How Can Film Facilitate Learning in Upper-Secondary School?

Hur kan film främja Engelska undervisningen i gymnasieskolan?

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Abstract

Film has worked as a tool in schools a long time. But what ways can film facilitate learning in an upper-secondary classroom, regarding the aspects of global English and culture?

This research synthesis will attempt to answer the question on how film can facilitate learning by investigating the different perspectives in the learning process, such as the cultural and global perspective whilst focusing on the perception of using film from students and teachers. The curriculum for upper-secondary school is highly influenced by the diversity in society, which aligns well with the cultural perspectives of using film in the English classroom. Opening up the classroom for visual literacy, socio-cultural theory, investigating the film theory and the characters of motion-picture.

Studies implicating that film is a good learning resource have taken into perspective that film can be divided into a numerous number of tasks, helping students with vocabulary, understanding of the surrounding world and interacting with global Englishes. By presenting different ways of working with film, students’ knowledge and understanding in the English language increase. But it all comes down on how it is used. This would open up for discussion but also an understanding of motion-picture history and technology.

Key words: Film, global Englishes, culture, language learning
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1. Introduction

This research synthesis investigates and researches the facilitation of film in upper-secondary school. The focus is to gather information and research on how to use film as a learning tool by focusing on the cultural and global perspectives of Englishes and film.

My own experience with film can be traced back to upper-secondary school, where my English teachers, in particular, during my three years used film as a tool in their teaching. Activities varied from presenting about our favourite type of genre, the characters of genres or analysing film about speech, rhetoric’s and historical events. Many of my peers showed a great deal of interest in film in the English classroom. Those who were quiet and shy opened up more in class since the teachers gave us opportunities to talk about our favourite genres.

As a teacher-student during my VFU periods in the field, I have not seen or noticed that many of the teachers use film as a part of the education. The focus during their English education was more on writing and reading, and analysing books, which itself is interesting. However, I thought my experience as a teacher-student would be rather more or less like my own experiments with film during English lessons during upper-secondary school and that is why I’m conducting this research to open up more for the opportunities to facilitate film in upper-secondary school.

According to Skolverket (p.53, 2011), the “Teaching of English should aim at helping students to develop knowledge of language and the surrounding world”, this directs the focus not only to learn spoken English but also to learn about the different cultures and different Englishes globally.

Skolverket (2011) supports this with the following:

“Students should be given the opportunity to develop knowledge of living conditions, social issues and cultural features in different contexts and parts of the world where English is used. Teaching should encourage students’ curiosity in language and culture and give them the opportunity to develop plurilingualism where skills in different languages interact and support each other. Teaching should also help students develop language awareness and knowledge of how a language is learned through and outside teaching contexts.” (Skolverket p.54, 2011).
This shows the focus on knowledge of language, including culture and the surrounding world, in perspective, and film could be such an adaption to increase the students’ knowledge about global Englishes and culture.

Film can provide many different aspects of language, culture, social issues’ and is a great tool for English learning. Authors such as Matsuda (2012), Lundahl (2012) and Mitchell et al. (2013) comments on the importance of the cultural and social aspects of facilitating film. The importance of discussing cultural, historical events and social issues is high, not only because it is needed but also because by learning and finding their identity in the language students themselves would open up for many interactions and receive knowledge that is needed in, for example upper-secondary school. With this research synthesis, I want to investigate and research the possibilities’ of using film more in English learning in upper-secondary school and investigate the perceptions of film. In particular, I want to examine how film can teach students about cultural literacy and global Englishes.

1.2 Research question

My main purpose with this research is to study the potential of using film in upper-secondary classrooms and examine how film as a teaching tool can improve the students’ English language learning. The following is my primary research question;

How can film facilitate learning in the upper-secondary English classroom?

To help me answer my main research question, I have two sub-questions:

- How can film provide knowledge of global Englishes and cultures?
- What are the teachers'/students’ perception of working with film for teaching and learning English?
2. Theoretical literature review

In this chapter I present theories and definitions that are relevant to my research, to get a better understanding of theorises behind film – visual literacy.

2.1 Definition of film theory

Film theory developed to explain the nature of motion picture, and how to produce emotional and mental effects on an audience. In its short history, the art of motion pictures has frequently undergone changes that seemed fundamental, such as those resulting from the introduction of sound. It exists today in styles that differ significate from country to country (such as India, America and Iran as examples), and in forms as diverse and cultural as the documentary created by one person with a handheld camera. Film theory recognizes cinema as a distinct at form. The sense of reality, which most films strive for, results from a set of codes or rules, that are implicitly accepted by viewers, for works of art, and those that derive from the experience of viewing motion pictures, as mentioned by Simpson et. al (2004), it was necessary to define cinema as an art form (Murphy et al, 2007). During the 1960’s, television entertainment underwent an expansion, where film programs were established in Western countries and where many film scholars came from other fields of study, such as psychologist and behaviourists. Consequently, many new theoretical questions were raised, such as questions on how the eye receives the image of motion-picture, how genres or key scenes affects the emotional language of humans (Murphy et. al, 2007).

But more important was the sheer increase of theories and epistemologies and the shift toward a new focus in cinema studies. Structuralism was followed by semiotics, which is the study of signs and symbols and their interceptions, and psychoanalysis, which focuses on the aspects of engaging viewers fantasies and dreams. This meant that cinema and film theory became connected to new fields and were influenced by different aspects opening to new theories connected to cultural philosophy and ideology such as feminism, post-structuralism and historical theories. This meant that studies connected to new fields became a part of a huge industry which today is known as cultural studies.

