Cinemas in the classroom: Increasing motivation and student listening skills in L2

Tara Dignam

A Research & Development Project

Submitted for the MSc Learning & Teaching 2014

DEPOSIT AND CONSULTATION OF THESIS

One copy of your dissertation will be deposited in the Department of Education Library via the WebLearn site where it is intended to be available for consultation by all Library users. In order to facilitate this, the following form should be completed which will be inserted in the library copy your dissertation.

Note that some graphs/tables may be removed in order to comply with copyright restrictions.

Surname	Dignam
First Name	Tara
Faculty Board	Education
Title of Dissertation	Cinemas in the classroom: Increasing motivation and student listening skills in L2

Declaration by the candidate as author of the dissertation

1. I understand that I am the owner of this dissertation and that the copyright rests with me unless I specifically transfer it to another person.

2. I understand that the Department requires that I shall deposit a copy of my dissertation in the Department of Education Library via the WebLearn site where it shall be available for consultation, and that reproductions of it may be made for other Libraries so that it can be available to those who to consult it elsewhere. I understand that the Library, before allowing my dissertation to be consulted either in the original or in reproduced form, will require each person wishing to consult it to sign a declaration that he or she recognises that the copyright of this thesis belongs to me. I permit limited copying of my dissertation by individuals (no more than 5% or one chapter) for personal research use. No quotation from it and no information derived from it may be published without my prior written consent and I undertake to supply a current address to the Library so this consent can be sought.

3. I agree that my dissertation shall be available for consultation in accordance with paragraph 2 above.

Contents

Abstract p4

Literature Review p11

General theories of motivation p11

The value of using film as a learning tool p21

The way in which motivational issues can be addressed by the use of film in MFL-specific contexts p26

Improving Listening skills in L2 p36

Film Use and Content-Based Learning in MFL p40

Research question informed by the Literature p43

Methodology p43

Research Context p44

Strategy Rationale and Implementation p46

Procedure p51

Findings p53

Analysis p55

- Table 1 – Listening tests results p58

Conclusion p75

Implications for teaching and further research p80

References p81

Appendices p87

- Appendix 1: Sample worksheet p87
- Appendix 2: Survey Results Group 1 p89
- Appendix 3: Survey results. Group 2 p95
- Appendix 4: Sample Lesson on Powerpoint shown in class p101

Abstract

Motivation is key to learning and using a foreign language (Ellis: 1997) Low levels of motivation towards language learning are remarkably well hidden in the Irish secondary school system. This is due to the fact that, although foreign language learning is optional, it is a prerequisite for most 3rd level institutions. Previous research I conducted in collaboration with the Irish Film Institute demonstrated an increase in motivation towards French learning when film was used as a language learning tool with students deemed at risk of leaving school early.

But what about students in high achieving schools? Despite diligent work and A grades, student motivation level in French may still be low. In this study I will attempt to increase motivation levels and enhance listening skills in students from a very high achieving, all-girl, secondary school by using film as a classroom language learning tool and hopefully demonstrate an increase in motivation and interest towards language learning, along with improved listening skills.

In Sarah McCabe's article in the Irish Independent (15/1/2013), she highlights an issue that is becoming more and more prominent in the professional world: the lack of competent modern foreign language speakers, hindering the advancement of foreign investment in the country. This issue is not a new one, nor does it only relate to Ireland, as the same has been highlighted in Britain. Irish universities' requirement of at least one modern foreign language to be admitted to university is obscuring the lower levels of motivation that students have towards their language learning. This is demonstrated by the low levels of people finishing their third level education with a foreign language that they are able to bring to the workplace (a meagre 1%, according to the Higher Education Authority 2012-2013).

As indicated by talktoeu.ie, an EU funded website whose purpose 'is to engage Irish Citizens': 'Ireland is among the worst countries in the EU when it comes to learning a foreign language. Only the UK ranks as badly as Ireland' (Seen in: http://kdprod.net/?p=933). Interestingly, nearly half of all secondary students in Ireland choose to study a foreign language to the end of their secondary school career. How is it then that so many students do not choose to study it at third level? The students' motivation to study L2 is being obscured by university requirements, thus falsely showing high levels motivation towards language learning, whereas students seem to merely be choosing them as a means in order to enter university. Without improving students' levels of motivation, they are not likely to opt for L2

language learning at the third level. Consequently, there is a clear need to overhaul the MFL educational system in Ireland. It is indicatory that the low levels of motivation in schools must be challenged in ways that are not currently the standard.

Motivation, according to Gardner (1982) and Dornyei (2001), is an essential element to language learning. Without it there is no drive or incentive for the student to improve their skills as an L2 learner, hence it is essential that we tackle this apparent lack of motivation in schools when it comes to L2 learning. If we are to do so, we must begin to reflect on methods of teaching and learning so as to incorporate motivation enhancement as part of the student's learning experience. It is obvious from the lack of students choosing to study L2 at the third education level, despite the lack of competent foreign language speakers in the workplace; students are unmotivated by L2 learning, therefore the manner in which they are currently engaging in L2 learning in secondary school must be questioned. In order to motivate students we need to understand their learning practices from their own perspectives.

Teaching in the era of new media communications such as Twitter, Facebook, YouTube and Vine has meant that methodologies have to be reconsidered. With students constantly looking to their smartphone for updates on their friends, favourite actors and singers, this occurring over the past few years, means that the

students in the classroom have grown up with instantaneous information at their fingertips. News is delivered in eye-catching forms, with each website trying to out-dazzle the other. This is the world that today's students inhabit. Despite these technological advances, text books and presentations are still the standard in today's classroom, with little in the way of video being used to enhance students' learning experiences, despite the fact that students interact with this kind of visual learning on a daily basis.

