing stages. The course focused on themes or topics related to the film and included a variety of speaking, listening, reading and writing activities. Their experiment confirmed that films are a valuable resource for the ESL classroom because they boosted learners' motivation and provided an enjoyable experience for students and teachers. However, the authors do not mention any well-defined criteria for film selection other than a variety of English and different cultural context. The themes and genres of the movies also seem to be optional, and the only idea of "motivating" students through the chosen topics does not sound adequate. The film selection should probably be guided by more specific principles complying with the learning outcomes that are expected at the end of the course.

Another major issue that can cause instructors' concern about using film in the classroom is balancing between demonstrating a full-length feature film and its segments. There is no clear answer to the question as to which is more valuable for the learners: viewing the whole story at a time or just fragments of the movie with some follow-up discussion and postviewing activities. Tomalin (1986) advocates using excerpts less than 5 minutes long (as cited in Arcario, 1992). Arcario (1992) explains that using relatively short excerpts allows the students some time to complete the viewing activities (p. 118). Similarly, Stemplecki (1987) supports the idea of presenting "digestible bite-size chunks" of the film and working on each

piece separately (p. 7). Voller and Widdows (1993) warn against segments that are too short; if this happens, the flow will be interrupted, and students will not be able to enjoy the film (p. 344). Moreover, with pauses and replays, the fragmented viewing needs a total period of almost twice the length of the film, which could be time-consuming.

On the other hand, Shea (1995) strongly advocates the holistic approach considering film to be the content for critical thinking. He argues that linguistically oriented way of learning English through movies, in other words, attention to form, should not be the only component of language acquisition: students are not just "the consumers of language merchandise" (p. 11). On the contrary, the language of the movie should be treated as "a form of social activity in the world." "Without the dynamic engagement of the learner producing his or her own interpretation of the text, there is no communication" (p.11). One more concern that is shared by most language educators is the level of difficulty of the language. "Ungraded" and "unsimplified" English (Stemplecki, 1992) spoken at a normal pace could be a serious barrier for non-native speakers. However, Guariento and Morley (2001) claim that authentic material at "post-intermediate level" of difficulty is available for use in the classroom due to more profound knowledge of vocabulary by this category of learners (p. 348). The learners at the intermediate level presented by CLB 6 to CLB 8 levels of proficiency are on their way to develop control of the language, which means they can adapt or "transfer it from one context to another" (Allan, 1985, p. 73). The researchers also assume that "compensatory strategies for extracting the information," mastered by students at this level will lead to "partial comprehension," which is sufficient for getting the gist of the presented story (Guariento & Morley, 2001, p. 348).

The issue that the study was not able to address more precisely is correlation between the authentic video as a teaching tool and CLB requirements. As Capune (2002) argues, CLB

performance indicators, particularly language requirements, are not clearly outlined (p. 25). Although this study deals with a new CLB guide including some revisions and additions regarding grammar and pragmatic components, it is still a monumental task to accurately tie video materials to CLB-based language level for two reasons: unspecified CLB phraseology related to the concrete linguistic components and a seemingly unmanageable amount of the language material in such a multi-faceted resource as an authentic feature film.

In this study, there is an attempt to apply the rich cultural content and selected linguistic material of the movie to CLB required formats. On the other hand, benchmarking the movie grammar and vocabulary is still mostly a rule of thumb decision due to the lack of clearly defined criteria for evaluating the "real language" of the feature film regarding its applicability for CLB profile. Nevertheless, a variety of communicative tasks offered by the rich film content is almost unlimited, which makes it a convenient tool for designing task-based activities.