These studies helped filmmakers and the audience to understand humankind more, being able to film the greatest historical events such as the moon landing or the fall of the Berlin wall.
This became a means to communicate to others by entertainment mixed with cultural and nature science whilst at the same time it opened up for analysis on how an audience might react when watching film or TV.

2.2 The history of film theory

During the 80’s, the focus shifted more onto the interaction between film and the spectators and a focus on film as a cultural issue, which meant that film studies connected to new fields, such as culture and natural science. This opened up for issues regarding how the brain works, why we react the way we do, emotionally and psychologically, and learning about different cultures (Murphy et. al, 2007).

After the 80’s, film theory has developed, connecting to different varieties of studies, not only for spectator at cinemas or at home but also giving film theory a scientific essence, such as connecting film with cognitive psychology. The shift in the 80’s put forward questions on culture and natural sciences, such as educating about cultures, science, a way of satisfying the need to entertain, andpushing the industry further into genres as horror and thriller (Murphy et al., 2007).

Film itself can be classified by setting, theme, topic, mood, format, target audience or budget. These elements in the film describes the film’s structure, in the way of telling the audience what happens, what they feel, what they see and how it is done. Many factors that come to mind when discussing motion-picture experience. For one, the illusions behind the movement that holds the attention, and the accuracy of motion-picture image is somewhat compelling because it is made by a nonhuman, that is, often done by different techniques such as deep focus technique, computer-generated imagery and optical effects and computer technology that are used to create different worlds such as stop motion, bluescreen effects and 3D computer graphics (Murphy et. al, 2007).

In addition, the motion picture gives what has been called a strong sense of being present: the film image always appears to be in the present tense.

Moreover, film gives viewers a diversity of languages, cultures and at the same time education about these different perspectives of theme, topic, setting, narrative and how film works.

But not to be forgotten are the conditions under which the motion picture ideally is seen, where everything helps to ‘rule’ the attention of the spectators. Film theory and motion
pictures focus on and go into detail in their ways, taking the spectators from everyday environments, partially isolated from others and comfortably seated in a dark auditorium or a dark room (Film theory, 1998). For a while, the spectators live in the world the film unfolds in front of them. The reproduction of details then become less important than the appeal made by the film’s story to an emotional response.

2.3 Characteristics of film

These essential characteristics can be divided into different categories or known as genres. A film genre is a motion picture category based on similarities in either the narrative elements or the emotional response to the film. Most theories of film genre are borrowed from literary genre criticism. Nowadays there exists a road number of genres and sub-genres. The most common types of genres are as follows: action, horror, historical, drama and fictional.

When working with film theory or analysing the key scenes in a film, characterisation such as plot and narrative, are essential to the film theory, of how everything is divided into different ‘building locks’. The narrative, which is one of the major factors in film, is a report of connected events, real or imaginary, presented in a sequence of written or spoken words. Narrative is found in all forms of human creativity, such as art and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, video games, radio, gameplay and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts. The earliest method for sharing narratives is oral storytelling, which can guide children on cultural history, formation of an identity, values and diversity (Hodge, el al, 2002).

Other key characterises of film is the climax, where, when and how the protagonist feels, and is usually linked to the setting of the film. The representation of the protagonist is important since it is how, the protagonists are represented in the film that makes the viewers identify or feel with the characters, either on a mental or physical level. Rarely does an audience react as if the events on screen are real and happening right in front of them, such as ducking down when seeing a locomotive screening towards it. But still the escape into the world of film is not complete. Viewers expect realism in films, often the desire of details is intriguing for the viewers, such as the details in a dress or the location of where the film is taken place in since this creates a way and demand to escape from the real world (Britannica; Film theory).
2.4 Intercultural literacy and global Englishes

The linguist, cultural and functional diversity of English today challenges the fundamental assumption of English language teaching, which requires pedagogues to revisit pedagogical practises. In most English courses, the instructors/pedagogues are expected to select a variety of English as the instructional variety to guide various aspects of a curriculum: the international variety of English or a set of characterises of the English language (Journal of English as a Linguae Franca, 2012).

A perspective of global Englishes is the influential model of the spread of English by Braj Kachru (1992). Kachru’s model of world Englishes is captured in terms of three concentric circles of the language: The Inner Circle, the Outer Circle, and the Expanding Circle (Kachru’s model of World Englishes, 1992).

The inner circle of English refers to the world standard Englishes and where they are spoken or originated from such as UK, USA, New Zealand and Canada. The inner circle represents the traditional historical and sociolinguistic bases of English, where English is a native language. In these countries, English is the native language of most of the population.

The outer circle of English was produced by e.g. the colonialism, where the language spread through imperial expansion by e.g. Great Britain in Asia and Africa. In these countries, English is not the native language but serves as a second language. This circle includes India, Nigeria, Bangladesh, Pakistan, Malaysian, Kenya, the Philippines.
The expanding circle refers to countries and speakers where English plays no historical or governmental role, but where it is widely used as a medium of international communication. This include much of the rest of the world. The expanding circle includes speakers of the English as a second-language. In the expanding circle includes countries such as China, Russia, Brazil, Europe and Japan (Kachru, 1992).