I was intrigued to see if using film could increase motivation to this end, I conducted a case study in collaboration with the Irish Film Institute (Film Focus: New Directions in Film and Media Literacy, 2012). Here, I used film as a tool to attempt to increase motivation in L2 learning within a group of students from a disadvantaged school, deemed at risk of 'dropping out'. This study, while very small, illustrated a clear increase in student motivation towards L2 and school in general. Students felt engaged and were keen to discuss the film after the screening; they all appeared to have been enthused by the films despite a wide variety of L2 levels in the group.

Once this case study was completed, I began to wonder if motivation levels were similar in higher-achieving schools – that is to say, are the students, in schools where A* grades are the norm, truly motivated to learn L2? Are they experiencing similarly low levels of motivation to that of the disadvantaged schools? According to the HEA statistics, this is probably the case. If we want more students to further their L2 education, then we need to increase their levels of motivation, and according to my

previous study, this might be possible through the use of film. The school in which this research takes place is one that expects high levels of attainment in exams; however despite these levels of achievement, the research conducted points to students who are not necessarily enthused by the subject, but merely very hard working. Can film be the tool to tackle this hidden lack of motivation?

Often perceived as the lazy teacher's way to fill a lesson, using film as an education tool is in fact the opposite and can lead to great educational rewards via introducing new structures, acquainting students with authentic materials and presenting the culture of the foreign language being taught without having to bring the class to the country. Film delivers its message primarily through audio and visual means, consequently supporting students' notions as to what is taking place with images, alongside verbal explanations. The potential to improve listening skills in L2 cannot be underestimated. Students watching an L2 film are exposed to massive amounts of language in an authentic setting. This is an invaluable resource, highlighting the importance of listening skills in L2 learning, and developing these skills so as to be able to decipher the meaning and understanding gist. This study also hopes to show that, when used correctly, students can improve their listening skills through L2 film viewing.

Motivation is a key element to language learning, and increasing its levels in students has been at the forefront of educational research (Gardner, 1982; Dornyei, 2009; 2012;). Fundamentally, researchers have sought to understand how to define motivation and how to further enhance it. This study will seek to increase it by using a tool that students are familiar with and use regularly themselves in their leisure time: that being film. It is important to understand how motivation can work through the scaffolding of learning, goal setting and enthusiasm, and, consequently how to increase it.

It is not enough to say, however, that by attempting to see lessons from the students' world and using a film in the language lessons that motivation and learning will increase. In order for it to be a success, the choice of film and its method of delivery must be carefully considered. Exercises and activities must be carefully constructed around the film so as to highlight what it is the students are expected to learn. In this study, the main focus is on increasing motivation and listening skills, therefore requiring specific activities to enhance this. As is often mentioned, students struggle the most with listening as they feel it is a skill that they are least able to prepare for, and are thus least successful (Graham, 2005). In using film as a tool to increase this skill, this study hopes to tackle one of the more problematic areas in L2 learning.

The students in this study were divided into two groups: group 1 followed through the film module created without any further scaffolding or feedback from the teacher so as to ascertain that film can increase motivation and listening skills without them. The second group received a great deal of scaffolding and proximal goals to work towards, which, according to Bandura (1986) can have great motivational benefit in giving students objectives to strive towards. This was done so that the study could show whether using film regardless of teacher input was enough to increase motivation and listening skills.

The study took place in a high-achieving secondary school where results would point to anything but low levels of motivation; however given the drop in numbers studying languages at 3rd level (according to the State Examination Committee (SEC), 2013), it would seem that quite the opposite is true. The importance of tackling the issue is not one that can be underestimated, and it is hoped that this study will show that by using film as a learning tool, demonstrating that not only language skills can be increased but also motivation levels towards language learning.

In the interest of properly understanding the context in which this research is set, it is important to understand the scholastic context. The Irish school system differs slightly to that of the British one but offers similar subjects. Secondary education is compulsory in Ireland until the age of 16 and is commenced usually by the age of 12. The first year of secondary school is called '1st year' and so on until 6th year, when

students sit their end of secondary education examination, known as the 'Leaving Cert'. The Leaving Cert is roughly equivalent to A Levels but a minimum 6 subjects are required, with many students choosing to study 7. Students experience their first state examination in 3rd year (known as the Junior Cert), at roughly the age of 15. Again students will be examined in approximately 7 subjects, one of which must be a foreign language. Students are not required to continue studying a foreign language past this point, but as highlighted above, almost half do.

Literature Review

General theories of motivation

Motivation: Is there a greater driving force in any situation? Certainly, it is an essential cog in the second language acquisition machine, the importance of which cannot be underestimated.

Since becoming an optional subject in 2004, or post-year 8 in most English secondary schools, the uptake of Modern Foreign Languages to GCSE level has plummeted. According to Board and Tinsley (2014), between 1996 and 2013 there was an overall drop of 31 per cent in number of entries for A levels in languages, with rates as low as 2% in 2011 and 1.5% 2012.

In contrast, the Irish school system appears to buck this trend with modern language uptake, with the Leaving Cert at a stable 49% (State Examination Committee, 2012; 2013; 2014). One might question how a school system that is so similar to that of England, that is to say, similar backgrounds, subjects, methodologies and pedagogies, can be so different when it comes to subject selection for GCSE and A levels. The reason, it seems, is hidden in the 3rd level institutions' prerequisites for admission. Most universities in Ireland stipulate that students are required to have, Irish notwithstanding, a modern foreign language, which in many cases specifies a minimal grade in the language. This being the case, it signifies that if a student wishes to proceed to third level, they need a foreign language, thus withdrawing the optional element of the language in all but name.

The high rates of students 'choosing' to study a foreign language has led to a general sense of complacency towards language teaching and learning; after all if it isn't broken, why fix it?