Conclusion

The review of the literature on the use of film in language teaching and a detailed analysis of selection criteria for two videos demonstrate that integrating feature films as instructional tools into ESL curriculum has potential benefits for several reasons. First, film provides students with ungraded authentic language that they will be potentially motivated to deal with. Second, film provides instructors with many opportunities to use texts that tell stories, have characters, or contain messages, and "their visual dimension makes them richer than most other text types" (Voller & Widdows, 1993, p. 343). As an instructional text, film can perform a range of functions: present a language, present the target culture, tell a story, or present a topic (Allan, 1985, p. 19). To exploit the full potential of this teaching tool, carefully developed criteria for film selection should be applied. They must consider such factors as the film's genre

and plot, exposure to the features of the target culture, ethical issues, grammatical and vocabulary components, and CLB-related competence formats. This list of criteria can serve as a matrix for any pedagogically valuable feature film. A number of classroom activities suggested in this study illustrate the extent to which film can work as an instructional tool for the development of writing skills. Previewing, viewing, and postviewing activities include a variety of form-focused and meaning-focused exercises practicing identified occurrences of linguistic items such as grammatical structures or topical vocabulary, and academic writing conventions. The issues that need to be addressed in further research include more clearly outlined principles for benchmarking the level of language difficulty of a feature film, location of this visual within the course syllabus, and full-length versus segmented demonstration of film in the language classroom.

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Appendix 1

Table 1

Criteria Matrix for Film Selection

[illegible]

Appendix 2

Table 2
Criteria for Film Selection

Movie/Year/ Genre/Rating/ Run Time	Themes	Cultural Component	Ethical/ Controversial Issues	CLB Level	CLB – Related Knowledge	CLB –Related Competence	Topical Vocabulary
Little Miss Sunshine/ 2006/ comedy drama/ PG 101 min.	Family bonds, dysfunctional family, beauty pageant, job, financial problems, drugs, retirement, adolescence	American Life Style	Reference to drug addiction, death, homosexuality, suicide attempt, child beauty contests; swear language.	7-8	Conditionals, Passive and Active Voice, Perfect Tenses	Textual: comparison, contrasts, cause/effect, business letters, e-mails, texting, job applications, forms	Beauty pageant, runner up, life coach, motivational speaker, colour blind
The Devil Wears Prada/2006/ Comedy Drama/PG	fashion magazine; work ethics; management styles; boss vs. subordinates; models; diets; eating disorder; outer beauty vs. inner beauty; career vs. relationship	American Life Style	Feminism, bullying at work.	6-7	Comparison, contrasts, Passive Voice, Modals	Textual: comparison, contrasts, business letters, e-mails, texting, job applications, forms	Odd sense of humour; a million girls would kill for this job; Ralph Lauren; sequins; denim; chiffon; recital; strand in the middle of nowhere; charity benefit
The Holiday/ 2006/Romantic Comedy/ PG 136 min.	Housing, romantic relationship, social alienation of the elderly	American vs. British Life Style	Sex scenes (moderate)	6-7	Conditionals, Passive and Active Voice, Perfect Tenses, Modals	Textual: comparison, contrasts, cause/effect, business letters, e-mails, texting, job applications, forms	head over heels, cheat on, call someone names, down to the wire, shed a tear, premature, haggard, replicate, off the hook, schmuck, ahead of the curve, make the line, ball-buster, tutus, profanity
Parental Guidance/ 2012/ Comedy/G 104 min.	Family relationship, sport, parenting styles, raising children	American Life Style	Naturalistic scenes, "bathroom" humour, mildly offensive references to ethnicity (Chinese, Russian).	6-7	Conditionals, Passive and Active Voice, Passive Causative Perfect Tenses	Textual: comparison, contrasts, cause/effect, business letters, e-mails, texting, job applications, forms	Facebook, post, poke, hashtag, tweet, speech therapy, audition, imaginary friend

Appendix 3

Classroom Activities

This is a suggested list of independent activities that you can use before, during, or after viewing. You can demonstrate either a full-length movie or its segments. If you teach 1-hour or 2-hour class, both the movie and activities will not fit: demonstrate the movie first. A series of lessons (at least 2) is recommended. It suits a 4-hour class the best.

Movie: *Little Miss Sunshine*/2006

CLB 7-8

Comedy Drama

Time: 101 min.

Plot: A family determined to get their young daughter into the finals of a beauty pageant take a cross-country trip in their VW bus.

Topics: Family bonds, dysfunctional family, beauty pageant, job, financial problems, drugs, retirement, adolescence.