2.5 Definition of visual literacy

The history of visual literacy has been transforming the age of digital learning. Classical and Medieval theories of memory and learning, for instance, placed a strong emphasis on how the visual format of words and lines affected the ordering of information in the mind (Lipiner, 2011). During the enlistment, the new emphasis focused on training the senses through print and graphic technologies in a way that benefited the different classes in the world, and by the 19th century visual literacy was a core component of the national educations systems that emerged in Europe and North America, which argued for using visual tools such as diagrams and models in the classroom.

Visual literacy is the ability to interpret and make meaning from information presented in the form of e.g. an image, extending the meaning of literacy (Lipiner, 2011). The meaning signifies interpretation of a written or printed text, while visual literacy is based on the idea that pictures or motion pictures can be “read” and in that way, can be through a process of reading. The term ‘visual literacy’ comes from John Debes (co-founder of International Visual Literacy Association), Debs defines visual literacy as “a form of literacy that refers to a group of vision-competencies as human beings can develop by seeing and at the same time having and integration other sensory experiences” (Mathew, 2016).

Literacy itself is capacity of communicating, absorbed, printed, electronic signs, symbols representing customarily language (Lipiner, 2011). In real life situations, however, the literate and oral modes coexist and interact, meaning that not only within the same culture but even within the very same individual (Foley, 2010). But for literacy to function, culture must agree on institutionalized signs-sound or sign-idea relationship to support writing and reading of any knowledge, art and ideas. The extent of official literacy varies enormously even within a single region.
The visual imagery and powerful audio and text of film can engage students in different ways that lectures and textbook cannot. The use of cutting-edge techniques and their contemporary perspective on the past and future, often results in students receiving knowledge about culture, history and different aspects of daily life. Most of it deepens on the literacy and perception, of how the students analyse and discuss the film, identifying with the characters or getting emotional over the characters decisions and acts.

2.6 Socio – cultural perspective

Socio-cultural theory, consists of a cultural approach in addition to an educational approach. Vygotsky’s’ theory has been beneficial for learners because it involves social interaction, cultural involvement and all components of the teaching environment. The socio-cultural theory asserts that language can be acquired by socialising and interacting either with learners or the speakers of the language that they are learning, e.g. English. Vygotsky suggests that culture plays an important role in influencing and shaping learner’s identity, by interacting with speakers around the globe or interacting different cultural aspects in the education. Learners would receive interaction with different cultural approaches but also find similarities between cultures or backgrounds between the students’ (Vygotsky, 1978). Sociocultural theory also includes the zone of proximal development model (ZPD), which occurs when the social interaction between a student and a more knowledgeable individual in e.g. teachers or native speakers.

This process is identified as scaffolding, giving students the framework to extend their knowledge. Vygotsky (1978) argues that development occurs in two locations, externally from social interactions and internally.

The usage of ZPD is vital in teaching, not only regarding language teaching, since in incorporates all aspects of the learning environment such as the learner, the relationships between students’ and teacher and the resources used to facilitate learning.

According to Beach et al. (2001) the socio-cultural learning theory describes learning as something social; the theory builds on the belief that peers learn certain media, and how to use these within a common community (such as school).
Beach et al argue that when teaching in accordance with the sociocultural learning theory it is necessary to create a community that supports the subject that is to be taught. From this the students then become residents of this community and acquire the tools and practices used there while they are attending e.g. English class. By creating a good learning environment interaction is one of the key factor in learning. Watching documentaries or film taken place in e.g. UK or New Zeeland can teach students about differences or similarities between cultures or languages. In second language acquisition, the socio-cultural perspective can be practiced through social activates that stimulate the cultural context of the spoken language (Beach et al. 2001).

Beach et al point out is that in the beginning the teacher’s job is to introduce and help students to acquire these practises and tools they will need to participate in their community. As the students learn, they improve in how to use the practises they have acquired. The focus is not on the teacher nor the student but on creating possibilities for the students to utilize the tools and practices they need by participating in activities in their community of the language classroom (Beach et al, 2011).
3. Method

In this section of my research, I will present the databases I’ve used for my conducted research, which sources and material I’m using, and the exclusion and inclusion criteria of the material. To find relevant sources for my research synthesis, I have used the following databases: Malmö University’s library database Librisearch and ERIC, since these databases mainly uses pedagogical articles and material. When conducting the research using the database ERIC and Librisearch, I used key words such as: film as a teaching resource, using film in the classroom, film theory, multiculturalities, and cultural studies and film.

3.1 Inclusion and exclusion criteria

To decide what to include in my research I started to search for different ways film can be used in the English classroom, how teachers’ perception was about working with film but there were many articles that focused on adolescents’ and 7-9 classes and teachers. So, I choose to focus on articles and studies between 2000-2016 to find research that was current and with information about the different perspective and characteristics of film. I wanted to find examples and studies that related to today’s society, to show the diversity of films and varieties of global Englishes. After finding some relevant sources I included studies and research that was based on EFL-learners and teachers, not only because Sweden have many EFL-learners but also since the cultural and educational approach are similar around the globe, so therefore I included studies from countries such as Italy, Iran and Mexico.

Since film is such a broad concept, I needed to gather information at first to see what research was relevant to my research synthesis. To do this, I have included information and definition about film and film theory. I need to exclude studies conducted in 1900’s since I’m focusing more on modern technology and studies conducted in the 00’s to narrow it down and only focusing on students in the age of 15-19.