The answer to this lies in the fact that, according to the Higher Education Authority's statistics, a mere 1% of students are choosing to study languages at 3rd level (Seen in: http://www.hea.ie/en/statistics/overview). This number is in respect of the study of languages as the main subject area, as opposed to a minor subject. This signifies a similar level of importance and interest within in-depth language study as in England,

thus demonstrating a probable lack of motivation towards foreign language learning almost certainly stemming from secondary school experiences.

Consequently, Ireland is left in the same predicament as England: less and less language graduates results in less and less skilled linguists, language scholars and teachers, leading to a greater and greater knowledge gap in a European economy whose strength lies in the cooperation and understanding of its fellow nations. In order to tackle this issue, the theory of motivation in language learning must be addressed so as to try to reverse these trends.

Mike Kelly, a former adviser in the Department for Education's steering group on languages, is quoted in The Guardian as saying "Young people are bored with describing their pets and what they do at the weekend" (Seen in: http://www.theguardian.com/education/2013/sep/11/uk-languages-teaching-crisis 30/5/2014). Why is this the case? It may be that teenagers have moved away from this type of communication. Rarely do students exchange letters in which news and information need to form a constant, and not something that can change overnight; this includes members of your family and your favourite meal. Presently, teenagers chat to others online and share information instantaneously, which means that opinions can change by the minute. Their favourite film, band, song, hairdo, celebrity,

YouTube clip are all in a constant state of flux and are likely to change a moment's notice.

Being able to describe one's family is certainly important and likely to come up in an introductory conversation; however, it is the sharing of interests that forge friendships. Multimedia has changed most people's lives, the internet being something available not only in the home and in school but also in pockets by the way of smartphones. Teenagers today live in a world of online sounds and images, with immediate rewards and feedback. The classroom needs to be no different; as students have moved with the times so should the teaching.

According to Board and Tinsley's study (2014), research points to students deeming foreign language learning as not being as valuable as other subjects (such as STEM subjects) and more difficult to achieve higher grades in.

When one looks at the results of Taylor and Marseden's study of language uptake at GCSE level, where students appear mainly motivated by instrumental factors such "getting into a good university" and "useful for a job", we can see that students, with regards to languages are often extrinsically motivated, and if we can demonstrate the value of languages in a standard classroom setting then we need to look to the fields of teenage interest and show languages in use in day to day life. This can be performed through the use of film in the classroom; however it is not a question of merely showing a film and hoping that students absorb some of the L2. It is

important to structure the delivery of the lesson using film as a tool to improve the student's L2 experience, in so that their disposition towards the language is improved.

Research into increasing motivation has been a central research tenet in language learning for the past 30 years. Addressing a lack of motivation towards language learning has been of the utmost importance, particularly given its indispensability to becoming a successful language learner. Thus it is essential we understand what is motivation and how is it necessary in MFL teaching and learning.

As Weiner succinctly states: 'Motivation is the study of the determinants of thought and action – it addresses why behaviour initiates, persists, and stops, as well as what choices are made' (1992: 17). In considering these points, one can then attempt to promote the growth of motivation in L2 learning.

Learning a language foreign to one's native tongue can be a daunting task. When one begins on the road of language learning, fluency can seem a very distant dream, especially as more and more grammatical constructs and vocabulary are introduced. The basic constructs of subject-verb-noun only suffice for a short time before becoming restrictive to the learner's wants and needs. The breadth and depth of a language can become apparent and even potentially overwhelming to a student.

It is therefore essential that motivation towards the subject is maintained and increased as the student progresses. Gardener's research in the 1970s and 1980s looked at essentially why a student would undertake learning a second language and how in understanding that, a teacher might be able to adapt their methodology to promote motivation. Essentially his research indicated a central aspect of L2 motivation: Integrativeness (1985), which signifies that a certain amount of appreciation and identification with the L2 culture is necessary to create motivational drive in L2 students. Known as a socio-psychological approach to motivation, this theory has informed much of classroom teachers' pedagogies since its outlining, bringing cultural awareness to the classroom in a variety of means, one of which being film.

Gardener argues that this "favourable attitude towards the language community" (2001: 5) can assist with a broader sense of identification and integration with the L2 group, not merely through learning their language.

While this theory covers an important aspect of language learning motivation, it does not cover all concepts. A sense of appreciation for the L2 community may motivate a student to take an interest in their culture, but it does not necessarily take into consideration the cognitive side of motivation, something which has proven of great interest and use in L2 motivation.

Weiner's seminal Attribution Theory (1985), suggests that motivation is influenced by several factors that may provoke learners to attribute their successes and failures to different causes. An L2 learner may experience a past failure as a lack of ability in the subject or activity, and may therefore be less motivated in the future to attempt the activity again or even dismiss the entire subject as something they are simply not good at. Equivalently, students who feel that their attempt at a task or topic was successful, would be more inclined to try the task again as they would feel that their previous success meant they had a certain ability to attain a satisfactory outcome in the task.

Weiner outlined several factors in the determination of motivation: 1) the cause attributed to the success or failure may be internal (one's own ability), or external; 2) the cause may be stable (remaining the same over time) or unstable; and 3) the cause may be controllable (such as one's skills or uncontrollable (bad luck etc.).

The attribution of success or failure to such causes will be something most education professionals will be familiar with, especially in a secondary school environment, where one often hears that an activity is impossible because the student tried before and they failed, or that they just can't tackle the task because they are "no good at it". The implications for teachers are therefore such that teachers must tackle any beliefs that students may have, whereby they feel that they do not have the ability to become a successful L2 learner, and promote the idea that they have the power to

become more successful in the subject. Dealing with these preconceived ideas about one's own ability is not an easy exercise, but one that must be incorporated into the L2 classroom in order to engage with students and increase their motivation towards the learning of the second language.