Vocabulary: Beauty pageant, runner up, life coach, motivational speaker, colour blind.

Materials: Flash cards.



Pre-viewing:

Exercise I. Winners and Losers

Simple Present, compare/contrast pattern; conjunctive adverbs, coordinators, subordinators.

Elicit from students what they think winners and losers are. Write on the left part of the whiteboard WINNERS and on the right part of the whiteboard – LOSERS. Under the word LOSERS, write, "Winners see the gain." Under the word WINNERS, write, Losers see the pain." Ask students to complete the lists of sentences with their ideas on what winners and losers think and do. It would be a good idea to divide the class into two teams. Each of these two teams is responsible for the right or left part of the board. Have them add to the list of ideas.

Note: For a weaker group, distribute the flash cards with incomplete sentences missing the words WINNERS and LOSERS. Have students stick the notes to the right part of the board.

Examples:

- ✓ see an answer for every problem;
- ✓ see a problem for every answer.

- ✓ “It may be difficult but it is possible”;
- ✓ say, “It may be possible but it is too difficult.”
- When ✓ make a mistake, they say, “I was wrong”;
- When ✓ make a mistake, they say, “It wasn’t my fault.”
- ✓ make commitments;
- ✓ make promises.
- ✓ have dreams;
- ✓ have schemes.
- ✓ say, “I must do something”;
- ✓ say, “Something must be done.”
- ✓ are a part of the team;
- ✓ are apart from the team.
- ✓ see possibilities;
- ✓ see problems.
- ✓ see the potential;
- ✓ see the past.

(Sentences retrieved from <http://elitedaily.com/money/entrepreneurship/difference-winners-losers/>)

1. Write on the board:

Winners don't hesitate. They don't make excuses. They don't give up. Winners get what they want.

How about losers?

Ask students to complete these sentences describing the losers. Ask them to use transitions and correct punctuation. Have them use coordinators: BUT, YET, subordinators: although, though, conjunctive adverbs: however, nevertheless, nonetheless, and other transitions: in contrast, on the other hand.

You are expecting them to write:

Eg. On the other hand, losers don't get what they want. They hesitate. They make excuses, etc.

2. Ask students to remember life situations illustrating the actions of winners and losers. Let them discuss these situations in groups. Have each student share their experiences. If the group is enthusiastic and motivated, enable them to act out the situation they liked most.

Exercise 2. Writing a paragraph:

Life coach is a speaker who lectures how to be successful in life. Ask students if they would trust somebody who will want to teach them how to reach their goal or handle a difficult life situation. Ask them to write 9 steps of how to be successful in life. Could be either in-class or home assignment.

Viewing:

Think about the organization of an essay. Like the essay, the movie presents the characters in a certain order. What does the movie describe first, the second, etc.? What is the sequence of the episodes in which the characters in their typical activities appear first?

- | | |
|---------|----------------|
| 1 _____ | A. grandfather |
| 2 _____ | B. son |
| 3 _____ | C. daughter |
| 4 _____ | D. uncle |
| 5 _____ | E. father |
| 6 _____ | F. mother |

Postviewing: Writing Activities:

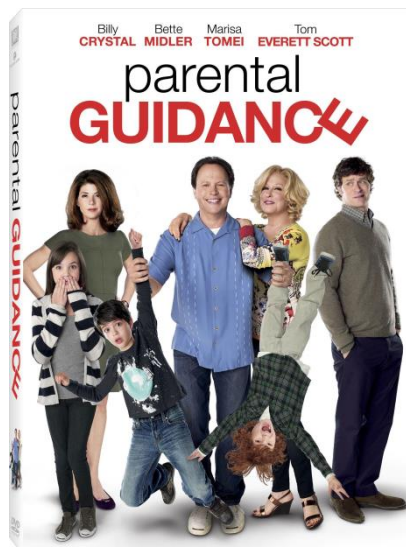
- Write a personal note of sympathy to the Hoovers who have experienced a loss of Grandpa.
- On behalf of Sheryl, write an email to Sheryl's sister expressing satisfaction at her daughter's beauty pageant performance.
- Write a comparison/contrast essay *Winners and Losers*.
- Take notes while listening to the telephone call about the venue and schedule of the California beauty pageant
- Write an outline to trace a sequence of events during the road trip.
- Write an email from Dwayne to a government representative to request a sports area in your community.
- Fill out an application for a Pilot School.
- Complete an incident report form, including a narrative about the beauty pageant incident.
- Write a message to a friend to inform him/her of the procedure for applying for a beauty contest.
- Write 2 or 3 paragraphs to compare the health systems in the US and Canada. Add a paragraph expressing a preference for one or the other and give reasons.
- Write a brief business report about *9 Steps* book promotion failure and its reasons.