To restrict my search, I excluded studies and research that was published before 2000, since most of my research focuses on a subject or media that has been developed and is still developing through time. I excluded research and studies which focused on how film can help special need students, since the focus in my research is on EFL-learners and the material for using film as a resource for special needs students are mainly focusing on special pedagogics.
4. Results and analysis

The research I have found on facilitating film to help English language learning in upper secondary school show different results. Some focus on the aspect of the theory of film and some on the pedagogical side of working with film and language learning. The conducted studies vary in their result, but the authors of the studies focus on how film can work as a teaching resource, how it can be used and their results on their individual conducted studies. In this chapter, I discuss the results of the conducted studies and answer my main question the answers to by sub-questions will also be answered in this chapter. The results from the studies and research are divided to answer my sub-questions:

- How can film provide knowledge of global Englishes and cultures?
- What are the teachers'/students’ perception of working with film for teaching and learning English?

By stating the findings towards my research questions, the aim is to make a conclusion that answers my main questions:

- How can film facilitate learning in the upper-secondary English classroom?

5.1 How can film provide knowledge of global Englishes and cultures?

In a study conducted by Zoreda and Vivaldo-Lima (2008), they researched the effects of using scaffolding and film together in a series of lessons in Mexico. The class, being a homogenous class where 15 of the students were female and 10 were male, where the students were mainly EFL learners or speakers of English as a second language. The students were divided in groups, with the book and lectures planned where they discussed the book and then later watched the film together to analyse and discuss.

The authors’ study shows that using multimedia such as film becomes beneficial for teachers (p. 28), pointing out that by using film and other literature multimedia and scaffolding the modules do not only become beneficial for the students but also for the teachers and supervisors, helping them scaffold lectures and increase linguistic and intercultural skills. The study by Zoreda and Vivaldo-Lima helped the students understand and become aware of the concept of intercultural perspective.
For language learners, an awareness of the cultural features of language can make it easier to comprehend situations and topics they encounter when reading or listening. The authors thought that students, specially EFL students, should be exposed to film and other Englishes to help their language acquisition and provided them with intercultural topics and that is why they chose Of Mice and Men since the book and film is based in the US (Zoreda & Vivaldo-Lima, p.4, 2008).

In the study Multiliteracies Pedagogy: creating claymation’s, Hepple et al (2014) researched approaches to literacy, the pedagogue outlined in this study highlights the transformative effects on an approach to literacy based on generative and joint activities rather than the traditional practises of pre-planned and scripted education. The authors argue by using multilinearities’ pedagogy and involving film, the multimodal approach allows students ownership of the world, leading to engagement and sustainable collaboration, since their students worked in groups.

The researchers conducted the study on 20 students and their respective group consisted of students form a variety of cultural and linguistic backgrounds, influencing first language speaker of Kinema, Swahili, Liberian English and Arabic. Most of the students had only received schooling in refugees’ camp, and since these different camps were in a country of either transition or other various problematic, the education these students received was not only in their mother tongue, leading the students to have different cultural backgrounds and a wide variety of Englishes (Hepple et al, 2014).

Brooks and Penke (2012) conducted a wide research on how students’ and teachers’ perception of using films is. This was a three-year project, where questionnaires were sent out to middle and upper-secondary schools.

The authors wanted to see how schools and students work with film, as many as 387 people (pupils and teachers) participated in the questionnaires and research. According to the authors and the results of the study, 63% of teachers had used films more than four times in a 3-year period. The results of the teacher’s perception included agreement of exposure to wide range of film and it help to broaden children’s understanding of the world and presenting a diversity of films. (Brooks & Penke, 2012).
In the project, different types of film such as e.g. cultural, historical and dramatic films. Interestingly results presented that forge in language film and global English’s films came out on top. The student perception of using these types of films and activities was positive, the feedback received back from the questionnaires from the students showed and interest of learning more about different cultures, reading/watching films with more diversity and the understanding of the English language increased (Brooks & Penke, 2012).

In the study ‘The Effectiveness’ of Using Movies in the EFL Classroom’ (2013), Ismaili conducted a study on 60 EFL students between the ages of 18-22, all in a multicultural classroom setting. 28 of the students were subjects to the experimental group, meaning the students received text accompanied by the movie whilst the other group, of 32 students serves as a control group with the same question activities but without the movies (Ismaili, 2013).

The controlled group used the usual procedure where the students participate in activities, where the students were given a short list of vocabulary words and phrases used in the book, in order to prepare them for better understanding of the story. The 28 students, which was in the experimental group thought that having active reading activities and watching the movie connected to the novels, increased their interest in language learning, making it easier to understand the language and their writing whilst the controlled group, which only received the texts almost all of the 30 students, wanted to include film more in their education, commenting on the fact that it becomes easier to understand literature and learning English.

In ‘Using Movies in EFL Classrooms: A Study Conducted at the English Language Institute’ (2016) by Kabooah, in Saudi Arabia, studied how films could help 50 EFL-leaners with their language skills. The researcher, conducted the study by structured interviews with a set of open-ended questions that examined both the students’ and the teacher’s perceptions towards the integration of film in their classroom to improve students’ language skills.

According to Kabooah, activating students’ background knowledge can greatly improve their retrieval and retention as it brings it to awareness as well as it facilitates their learning of the new vocabulary and enhance their motivation to learn the target language, in this case English. When viewing film segments or the whole film, students received worksheets that drew their attention to particular details in the film, since the students were required to answer detailed questions about the film they noted down all the new vocabulary and phrases they learned. The students task by doing this was to filter through all the newly heard/learnt vocabulary and phrases and specify where came from across the world (Kabooah, 2016).
In ‘Film and streaming media as resources in English teaching’ Fjällström (2010) researches the teachers and students thoughts about ‘streaming media’ such as YouTube videos, series and film. The aim of the study is to look at how film and streaming media can be seen as resources in teaching and to find out how teachers use and regard film and streaming media in education.