Therefore, one must incorporate the structures and scaffolds into one's classes so as to promote motivation throughout the lessons. A scaffolded lesson, where tasks are broken down into manageable chunks, gives all students the opportunity for success, thereby attributing their success to skills that are developed in the classroom; this they can then apply and increase throughout their L2 career, making them more motivated to learn the language.

Taking this theory one step further is Carol Dweck (1999), whose theory of motivation divides learners into two groups: those that see their ability as something they are born with, therefore uncontrollable and unlikely to change; and those who see their ability as changeable and fluid. The latter are more inclined to see failure as a challenge, a motivational element and something to be surmounted, whereas the former may see failure as further proof of their lack of ability and give up.

Both these theories underline the importance of a student's perception of their ability. It is important for teachers to understand this when delivering a lesson and setting tasks so that they might incorporate elements of these theories to encourage

motivation in their students towards their subject. Dweck recommends that teachers do not merely praise their student for their success with a 'good/good boy' type of compliment, but rather praise the effort they made in the exercise; in turn highlighting the work put in. In drawing a student's attention to the fact that ability and intelligence are things that can be cultivated and promoted, teacher's can improve a student's motivation towards a topic, all the while setting tasks that are achievable for all students so that they may recognise the success that comes with the effort.

It is important to note that this theory does have its limitations, as underlined by Covington (1992) who suggests that a lack of effort in some tasks may be strategic of the student's part, insofar as they may wish to avoid making any effort so as not to draw attention to their perceived ability. Also, Covington points out that students may feel anxious about showing what they have learnt or achieved and may therefore be prevented from showing it. It is necessary to consider this theory through the example of a teacher when assessing a student's efforts and ability. One must take into account a possible self-preservation action on behalf of the student.

Setting proximal goals gives students the opportunity to believe in their ability and brings them ever closer to the goal of being a successful language learner. According to Bandura (1986), setting proximal goals ultimately leads to higher motivation due to the student's greater ability to comprehend the here and now, as opposed to

longer-term goals which may have little relevance to the student at the time. Bandura also highlights the importance of setting achievable goals to encourage motivation, as a student may make little or no effort to attempt a task if they feel that failure is almost certain. Goal setting forms an important part of Bandura's theory of Social Learning, which pushes Attribution theory into a more social arena by placing learning and the acquisition of skills and behaviours within the observation of others. In setting personal goals, students can measure their own successes and develop their own sense of self-efficacy.

Self-efficacy is an important theory in the study of motivation as it points to people as being only as good as their self-belief. If this is true, then teachers have a duty to their students to increase the levels of self-efficacy in the classroom, so that students may reach their full potential. Thus, in creating possible proximal goals with students, their belief in their potential should increase, thereby increasing motivation. One cannot mention Bandura's theories on self-efficacy without recognising the importance of Vygotsky's 'Zone of Proximal Development' or ZPD, which suggests that a student's learning follows a certain pattern, which can be utilised to extend their learning if this learning is properly scaffolded.

In short, if a student wishes to extend their learning in a certain field they may only do so successfully if given appropriate assistance by someone more knowledgeable in this area (a teacher, in this case); through this person, their learning is encouraged by giving them the appropriate tools required to garner the information they need to

increase their learning. While this theory is perhaps too broad for a classroom setting, where learning takes place on a more micro-level than macro-, it does give food for thought by implying that students can progress more easily when their learning is properly scaffolded, which in turn, should increase motivation towards the subject. As part of this research, it will be important to scaffold the learning, as film-use in the class could potentially leave some students behind in their understanding and learning. Essentially students need to feel that they are being properly supported in their endeavours so that they are able to acquire further knowledge of the language.

The value of using film as a learning tool

Certainly the idea of scaffolded learning comes into its own with regards to using film as a language learning tool, and especially when using a full-length feature film in class, as is the case here. Employing a feature film in class without properly scaffolding the learning is equivalent to setting up a film studies class focusing merely on content rather than linguistic advances. One could argue that the use of clips instead of full-length film as an L2 learning tool, however, in this instance, it would negate the idea of the 'goal' in the learning, whereby students can reach the end of the film and its conclusion; there is an end point and 'wrapping-up' of the plot. Many researchers have utilised clips as part of researching film as a language learning tool, assuming that the student have or can watch the film in their own time,

leaving the class time free to be more analytical of the content and language of certain scenes.

This is certainly possible at 3rd level, which is where most film research takes places it seems (Aski & Webb in Occhipinti, 2008), 3rd level students, or more mature students, can be expected to watch the film on their own. This requires organisation and diligence on their part which is perhaps over and above the remit of some secondary school students. Without the whole class having watched the film it would be impossible to progress with the class – it is therefore quite important that the viewing takes place in class with the teacher in secondary school, so that none are left behind and any questions that may arise can be asked there and then. Often research in this field has taken place as part of EFL teaching and learning, and there is relatively little research into L2 instruction in the MFL secondary classroom. There may be several reasons for this. Firstly, teachers may feel that there is little time in the year for watching a film. Most schools have fairly rigid schemes of work that must be adhered to in order to complete the requirements of the course before the end of the scholastic year. For this reason, some teachers may feel that if they were to deviate from this, they run the risk of slowing the class down or of their students missing a vital component of the scheme.

Secondly, preparing scaffolded classes around a film requires a great deal of time and effort in order to prepare appropriate materials that are correctly differentiated

for all levels, and which cover all points that need to be covered in the lesson. This extra preparation may mean several things, for example; that the teacher may feel unduly stressed with regards time and course constraints, they may have to put other job requirements such as marking further down on the list while this preparation take place, or they may also feel that their other classes are missing out on valuable preparation time that has had to be passed over for the preparation of the film classes. Finally, there is also the fear of judgement that comes with the commonly held perception that showing a film in class is the lazy teacher's way out of teaching (Chapple & Curtis, 2000; Helm, 2010). These, like many perceptions of a task acquired before attempting the task, are not necessarily true, and often the outcome is the opposite of the initial impression. Film use as an educational tool needs to be properly analysed if it is to be understood and we must ask: what do we know of film use in education, and more specifically in L2 teaching and learning?