Answer Key:**Exercise 1**

(Winners)..... see an answer for every problem;
 (Losers)..... see a problem for every answer.
 (Winners)..... “It may be difficult but it is possible”;
 (Losers)..... say, “It may be possible but it is too difficult.”
 When (winners)..... make a mistake, they say, “I was wrong”;
 When (losers)..... make a mistake, they say, “It wasn’t my fault.”
 (Winners)..... make commitments;
 (Losers)..... make promises.
 (Winners)..... have dreams;
 (Losers)..... have schemes.
 (Winners)..... say, “I must do something”;
 (Losers)..... say, “Something must be done.”
 (Winners)..... are a part of the team;
 (Losers)..... are apart from the team.
 (Winners)..... see possibilities;
 (Losers)..... see problems.
 (Winners)..... see the potential;
 (Losers)..... see the past.

Exercise 2

1 – C. daughter	4 – A. grandfather
2 – E. father	5 – B. son
3 – F. mother	6 – D. uncle



Movie: Parental Guidance/2012

CLB 6-7

Comedy

Time: 104 min.

Plot: The movie describes the problems that arise when two grandparents come to look after their three grandchildren using old-school parenting styles.

Topics: Sports, Family, Parental Styles, Technology.

Vocabulary: Facebook, post, poke, hashtag, tweet, speech therapy, audition, imaginary friend

Materials: handouts, flash cards

Pre-viewing:

Exercise 1. Short Discussion:

1. Do you use social media?
2. Do you use Facebook?
3. How often do you use it?
4. Do you have many friends?
5. Do your parents or grandparents use it?
6. If you have kids, who is using social media more – you or them?
7. What other social networks do you know?

Exercise 2 Match the words and their definitions

1	post	a	feature that allows users to receive information about what their friends are doing
2	profile page	b	constantly updating list of stories from people and pages that you follow
3	news feed	c	when you do this to someone, they receive a notification
4	wall	d	a message with the symbol #, which makes it possible to group such messages
5	poke	e	a short message posted on the website
6	hashtag	f	entry on Facebook
7	tweet	g	personal community page showing photos, stories, etc.
8	status	h	a section in your profile where others can write messages to you or leave you gifts

Exercise 3. Baseball

Vocabulary + Prepositions

3a Fill in the blanks with the words given in the box below

fielding	hitting
hitter	throwing
hit	pitcher

Baseball is a sport that combines many different physical and mental talents. Many players are specialists like the _____ who specializes in _____ the ball accurately to the _____, but also making the ball difficult to _____. Some players are good at _____ home runs while others are experts at _____. It's this combination of skills and team play that make the game complex and interesting

3b Fill in the blanks with the prepositions given in the box below



between	with
with	between
on	with
of	on
with	in



The ball used _____ baseball is _____ 9 and 9.25 inches in circumference. It weighs _____ 5 and 5.25 ounces. The ball is made _____ a cork center which is then wrapped tightly _____ thread and covered _____ leather. The baseball glove is designed to help catch the ball and protect your hand. You wear the glove _____ the opposite _____ your throwing hand. So if you throw _____ your right hand, you wear your glove _____ your left hand

Viewing Activities:

Exercise 1.

Match the characters and their descriptions made by other participants:

Artie	He doesn't like his food to touch.
Diane	He has to work out peer conflicts on his own.
Alice	She is a tornado.
Phil	He doesn't listen.
Turner	He is sweet. I think he breastfed the kids.
Harper	...the cutest little girl you ever saw.
Barker	You know, she has HAS . High Achievement Syndrome.