According to teachers in their interviews conducted by Fjällström (2010) a ‘film experience’ is regarded as a powerful tool for starting a discussion or introducing a theme. Fjällström (2010) argue that film can have benefits for student with different learning styles. The teachers also expressed that film offers authentic target language input and gives a wide variety for students to become exposed to global Englishes.

The results from the study points out the aspect of showing students’ ‘real life’ situations, cultures, historical events about e.g. civil right movement or feminism and they are exposed to different languages. The students get to hear speech, learn how to use specific expressions and speech to communicate with each other. Fjällström (2010) argue that by just watching film students are practicing their ability to understand spoken language, students’ can make an analysis just out of the content and message of the film and from this students and teachers can learn thugs such as cultural differences or social issues around the globe.

In the previous studies conducted by Zoreda & Vivaldo-Lima (2008), Hepple et. al (2012), Brooks & Penke (2012), Ismaili (2013), Kabooah (2016) and Fjällström (2010) numerous varieties of film was used in different ways. They all express the opportunities film can provide for teaching and learning, since film provides knowledge about cultures in many varied ways. Zoreda and Vivaldo-Lima (2007) and Ismaili (2013) argues that film can provide knowledge about different sciences, studies or genres of film that focus on feminism, religion or the insight in background they might/might not be familiar with such as poor vs rich areas in different countries or rituals in different religions and communities.

Zoreda and Vivaldo Lima (2007) argue that with working with interculturality and the different approaches, it all comes down on how teachers and educators use film, either to analyse and discuss key characteristics such as theme, setting, characters or to create and understand the procedures of filming, or in the aspect of understanding and learning about other cultures, languages or interaction with peers. Kabooah (2016) agrees with Zoreda and Vivaldo-Lima (200/) that film is a tool that can be used in varied ways creating enormous
opportunities for teachers and educators to facilitate film in their own teaching while at the same time educating themselves about cultures and how film works.

Overall, the implications from the findings of the studies support the facilitating of film as a providing knowledge of global Englishes and cultures. According to Lundahl (2007), it is an attractive idea where students successfully can encounter with other Englishes and users of them. Education and teaching English should be surrounded of the idea of integrating other various types of Englishes to students, and to give them a broader cultural perspective (Mitchell et al 2013). Knowledge of English increases the individual’s opportunities to participate in different social and cultural contexts, as well as in global studies and working life. Knowledge of English can also provide new perspectives on the surrounding world, enhanced opportunities to create contacts, and greater understanding of different ways of living (Skolverket, 2011).

As stated by Mathsuda et al (2012 and Lipiner (2011) unlike national and regional varieties, such as those encountered in the outer and inner circle, global Englishes demonstrates a wide range of personal and situation varieties, since the ‘world standard English’ is of ‘monolithic core’. The aspects of exposure to global Englishes the students do not only widen their knowledge of Englishes, but also encounter varieties of culture, as Englishes explained by Vygotsky (1978). As stated by authors such as Zoreda & Vivaldo-Lima, (2007), Vygoiiskij (1978), Honnan (2012) and Ismaili (2013) teachers and pedagogues should instead of viewing the expanding circle, as a norm dependent, the need of original models of Englishes would allow for expressions of indigenous value, culture and logic rather than using the ‘inner circle model’. In which the focus only lays a few varieties (often only spoken by native speakers) and social attitudes towards different varieties of English coexist.

Considering this, Fjällström (2010), Lundahl (200/) and Hepple et al (2014) think and argues that with film and intercultural perspective and literacy, the exposure of culture and global Englishes increases, since within the intercultural literacy perspective, there is a reminder for educators and teachers around the world that there is a wide variety of Englishes and not only those in the inner circle. In Teaching literature to adolescents, Beach et. al (2011) writes that by providing students with the opportunity to deconstruct and analyse stories, themes, cultures and perspectives they encounter on a daily basis outside of school the students will not only be engaged and invested in their work, but also develop relevant skills such as a greater understanding of the outside world of their English classroom. Beach et al. (2011) argues that
the socio-cultural perspective is acquired when learners or speakers of the language being taught. Since culture is an important role in influencing students’ identity it is important to interact with speakers around the world (Beach et al, p. 25, 2011).

Authors such as Fjällström (2010), Hepple et al. (2014), Zoreda & Vivvaldo ma (2007) and Ismaili (2013) agrees with Beach et al (2011) that with socio-cultural perspective, film is a great way to open up about different cultures and backgrounds for better understanding and see similarities between each background and/or culture. Meaning that by facilitating film that portray different global Englishes and discussing them together as a full class or with peers, we are integrating and discussing each other’s backgrounds, making parallels to characters or identifying with the content of the media used (it could be a documentary about tribes in Africa or film produced in Bollywood).

With this way of teaching, students would achieve a greater understanding of each other and knowledge about different cultures or similarities between each other’s background. Skolverket supports this with the following:

“Students should be given the opportunity to develop knowledge of living conditions, social issues and cultural features in different contexts and parts of the world where English is used.” (Skolverket, p.53, 2011).