Using film as a language learning tool in the classroom is not a new idea; it is, however, one that is underutilised. Many researchers such as Chapple & Curtis (2000), King (2002) and Roger & Webb (2009) recognise the wealth of information that lies in a foreign language film. Its possibilities, depending on content, are virtually endless; from vocabulary acquisition to listening skill development, from grammar points to independent writing. However, it is not enough to simply choose a film that students may enjoy. There are many points to consider in selecting an

appropriate film. Above all, the film must be age appropriate so that no student (or parents) is uncomfortable with the content.

One must also consider what one wishes to achieve by showing this film. Will the main focus be on vocabulary acquisition or grammar points? Also, the teacher must know the film in great detail so as to be able to construct the scaffolds around the learning appropriately. The era in which the film is shot is also important. Will students appreciate an older or more contemporary film? Finally should the film be shown with or without subtitles? Which one would benefit the students' learning most? These points will be addressed further down. It is interesting to note that the preparation work for teaching L2 with film commences before the film has even begun to be shown.

As far back as 1913 Thomas Edison claimed: "Books will soon be obsolete in schools. . . It is possible to teach every branch of human knowledge through the motion picture. Our school system will be completely changed within the next 10 years" (Marshall, 2002). While this claim turned out to be rather bold and untrue, it seems that over a century ago Edison recognised the value of film as a learning tool. As relevant as this claim may have been in the early 1900s, at the dawn of this new technology and its dissemination across the general population, it should be even more relevant nowadays. If one considers the day to day lives of secondary school students, one realises that much of their information garnering, communicating and

learning takes places online, through the use of social networks and the sharing of videos. With over one billion unique user views each month, YouTube is possibly the greatest information sharing site in the world (YouTube statistics, 2014).
Their greatest demographic is that of 18-34 year-olds, and nearly 20% of all users in the under 18s category, according to Nielsen 2007. Other video websites are also collectors of millions of unique user visits per month, such as Dailymotion and Vimeo. These numbers are extremely interesting and relevant given that YouTube was only introduced in 2005, a mere nine years ago. This emphasises the impact technology is having on the lives of students. This is how teenagers get their information. This is how they share information, and this is how we can communicate with them. Using film in the classroom to enhance their learning and motivation is merely following on from technological trends that our students are leading. The incredible numbers visiting these video websites every month are a demonstration of the importance technology and video has taken in daily life. Teenagers interact with videos and technology on a regular basis. Seen in this light, restricting learning solely to a textbook can seem somewhat archaic.

Due to the democratisation of information of all types, students may view whatever they like, whenever they like. In the classroom, however, it is the duty of the teacher to select appropriate viewing materials for the class. The choice is not an easy one, and it requires a great deal of time and screening on behalf of the teacher. It involves

knowing the film thoroughly and in great detail, primarily so that there are no issues with regards the content of the film. Many forums are dedicated to this discussion as to what is appropriate or not, and what may happen if a teacher shows a film for the right reasons; however meticulous research and understanding of the film are also essential to constructing appropriately scaffolded lessons around the film.

In order to be able to extract the information a teacher wishes the students to understand and learn, the film must be shown in this light and with the teacher's assistance and activities built around it. This is only possible if the teacher knows the film thoroughly and can assess which scenes are the most appropriate for the lessons they wish to deliver. This is especially true of an L2 class where the lessons may be more grammar and skills based rather than content, where specificity is key as opposed to gist and opinions.

The way in which motivational issues can be addressed by the use of film in MFL-specific contexts

The crucial element here is motivation, and as claims Dornyei – "without sufficient motivation [...] even the brightest learners are unlikely to persist long enough to attain any really useful language" (2001:5). It is not enough to select a content-appropriate film and to know it by heart, but one must also remember to "know the audience". What may seem to a teacher like a groundbreaking piece of cinema which perfectly demonstrates the narrative voice, for example, may seem like a boring, old

grown-ups film to today's teenagers. If one considers Dornyei's theory of "ideal selves", one soon understands the need to capture the students' imaginations from the get go: "The ideal self refers to the representation of the attributes that one would ideally like to possess" (2009: 13).

It is the self a person aspires to be, the qualities and characteristics one would ideally like to have, which are within the realms of possibility. Therefore, by screening a film that students can see themselves in, and that they can relate to and move forward with, the possibility emerges of their seeing their ideal self in a native speaker on the screen. Showing a film with actors of similar age to them, demonstrating behaviours similar to theirs and presenting interests in subjects they can relate to, assists to tap in to their 'ideal selves' in a way that other mediums can't. The reason, according to Dornyei, for the power of the ideal self is the power to see the possibilities for one's self; qualities one aspires to that are rooted in reality. They are not beyond the realms of possibility.

He states that "the inclusion of imagery is a central element of possible selves' theory" (Dornyei, 2009: 17). This is where film can surpass most other instructional tools by delivering the imagery to the students in the class. It makes the leap from seeing oneself as an MFL language learner to an MFL language practitioner much easier to envisage. The image one aspires to is there on the screen: thinking, playing, and doing the things most teenagers would. They're also fluently speaking L2, something the students can then aspire to.