Postviewing:

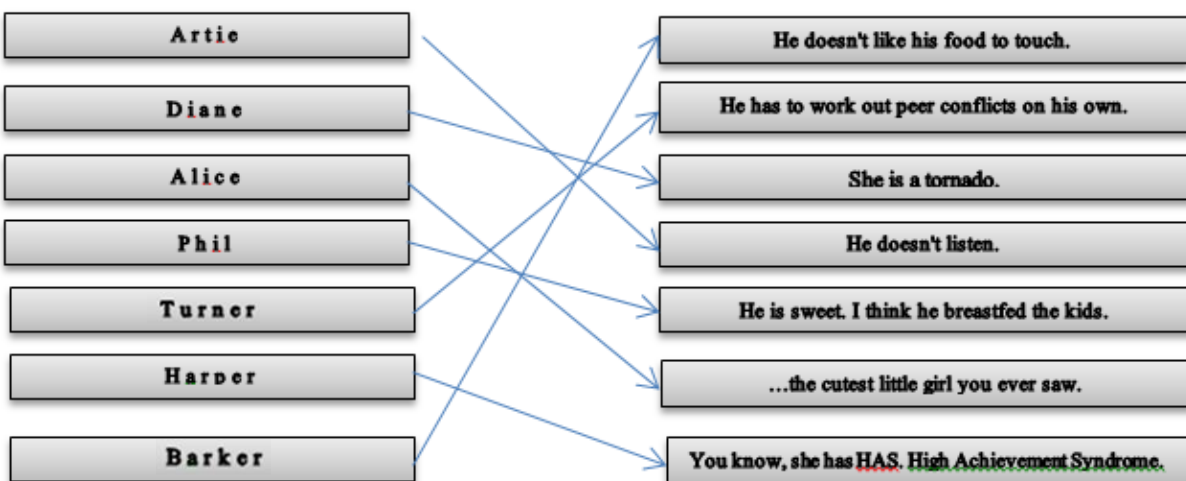
Writing Activities:

- On behalf of Alice, write a note to the music teacher. Express Harper's inability to attend the lesson today and offer an apology.
- On behalf of Artie, write a message to accompany a job application form. Express a desire for the job of a sports announcer, provide contact details, and refer the reader to the attached application form.
- Write a personal note of sympathy to Turner who has experienced a loss of his imaginary friend, Carl.
- On behalf of Alice, take notes from online sources about the details of the Turner's hyperactivity (imaginary friend issue) to discuss his condition with a doctor.
- Write a comparison/contrast essay about differences in Artie's and his daughter's parenting styles.
- On behalf of Barker, write a description of the impact that his grandfather has had on his life.
- On behalf of Artie, write a short letter to express concerns about the teaching methods at a speech therapy session.

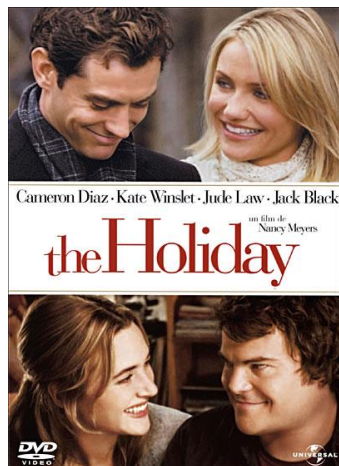
Answer Key:**Previewing'****Exercise 2: 1f, 2g, 3b, 4h, 5c, 6d, 7e, 8a****Exercise 3:**

3a Baseball is a sport that combines many different physical and mental talents. Many players are specialists like the **pitcher** who specializes in **throwing** the ball accurately to the **hitter**, but also making the ball difficult **to hit**. Some players are good **at hitting** home runs while others are experts at **fielding**. It's this combination of skills and team play that make the game complex and interesting.