To develop their knowledge students should be given the opportunity to explore the language, discuss and interact with each other and with people around the globe. Film and its wide broad of usages is a tool that can help learning about cultures and social issues since there is such a variety of films from different cultures, discussing and showing social issues around the world such as poor vs rich neighbourhoods in New York, the struggles of women around the globe to their own rights or documentaries about global warming and about the war in Syria.

As Hepple (2014) and Fjällström (2010) state the combination of different modes for meaning-making allows students to work with visual skills in drawing, for example, to communicate ideas directly into the storyboard context and have their partners provide an accompanying message, using their respective strengths and allowing greater participation by students. Being literate in contemporary society means being active, critical, and creative users not only of print and spoken language but also of the visual language of film and television (Hepple, 2004).
When working with film it is important to remember the connection to literacy, just as film can be portrayed and produced in a variety of ways, literacy has the same characteristics, representing itself as absorbed, printed or symbols that is representing languages (Lipiner, 2011). Taken into perspective, literacy and film work perfectly together since the different ‘languages’ between them coexist and interact with each other. With this, facilitating film to provide knowledge of global Englishes and culture, there is different ways of teaching, such as making a short film or presenting a review.

But as pointed out by Lundahl (2012), Fjällström (2010), Kabooah (2016) and Ismaili (2013) it is important that to provide knowledge of global Englishes and cultures, the literacy needs to function with culture, so that they agree on institutionalized signs-sound or sign-idea relationship to support writing and reading of any knowledge, art and ideas. The extent of official literacy varies enormously even within a single region. Making it more clear and understandable for the students’ by combining the global Englishes with culture, such as watching a movie from India and listening, reading and interpret them characterises of film and at the same time include the Indian culture in e.g. Bollywood and learn more about the culture to get a greater understanding. Without the basis of understanding different cultures and global Englishes the students’ acquisition and language skills focus more on native-speakers, to sound as a native-like as possible whilst connecting different concepts of backgrounds, culture and language the students’ perception of language change (Lipner, 2011).

The authors (Zoreda & Vivaldo-Lima, 2007, Hepple et al, 2014, Kabooah, 2016) argue that by including intercultural literacy from UK or U.S it would strengthen the students reading abilities and help their critical and analytical thinking. They recognised that using literature offered the potential of creating an interesting multimedia tool that would introduce variety and a more extensive exposure to global Englishes.

Additionally, Zoreda and Vivaldo-Lima (2008) argued that the cultural objectives, such as interculturality and exposure of Englishes, enhance an EFL program where ‘the true content of the foreign language course is not only the grammar and vocabulary of the language, but the cultures expressed through that language’ (p.9, 2008).
The variety of chosen films, that the conducted studies have used in their respective research, provides to the cultural perspective of English learning. Films such as *Frankenstein*, *Of Mice and Men*, *Life of Pi*, *The Devil Wears Prada* and *Jurassic Park* categorises in different genres, global Englishes, cultural and historical background and shows the different countries where these Englishes are spoken. In addition, the broad variety of films in educational purposes are numerous, focusing on the different aspects of learning and entertaining an audience.

Furthermore, in the relation between culture and language, students can with the accordance, process the reality to consider language as a part of culture. With the connection with multilateralism where it is described about the content of film or music, the education becomes multi-modal can be interpreted in several different ways and where the images represent the world differently from different perspectives (Lundahl, 2007). When discussing literacy and using video as a teaching tool, visual literacy becomes one of the main factors according to Lundahl (2007). The concept of visual literacy denotes the importance for text understanding, one can see this in including newspapers, books, magazines and online where verbal texts with images such as comics, graphic novels, tv, video, computer game becomes almost more important with verbal linguistic texts where no visual or sensation exists (Brooks & Penke, 2012). As stated by Hepple et al (2014) to facilitate film, the approach reflects better on the reality of Englishes and cultures, that by combining popular film with canonical texts, the students could increase their critical and analytical skills, in a way helping students understand and gain more knowledge about the connection between literature, popular culture and their everyday life by exposure to global Englishes and cultures (Hepple et al, 2014).

5.2 What are the teachers’/students’ perceptions of working with film?

The presented results from Kabooah (2016) varied from the different groups, when asked the students commented on that it depends in which way they work with film, how they use it and in which subjects. But when it comes to the students’ thoughts on their teachers facilitating film 88% of the 50 students would want to use it more in their language learning, since they feel that facilitating film helped them to improve their language skills.

The findings indicate that films are valuable authentic materials for improving students’ speaking skills. The participants found themselves more interactive and engaged in the
lessons when the teacher used film more than the teacher used textbooks or other learning materials (Kabooah, p.25, 2016).

Similar to Kabooah (2016), 21st Literacy by Brooks and Penke (2012) presented the results, from questionnaires’ which showed that approximately 7% of the class had used movies as a tool in their previous education whilst 13% had not. The result of the study itself showed an increasing of interest in reading and facilitating film in the classroom, 60% of the students were increasingly opened to work with film again in their education, not only restricted to English learning but also in other subjects, whilst 25% were at the same level before and after the study, since their perceptions of using film had not changed and the 5% of the students did not like the module of the study.

The clear majority (99%) also agreed that film is a means of getting young people enthusiastic about their subject and increasing engagement with learning has come through as a major theme throughout the questionaries’ backed up by the student’s questionnaires. (Brooks & Penke, 2012).

In figure 2 (Brooks and Penke, p. 46, 2012), the results show how the students and teachers feel about using movie more in their education and the impacts of it. 72% of the participants
wanted to have more film-related activities to be available in school and 74% wanted more opportunities to work with film in different concepts. These results showed an increasing interest both from teachers and students on facilitating film furthermore in their education, not only in one subject but also in ways of connecting different subject with the tasks presented by using film.