The students are not only being exposed to the similarities of young people around their age in foreign countries, but also the cultural differences between both their lands. The importance of this cannot be underestimated with regards to motivation and the development of inter-culturalism. Today more than ever, cultural awareness is of the utmost importance to students' learnings. According to Hennebry, it is essential to "introduce the learner not simply to a new language but to another socio-political and cultural system" (2014: 136); so that learners may be capable of relating, not only to a foreign culture, but also their own. One cannot underestimate the importance of this in language learning and many L2 curriculums, including the Irish, have made a point of highlighting this area so that it might not fall into neglect (which could be the case if one were merely concerned with "teaching to the test"). Explicit reference has been made to culture in the case of the French teaching curriculum in Ireland, recommending that students are made aware of daily life, relations and social conventions to name but a few (Hennebry, 2014). Demonstrating these cultural reference points are easily highlighted through film, which can cover many different aspects accurately. In lieu of bringing a class trip to France, which can be expensive, stressful and isolating for those who can't or won't go, a film can bring the class on a journey to the country and its traditions without having to leave the classroom.

Feeling a certain empathy or kinship towards the people of a certain culture is an essential part of motivation, according to Gardner's theory, which claims that motivation is made up of two parts: one being instrumental motivation, where a learner may wish to learn a language for reasons such as career success or passing exams, and the other being integrative motivation, which is defined as: "the desire to learn a language in order to communicate with people from another culture that speak that language" and "the desire to identify closely with the target language group" (Gardener in Flemens, 2009). It has been argued that instrumental motivation is the stronger of the two and the most determinant in terms of success in language learning (Dornyei, 2005). It has been highlighted that the two are not mutually exclusive and in fact are both used by students to enhance their learning (Gardner, 2001).

Importantly both can be highlighted in film use in the classroom, appealing to the students' sense of kinship with the chosen culture and the progress necessary to be a successful L2 learner.

Giving students a visual stimulus eliminates much of the pressure that may be felt by some students when faced with a page full of text in L2. Learner may feel more at ease with not understanding all the L2 being presented to them as the visual context is available and gist can be deduced from that. IT also means that students who may previously have felt that they did not understand enough to participate in class

discussions; they could be sure that they had seen how everyone else participates and are therefore more confident to offer their opinions. As claimed in Deci, Connel & Ryan's 'Self-Determination' theory (1989), in order to be motivated in L2, learners must have a certain amount of autonomy over their learning process. They must feel some responsibly for their actions so that they will be more inclined to learn the subject. Film gives all students the power to understand gist without necessarily being very skilled in the L2, and thereby putting the power back in their hands which potentially increases their levels of motivation. L2 learning can be a scary thought for some students. It can involve all 4 skills of reading, writing, listening and speaking; it leaves little room for room for inaccuracy and the language you are learning is the one employed to teach you.

All in all it can seem like a daunting task which is why increasing and maintaining motivation levels in L2 learners is so important. By giving students the impression of ownership of their learning, students should feel more powerful with regards to the topic, which in turn should lead them to feel happier and more motivated towards the learning. Deci et al.'s theory claims students should, therefore, be self-motivated by the subject, with the teacher taking a back seat in the classroom learning. If conditions are right, where students are equipped to take on the learning themselves, then the teacher should merely scaffold the learning and students should determine their learning themselves. This makes film use an ideal medium for teaching L2 because, as previously stated, students of all abilities and strengths can

get involved in the content, giving them all an equal footing. This in turn should encourage them to participate more in the class and thereby enhance their learning and motivation.

A common thread in most motivational theories is the central placement of the learner as opposed to the teacher, which sees them as the scaffolder to the learning as opposed to the educator delivering said learning. Another point frequently underlined in these theories is that of 'goal setting', which plays a fundamental role in L2 learning motivation. This theory maintains that in any setting, people are inclined to work towards a goal, and that they are driven to action by goals that have been set, be it in the workplace or in an academic setting (Locke and Latham, 1990) . Dornyei (1994) took this theory one step further by applying it to an L2 classroom setting and suggesting that learners be set smaller, shorter-term goals, or proximal sub-goals. These goals not only are useful as markers for the student's learning, they can also flag their level of progress to the teacher. Dornyei points out that Bandura and Schunk (1981) recommend test and exams as appropriate proximal sub-goals to augment motivation. However, in doing so, one removes the power from the student and places it squarely on the teacher's desk.

If one wishes to improve motivation in L2 by encouraging autonomy and students taking responsibility for their learning, one must also take this factors into consideration when assessing students' progress as well as scaffolding their learning.

Removing the ownership over their learning by taking it from them at test time seems counteractive and in direct contradiction with the idea of autonomy and self-determined learning. Students who have managed to take control of their learning should also be allowed a certain freedom to demonstrate this without it being considered within the confines of a teacher-dictated examination.

The decision as to whether or not subtitles should be used for a classroom screening of a film is not an easy one, as evidence of use across both formats exist with promising outcomes. Unfortunately, much of this research is set in 3rd level language classrooms, with students whose level of L2 and maternal language would be superior to that of a secondary school student; however it is interesting to look at the finding of this research so as to inform our own.

Firstly, one must look at the reason why one would wish to show the L2 film in the first place, as viewing for language acquisition or grammar should have a very different scaffold to viewing a film for comprehension and gist. In the case of viewing a film to acquire vocabulary and improve on language skills, time and again research has found that subtitles have a beneficial effect on Second Language Acquisition (Vandeplank 1990; Danan 2004). Disproving the idea that subtitles can prove a distraction to the film viewer and therefore counterproductive, Vandeplank found

that: 'the double modal input appears to enhance comprehension better than simple script or sound' (1990: 223).

Danan's research showed that L2 learners can increase their language skills and word recognition through the correct use of subtitles in L2 films. She recommends, however, that students be properly trained in how to interpret and use subtitles correctly to improve their L2 skills. She highlights studies that have demonstrated an increase in SLA after the correct use of subtitled film, but also points out that these studies have often taken place with students who are of an advanced level in L2. She points out that Krashen's theory of Comprehensible Input (1985) comes into play in this case. L2 students require a level of input that is pitched only slightly above their current language level if they are to gain in L2. With students who have only basic levels of L2 unable to understand most of the L2 subtitles, the research found that SLA levels are quite insubstantial.