3b The ball used **in** baseball is **between** 9 and 9.25 inches in circumference. It weighs **between** 5 and 5.25 ounces. The ball is made **with** a cork center which is then wrapped tightly **with** thread and covered **with** leather. The baseball glove is designed to help catch the ball and protect your hand. You wear the glove **on** the opposite **of** your throwing hand. So if you throw **with** your right hand, you wear your glove **on** your left hand

Viewing:**Exercise 1.**

Movie: The Holiday/2006



Romantic Comedy

Time: 136 min. (recommended: split viewing in half)

Plot: Two women, one from England and another from the States, suffer romantic disappointments, meet on-line, and exchange houses for vacations. Each agrees to spend the Christmas holiday at the other's home.

Topics: Romantic relationships, English and American life styles, weather, Christmas, movie industry, publishing business, single parent, feminism, treatment of elderly, housing, vacations.

Vocabulary: head over heels, cheat on, call someone names, down to the wire, sweat like a pig, shed a tear, premature, haggard, replicate, off the hook, schmuck, ahead of the curve, make the line, ball-buster, tutus, profanity, behind the wheel.

Materials: posters picturing Hollywood stars: Cameron Diaz, Kate Winslet, Jude Law, Jack Black; pictures of different types of houses and appliances.

Previewing:

Exercise 1. Match the expressions and their definitions:

1	head over heels	a	to use impolite or unpleasant words to describe someone
2	cheat on	b	advanced compared to the rest
3	call someone names	c	to suddenly have strong romantic feelings about someone
4	down to the wire	d	driving a vehicle
5	behind the wheel	e	excited
6	off the hook	f	to fight a well-intentioned battle
7	ahead of the curve	g	be interested in or involved with
8	be into something	h	be sexually unfaithful to one's partner in marriage
9	fight the fight	i	until the last possible moment
10	fall for somebody	j	freed from an obligation

Answer Key: 1e, 2h, 3a, 4i, 5d, 6j, 7b, 8g, 9f, 10c



Exercise 2. Vacation Survey

Have students brainstorm where they would like to spend their Christmas vacation and why. Each student interviews 5 classmates and fills in a chart. Then each makes a short statistical report.

Where do you want to go for Christmas and why did you choose this place?

Survey	Student 1	Student 2	Student 3	Student 4	Student 5
Which place do you want to visit?					
Why do you want to visit this place?					

Write a short report after you have interviewed 5 people:

e.g. Most students want to travel to Hawaii because _____

Some students want to stay at home for Christmas because _____

One student said that _____

Vocabulary:

one story, 2 story, bi-level, townhouse, condo, mobile home, fenced yard, patio/deck, pool, outdoor spa, other buildings (barn, shed, etc.), air conditioning, hardwood floors, eat-in kitchen, separate dining room, formal living room, separate den or library, fireplace, lots of windows (light), community pool, golf course, tennis courts, gated community

Exercise 2: Amanda and Iris

2a Compare/contrast Amanda and Iris. Find as many similarities and differences as you can. Fill in the blanks in the table below:



Characteristics	Iris	Amanda
Occupation	successful London-based columnist	successful L.A. based owner of the company producing movie trailers
Residence	Surrey, England	Los Angeles, California
Life Style		
Past Relationship		
Current Relationship		
Appearance and Clothing		
Positive Traits		
Negative Traits		
Work Attitude		
Values		

Use an online pdf document for vocabulary:

http://www.readwritethink.org/files/resources/p-as_docs/sample_character_traits.pdf

2b

- Write a compare/contrast essay about Amanda and Iris.
- Compare/contrast two relationships: Amanda and Graham, on the one hand and Iris and Miles, on the other hand.



Movie: The Devil Wears Prada/2006

Comedy Drama

Time: 109 min

Plot: A young college graduate comes to New York and gets a job as the assistant to a powerful and ruthless fashion magazine editor Miranda Priestly.

Topics: fashion; fashion magazine; job ethics; management styles; boss vs. subordinates; models; diets; eating disorder; outer beauty vs. inner beauty; career vs. relationship.