In the similar study by Kabooah (2016) the participants were in the ages of 18-21, divided into two groups of 25 students’ each accompanied by two EFL teachers. The teachers were in addition required to write reflective journals about the experience of using film and why they used film as a method of teaching. To achieve their background knowledge in the English language, they were provided each lesson with key vocabularies connected to the movies and potential difficult expressions to facilitate their understanding of the scenes and concepts of the film. The majority 68 % of the student strongly agree on that watching films has a beneficial effect on improving their English skills, whereas 24% agreed and 8% disagreed.

Viewing Ismailis (2013) result of the study 72% think that facilitating film is suitable in learning language, since it presents different cultures and global Englishes, 57% of the students agree that they have learned or increased their understanding of English by watching film and 68% agree on the possibilities of increasing their language skills can be improved by facilitating film in different aspects in their learning as presented in the diagram below, examples and result is from Ismaili (p.34, 2013).
The findings reviewed in the study by Ismaili (2013), showed significant differences between the experimental and controlled group, since the different groups was given different options, the integrated skills in using video incorporated in their teaching material varied between the groups, since only one group was given the opportunity to watch and compare the novels and the film. The results from Ismaili (2013) and Brooks and Penke (2012) the research varied but mostly the students answered that film is a possible learning tool since it is so broad and can be used in different ways, such as compare literature to fiction or analysing specific key scenes (Ismaili, 2013).

The results from the research show that many of the students’ who participated in the different studies conducted by researchers such as Ismaili (2013), Kabooah (2016), Mitchell et al (2013) and Zoreda and Vivaldo-Lima (2007), shows an increased interest in working with film in the upper-secondary classroom. Many of the participating students also commented on that it was an interesting way of learning and many felt that their English skills became better with working with film, since it opened up so many options regarding working with film. Viewing the results from the conducted studies and research, the perception of working with film in upper-secondary from both students and teachers are enormously positive. Seeing it as a broad tool to incorporate different aspect and perspectives in language learning, including a broad aspect of culture and global Englishes (Matsuda and Friedriech, 2012).

Authors such as Fjällström (2010), Brooks & Penke (2012), Hepple et al (2014) and Zoreda & Vivaldo-Lima (2007) all argues and show results that it is likely that student’s positive results perception of film in teaching has effects n language learning since motivation and attitudes, according to research, affect language acquisition. The results suggest that teachers generally are positive to the use of film in education and believe that students can learn many things from audio-visual media (Fjällström, p. 19, 2010).

Moreover, the general impression from both teachers and students is that film has a positive effect on students’ language learning process. Using film combined with e.g. literature can help readers to understand the language and learn more about the global Englishes and the surrounding cultures. According to Ismaili (2016), Lundahl (2012) and Lipiner (2011) providing film can lead to students with more opportunities to use English, that resulting in
students’ participation, interaction more with each other and combining written assignment or vocabulary activities with film has is positive effects on both teachers and students.

In many cases film is not viewed as an instructional main course but as a desert (Lipiner, 2011), which Zoreda and Vivaldo-Lima (2007) and Kabooah (2016) state in their research. Poorly developed practises that use film as a reward or reinforcement precise an attitude toward ‘wrong’ usage of moving images in the classroom, an attitude shared by many teachers. It is down to how teachers use it, there are teachers and pedagogues who believe film is simply entertainment that is unsuitable for educational purposes and insists that the students should only be reading in language education, not watching movies since the perception from teachers are that it distracts the students from learning (Hepple et al., 2004).

Furthermore, Ismaili (2016) argue that there are other suggestions since there is prejudices against film, some teachers feel they lack confidence, that there are barriers but at the same time Ismaili and many of the researchers that there is a wide concept of using film as a teaching tool (Ismaili, 2016). As mention before by Fjällström (2010), Lipiner (2011), Lundahl (2012) and Hepple et. al (2014) film is a great tool which such a wide variety of usage, it can help students achieve knowledge about cultures and languages around the world. Thus, utilizing film and regarding it as an object worthy of serious studies such as making a movie about feminism or analysing and discussing film about social issues or film that is portraying a different culture/language allows students to become more perceptive observers of the images and ideas they are encountered with on a daily basis.

Skolverket states that “Teaching English should aim at helping students to develop knowledge of language and the surrounding world so that they have the ability, desire and confidence to use English in different situations and for different purposes. Students should be given the opportunity, through the use of language in functional and meaningful contexts, to develop all-round communicative skills.” (Skolverket, p.52, 2011).

It is vital for teachers to find tools and medias that will incorporate language acquisition, knowledge of the surrounding world since it is important for the students to be given the opportunity, through the use of language in functional and meaningful contexts to develop all-round communicative skills that can be used in their daily life and outside the classroom.

Thus, facilitating film in the English upper-secondary school classroom can help students
to develop knowledge of language and the surrounding world, so students’ can find their identity and use English confidently when interacting with speakers of global Englishes.

But as mentioned by Lipiner and many others (Zoreda and Vivaldo-Lima, Mitchell et al, Kabooah) it all depends on the teachers and the environment, some might not have the resources or the time to work with film but also about the stereotypical thought about film, as something that is just funny or is think that film has noting with education to do in the sense of global Englishes or culture. But since the 60’s film and motion-picture has been one of the biggest source of education and science, showing the viewers a different perspective (Murphy et al., 2007).