With this being the case in many secondary schools, it is therefore interesting to look at showing the film with L1 subtitles so as not to intimidate with the quantity of L2 they are both hearing and reading. While research has shown that vocabulary acquisition is far higher when students are shown films with L2 subtitles, this is often shown to 3rd level students who have already experienced films in L2 and have a greater knowledge of the language than that of secondary school students who may only have been studying the language over a matter of months.

As we are looking to improve motivation in students, inundating students with information in L2 may be counterproductive and may lead them to reject the lesson. As previously seen, it is recommended that students be given goals within their reach so that they may acquire a sense of achievement when said goals are attained.
It is important that students do not feel intimidated by the vastness of the L2; therefore it is possible that for students of early beginners level of L2 subtitles in L1 may promote their sense of ownership over their comprehension and thereby increase their motivation towards the L2. Danan (2004) also makes the point that while most recent methodologies support the use of L2 subtitles, studies by Hummel (1995) show that: "selective recourse to translation can also lead to cognitive benefits" (Seen In: Danan, 2004).

Importantly, this research highlights the importance of teaching students how to use subtitles to their benefit, arguing that research by Vandeplank (1985) showed that students who had been familiarised with subtitles over several weeks when watching L2 films developed their own listening strategies in order to comprehend the input received. Danon (2004) recommends that subtitle-use strategies be part of the film viewing experience, alongside a metacognative approach to increasing listening skills. The idea of metacognative strategy use is not a new idea, but with regards to film, is perhaps better suited to university-level students where more flexibility within the syllabus is offered.

However, the point made is a very interesting one: that using film to increase listening skills is possible, but with the appropriate strategies and scaffolds to enable the learner to do so. Similarly, Vandergrift (1990) notes the importance of the teacher in the use of film in the classroom. He points out that, while students may be able to increase their vocabulary levels in an incidental fashion through the use of film and subtitling, it is the appropriate scaffolding from the teacher and the motivational element that may be brought to the lesson that will yield the greater SLA rewards. This suggests that while a language may be learned from watching films and reading subtitles, it is limited in how much the leaner will absorb.

An interesting study into the use of subtitles in L1 was implemented in Norway in a secondary school where students were learning English (Kvitnes, 2013). Significantly, and at odds with research by Mitterer (2009), students using L1 subtitles when watching videos in class outperformed student who watched the same clips with L2 captions and the control group, who viewed without any. Students were asked to complete takes pertaining to vocabulary acquisition and comprehension; they subsequently demonstrated an increase in L2 skill. This may be due to a variety of factors, age, location, level etc. Clearly however, outperforming the control group shows the possibilities of L2 learning with film.

Improving Listening skills in L2

Much of the research into L2 film subtitling has shown that it can be beneficial to L2 learning, predominately in their listening skills. Listening is one of the most intimidating of L2 skills for learners. According to Vandergrift: 'Listening is probably the least explicit of the four language skills, making it the most difficult skill to learn' (Vandegrift, 2004). This is primarily due to the fact that it is a difficult skill to learn and assess. Graham's study in 2005 showed that many L2 learners felt it was the skill they performed the least well in and were the least likely to make progress in. The students felt that, compared to the three other skills (i.e. speaking, reading and writing), listening was the one they could control, and therefore improve on, the least. This lack of confidence in their ability can affect their levels of motivation, with students attributing their perceived failure to factors beyond their control. In doing so, as we have previously seen in Dweck's research (1999), the students are more likely to give up on the language entirely as they feel that the influences are external to them, and thus their outcomes cannot be changed by their efforts.

It is consequently of the utmost importance that students feel properly equipped to develop their L2 listening skills. In doing so, it is expected that students will be able to regain some reasonability over their learning, which will thus improve their motivational levels. With research by Danan (2004), Bird & Williams (2002) and Janfaza et al. (2014) (amongst others) into subtitling L2 films pointing to an

improvement in listening skills, we can anticipate an increase in listening skills through subtitling the films shown in classrooms.

Research into the possibility that listening skills may be augmented through the enhancement of motivational levels is not new; however, attributing cause can be a complicated task. In discovering how motivation can affect listening skills in L2, one can then implement various approaches to promote both qualities. Researchers in this field have demonstrated the positive outcomes arising from the use of scaffolding and strategy teaching when delivering listening tasks in L2. Graham & Macaro's study (2005) into metacognitive strategy teaching in order to enhance listening skills clearly showed the success learners can have when receiving proper scaffolding when tackling listing activities. This research also highlights the fact that meta-cognitive strategy teaching, in order to be delivered successfully, requires a lot of time and effort on the teacher's behalf; time and effort, some could argue, that teachers have little of given current workloads. However, this should not be the deciding factor when attempting to enhance a learner's skills.

As shown by motivational researchers (Dornyei, 1994; Tanakna, 2005) teachers play one of the most influential roles in a student's motivation. According to Dornyei (2004) it is not only how teachers interact with their students, or the atmosphere within the class that influences student motivation and learning, but also the delivery of the lessons to increase students' skills and their sense of self-efficacy as learners.

He highlights the evidence that feedback, presentation and modelling are all scaffolding strategies employed by teachers who successfully encourage motivation in their students. The teachers emphasised the importance of what their students were learning and made explicit the reasons for learning. Lessons were engaging and involved authentic materials that introduced students to the culture of the language. The goals of the lessons were well defined and students were given the opportunity to develop their sense of ownership over their learning by receiving scaffolded instructions.