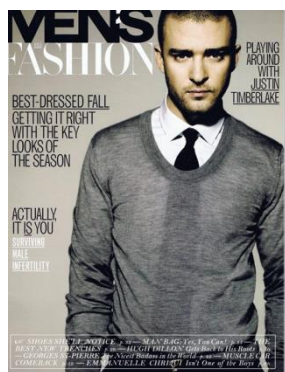
Vocabulary: odd sense of humour; a million girls would kill for this job; Ralph Lauren; sequins; denim; chiffon; recital; strand in the middle of nowhere; charity benefit.

Materials: fashion magazines

Previewing:

Exercise 1. Magazine Presentation

Choose one magazine cover. Prepare a short (10 min.) presentation (group presentation is the best) about ONE fashion magazine: country (ies), history, style, content, editor (s)-in-chief, cover. It is a good idea to borrow one copy of the magazine from the library. Put your presentation on power point slides. Divide it into three parts: Introduction, Body, and Conclusion. Transition statements and transition words should be used to maintain flow. Your presentation should include the outline and a thesis.





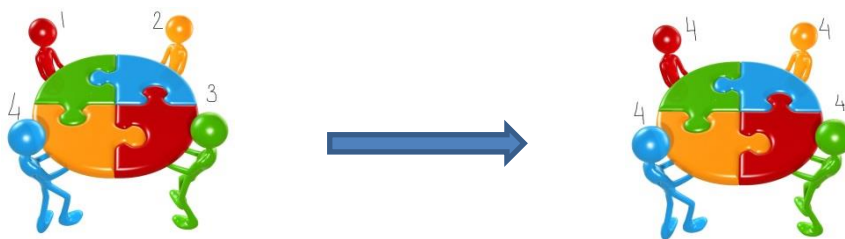
Exercise 2. Beauty Discussion (used for brainstorming ideas):

1. Would you like to look great? What does looking great mean to you?
2. Do you buy things (clothes) because they are fashionable?
3. Does the fashion industry exist because people want to spend money on fashionable things?
4. Would you like to be a fashion model if you were offered the opportunity? Why? Why not?
5. What are the bad things about fashion?
6. Is fashion only for beautiful people?
7. Do you understand what the saying "Beauty is only skin deep" means?
8. What is the difference between diet and a healthy diet?
9. In what way can diet influence our appearance and personality?
10. Do you think there is pressure now for young girls to look slimmer?
11. What diet can help you lose weight very quickly?

Exercise 3. Recipe Circles

Reproducing Information (CLB-8)

A group work. Students are preparing for a cooking show. The topic of the show is effective diets for losing weight. In a group of four, students share ideas and write ONE recipe for the group. EACH student should have a copy of the recipe. Then each of four students is given a number: 1 to 4. They remember their numbers. Then all ones, twos, threes, and fours from all the groups get together. Each student brings his/her copy of the recipe to the new group. Each student in the new group is reading his/her recipe to other three. The other three record details of a recipe and use the notes to write accurate, organized steps for own use and to share with friends. As a result, each student writes the steps for three recipes.



Viewing:

First 30-40 minutes of the film:

Exercise 1a. Who is Who?

Identify who these people are:

1	Andy	a	Andrea's boyfriend
2	Miranda	b	A magazine writer
3	Emily	c	Junior personal assistant to the editor-in-chief
4	Nigel	d	Miranda's senior assistant
5	Nate	e	The editor-in-chief of <i>Runway</i>
6	Christian	f	Art director for <i>Runway</i>

The second half of the film:

Exercise 1b. Who Said What? CLB-8 Reproducing Information

Identify which characters these quotes belong to:

1	Andy	a	<i>I am just one stomach flu away from my goal weight.</i>
2	Miranda	b	<i>One of the most elegant women ever to walk the planet, I give you Miranda Priestly.</i>
3	Emily	c	<i>Of what American Runway is going to look like when Jacqueline is editing it.</i>
4	Nigel	d	<i>And so, as you can imagine, for that week, it is vital that I have the best team possible with me.</i>
5	Nate	e	<i>That would mean I actually did something right.</i>
6	Christian	f	<i>In case you are wondering, the person whose calls you always take, that's the relationship you're in.</i>

Postviewing:**Exercise 1 a. Miranda and Andrea**

Compare/contrast Miranda and Andrea. Find as many similarities and differences as you can. Fill in the blanks in the table below:



Characteristics	Miranda	Andrea
Occupation	the editor-in-chief of Runway	
Residence	a luxurious townhouse	
Age		
Life Style		mediocre
Relationship		has a boyfriend
Appearance and Clothing		
Positive Character Traits		
Negative Character Traits		
Work Attitude	workaholic	
Values	no moral obligations if it interferes with the career	

Exercise 1 b. Write a few sentences about Miranda and Andrea using comparatives. E.g. *Miranda is more committed to her job than Andrea is. Andrea is younger than Miranda. OR Andrea is as smart as Miranda.*

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Write a few sentences about Miranda and Andrea using transitions: on the contrary, in contrast, on the other hand, similarly, likewise, etc. E.g. *Similarly, Andrea has a strong personality.*

This image shows a blank sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Exercise 2. Passive Voice

Change Active Voice to Passive Voice:

E.g. *Andrea meets an attractive writer Christian Thompson, who offers to help her with her career.*

Andrea is offered help with her career by Christian Thompson.

1. *Andy has impressed Miranda.* _____

2. *Miranda allowed Andy to bring the treasured "Book," a mockup of the current edition.*

3. *Emily gives instructions to Andy about where to leave the items in Miranda's house.*

4. *Miranda's twins are assisting Andy in finding the right place for the book.*

5. *Andy interrupts Miranda and her husband having an argument.*

6. *Andy saved Miranda from embarrassment at a charity benefit.*

7. *Miranda forces Andy to accept the offer.*

8. *A car hit Emily.*

9. *Nigel tells Andy that he has accepted a job as creative director with James Holt.*

10. *Miranda has sacrificed Nigel to keep her own job.*

Exercise 3. CLB 8 Writing Activities

Interacting with Others	Reproducing Information	Getting Things Done	Sharing Information
<p>- On behalf of Miranda, write an email message to Andrea to express dissatisfaction with her unexpected visit to Miranda's house at the wrong time.</p> <p>- On behalf of Andy, write a letter of apology to Miranda to explain and attempt to resolve a conflict (such as leaving the job in the middle of the Paris trip).</p>	<p>- Record details of visiting Miranda's house listening to Emily's instructions - Write an outline to trace a sequence of events during this mission.</p>	<p>- On behalf of Andrea, write a résumé and formal cover letter to a human resources manager in response to a reporter job advertisement and request an interview.</p> <p>- Write a brief report to Miranda to inform her that a printer is not working properly.</p>	<p>- In a paragraph, describe information in a statistical table listing average sales growth of Runway magazine. Introduce the paragraph with a general topic sentence, and then support it with details drawn from the table.</p>

Exercise 4. Essay Topics:

1. Write a compare/contrast essay about Miranda and Andrea.
2. Write a compare/contrast essay about Andrea and Emily.
3. What is more important: professionalism or strong work ethic? Provide some examples from the movie.
4. How does fashion industry affect its workers?
5. Is Miranda Priestly the "boss from hell"? Support your opinion.
6. Is fashion a vanishing trend or ideology? Provide some examples from the movie.
7. Explain the title of the movie.

Answer Key:**Viewing****Exercise 1a:**

1c, 2e, 3d, 4f, 5a, 6b

Exercise 2b:

1e, 2d, 3a, 4b, 5f, 6c

Postviewing**Exercise 2**

1. *Miranda was impressed by Andy.*
2. *Andy was allowed to bring the treasured "Book", a mockup of the current edition.*
3. *Andy is given instructions by Emily about where to leave the items in Miranda's house.*
4. *Andy is being assisted by Miranda's twins in finding the right place for the book.*
5. *Miranda and her husband having an argument are interrupted by Andy.*
6. *Miranda was saved by Andy from embarrassment at a charity benefit.*
7. *Andy is forced by Miranda to accept the offer.*
8. *Emily was hit by a car.*
9. *Andy is told by Nigel that he has accepted a job as creative director with James Holt.*
10. *Nigel has been sacrificed by Miranda, who wanted to keep her own job.*