There are good starting points recommended by teachers, who all have used film in their education, discussed the point of how to work with film, referring that it is about working within the framework of e.g. themes instead of watching an entire film. Pedagogues will then proceed to focus on essences and analyse the film closer. Where the focus can be on characters, the protagonist, narratives, settings, the emotional effect of film and representation of e.g. heroes and villains (Lundahl, 2007).

While the students’ perception lays on the participation in conversations about alternative forms of assessment. Critical teachers and teacher educators can use classroom-based research to prove that there are ways to meet the challenges the new century and turn them into opportunities to connect to the worlds of students, to promote academic achievement, and to prepare students for critical citizenship in a multicultural democracy (21st century literacy, 2012).
6. Conclusion

Film or other forms of motion-picture such as documentaries or short film is a suitable tool for English teaching and learning, since it can be used in many different ways and forms. Where students and teachers can use their imagination to find ways of learning by facilitating film as a teaching tool. As mentioned throughout the research, teachers and pedagogues can shift the focus from reading and writing book reviews to focus on analysing the books film adaptation, comparing key characters, the protagonist way of being as he/she is presented in the book vs in the film.

As such, it is important that teachers and pedagogues encompass newer examples of literacy and including media and technology in to the classrooms, in an effort to maximise student’s learning of literature and language. In the process of answering the question how film can facilitate learning in upper-secondary classroom, there are perspectives that need to be considered. That by using technology, educators can undoubtedly motivate students to learn within an environment they are both familiar and comfortable with (Lipiner, 2011). Teachers must therefore accept the fact that literacy, exists in other forms than only simple print. At the same time as teachers might need to feel secure about using and working with film, the consideration that new literacies call for teachers to understand new communicational and representational demands is needed but in regard of not replacing the written word of literature, but rather to lend a helping hand to learn and teach (Lipiner, 2011).

Taking into perspective that language is more than the external expression and communication of internal thoughts, formulated independently of the verbalization. By combining popular film with e.g. canonical texts, the students could increase their critical and analytical skills and use them in interpretations. If taken into perspective, the students would become more aware and able to understand the connection between literature, popular culture and their everyday lives (Lundahl, 2007). By ‘lending a hand’ to literature and incorporating film in the upper-secondary classroom could facilitate the students learning.

English in the upper-secondary school “should aim at helping students to develop knowledge of language and the surrounding world” (Skolverket, p.52, 2011) with using film this is possible.
6.1 Implications

Research and studies show results that present a clear statement, that film is a suitable tool for language learning, not only by listening and discussing the narratives or themes but also by showing different perspectives of global Englishes and the surrounding world. Movies and their special features, such as subtitles can be a great help to develop an effective learning environment, since poor readers tend to have little background knowledge about e.g. the literature text sampled in class, which could cause students to have difficulty comprehending what they are reading. Since film can supply these needs for poor readers, the teachers and pedagogues involved in the learning could use film as a tool for increasing student’s vocabulary and understanding of the spoken language (Kabooh, 2016).

Although, the study reveals that film could facilitate learning, but it is not necessarily it opens on how pedagogically appropriate films are used, how effective it is in teaching and the factor of time limitations. As argued by many of the researchers mentioned in this synthesis, simply showing a movie to students without engaging in e.g. class discussions or proper integration with more traditional, pedological tools does not provide sufficient education. Thus, it all comes down to the aspect of how teachers and pedagogues use film, planning education that is based on students’ gaols and needs as much as it relies on the teachers experience and availability of material and resources. (Mitchell et al. 2004)

According to Lipner (2011) film can enchase students communicative and connect with their peers or speakers of global Englishes, putting emphasis on learning more about culture, identifying with the protagonist and learning to think more critically, analysing key scenes and make connections to the films’ setting, such as historical events or scientific films about nature or psychology.

6.2 Future directions

Based on the results of this research synthesis, the results from studies and articles is that film is a great tool for English learning and teaching in upper-secondary school. Since the way of using film is so broad it opens up for unlimited tasks for teachers and pedagogues in schools, not only in upper-secondary school but school in general. It works as a great tool to widen the students’ perception of the surrounding world and its cultures and at the same time expose the students to different global Englishes, helping them to interact and work on their language skills. The area of using film as a teaching tool is broad and the opportunities are many.
The perceptions of working with film from both the perspective of students and teachers are positive, it depends on which film and how the teacher have incorporated the film or the task with the curriculum.

But at the end it all comes down on resources, materials and time, working with film can have its limitations as to time or lack of resources. But to take into perspective most of studies conducted on the subject matter show positive effects on student’s language questions and learning, not only for upper-secondary school but on a daily basis in our everyday life.

The results answers found during the research synthesis show how film can be used in upper-secondary school to provide knowledge about cultures, global Englishes but also social issues and the surrounding world. For future directions, the search for how film can work as a tool for students with learning difficulties and how film can be used in upper-secondary school will continue. Films should not only be seen as isolated texts, rather on the contrary they reflect society’s concerns, questions, beliefs, and fears as they related schools to issue of racism, classis, democracy and opportunity to succeed. Thus, I wish to continue searching about this topic and tool in my future teacher training to explore ways of assessing film projects and how film can help students language learning. My aim with this goal is to gather knowledge about film, the different approaches and to be able to facilitate film in language teaching and not only use print-based materials.
7. References


Fjällström, Eva. (2010) Film and streaming media as resources in English teaching.