In a later study by Dornyei & Ushida (2011) they emphasise the role a teacher's enthusiasm has to play. They stress that if a teacher is excited about their teaching then the students will feel the same. Any teacher will know this and anyone who has ever sat through the lessons of an uninspired teacher will also know this; yet, a lack of excitement on the teacher's behalf can still occur and may have detrimental effects on students' motivation and learning. Patrick et al. (2000) claim that modelling intrinsic motivation towards their subject will in turn increase the intrinsic motivation of their students. It is interesting to see that modelling behaviour as well as learning has a positive effect on students. The study shows that in the first instance student motivation is strongly linked to teacher enthusiasm, and secondly that it is also strongly linked to a sense of autonomy in their learning. It is therefore the teacher's

role to excite the student about the learning and prepare lessons that would give them a sense of self-efficacy.

The use of film as a teaching tool is the ideal vehicle for both these qualities: the students can be motivated by their teacher's choice of film; the teacher must enjoy the film too if they have chosen it for the class, and the student will be able to grasp the gist of the film not only through the language but through the images and context that are given.

The importance of a student's sense of self-efficacy with regards to their levels of motivation cannot be underestimated. Graham's paper in 2007 looked at how self-efficacy and scaffolding by a teacher can increase students' listening skills. Unsurprisingly, the students who received higher levels of scaffolding increased their self-efficacy and consequently, their levels of motivation towards language learning. Following on from these results, these students also improved on their listening skills. This two-step approach of promoting self-efficacy through scaffolded learning is undertaken through the implementation of proximal goals in the lessons. In the case of improving listening skills with film, in order to set goals for the students' learning capacities, the film needs to be known by the teacher thoroughly, so that appropriate markers can be set throughout resulting in students being able to measure their progress and success independently.

Film Use and Content-Based Learning in MFL

An additional benefit of screening an L2 film is the exposure of the students to authentic materials that they may never otherwise access. Film gives students images and sounds to associate with the language and allows them to focus on content as opposed to the language itself. Content-Based Instruction, or CBI, recognises the purpose and need for language to be authentic when being learned, so as to cater to the learner's needs. CBI assumes that L2 learners are more successful when the information they are receiving is perceived as being useful (Stoller, 2004). The comprehension of the content of the film can be used as the end and the L2 as the means, as opposed to the L2 being perceived as the end. By selecting authentic materials that will engage students, one is increasing motivation levels towards the language and the learning itself. Chapple & Curtis (2011) argue that film is the ideal vehicle for authentic content when used correctly, especially full-length feature films that can give a greater sense of the culture and language being learned in an accurate context. It gives the learners a window on the world and promotes engagement with the language and the society shown in the film, thus increasing a student's sense of inter-culturalism and, eventually, motivation.

Currently, there is no definitive answer when it comes to defining motivation in language learning. It appears multifaceted and dependent on many variables. The foremost theories point to supporting learners in the L2 so that they can develop a

sense of autonomy and self-efficacy as learners. The teacher plays a central role in this and should be aware that their enthusiasm and support are one of the greatest influences on a student's individual motivation. When it comes to promoting motivation through the use of film, the film should be regarded as a tool as opposed to a distraction and one that can be used to cover a variety of topics including cultural awareness of the L2, increasing language skills such as listening, promoting self-efficacy and improving levels of motivation within the L2 learner. Much research has taken place into film as a L2 teaching tool but predominantly at the 3rd level, in the ESL classroom or by showing short clips of film.

There exists still relatively little in the field of early secondary school teaching using a full length feature film. As part of a small case-study of 12 students in for the Irish Film Institute, Dignam (2012) tackled the issue of early school leaving through the use of feature length films. The students involved showed an increase in motivation towards learning French and attending school. As part of the case-study, the students were asked their opinions on the film and to partake in a workshop where they would have to create their own activities about the films for other students. This gave them a sense of ownership over their learning, as they felt their opinion was valued and that they were learning for themselves as opposed to learning for their teacher. Although language learning skills were not assessed in this study, motivational levels increased in the class which led to an improved atmosphere in lessons.

The sense of self-efficacy that students developed helped to improve their disposition towards French learning, and their enthusiasm for watching full length French film changed the general mood of the class. While none would have initially been overly-enthused by watching a foreign language film, after the screening all were excited about potentially seeing another. From this study, we can deduce that motivation towards learning French was low and needed to be tackled in order to increase the student's L2 skills. But what of high- achieving schools where student results may mask low intrinsic motivation due to pressure from family and school? As emphasised by Deci et al. (2001), it is important to enhance intrinsic motivation so that students are likely to be enthused by their enjoyment of the subject, as opposed to through rewards and accolades.

Intrinsic motivation will persist long after the success of extrinsic motivation has gone. It is therefore essential for the continued learning of L2 that students are intrinsically motivated by learning a foreign language; this should continue long after the sense of competition fostered by extrinsic motivation has faded. Bearing this in mind, it is consequently important to observe how film can be used to increase motivation in those extrinsically motivated students so that they may continue as successful language learners.

Research question informed by the Literature

As a consequence of the review of literature and school-based observation, the following questions emerged to inform the research and attempt to be answered by the research:

Which types of learning motivate students?

What are the reasons for learning a foreign language?

Which activities engage them the most?

Can film be used to increase motivation?

Can film be used to improve listening skills?

Is high-level scaffolding necessary to increase motivation when using film in the L2 classroom?

Methodology

The context of the research is of interest in the first instance because it takes place in an all-girl, high achieving secondary school. The school is fee-paying, one of the most expensive schools in the country with a very strong catholic ethos. Its reputation is such that it is known throughout the country as an institution that the wealthy and famous send their daughters to; it features regularly in the newspapers. Parents and students expect a lot of the school and their results. The high levels of

achievement across all subjects from most of the students might imply a high level of motivation towards these subjects. However, can it really be taken for granted that high results in state exams mean high levels of enthusiasm for the subjects chosen? From the literature review, we can see that the idea of motivation is a complex one and not easily defined, however it is crucial to maintaining interest levels in a subject matter. This research hopes to see how motivation levels affected the students' enthusiasm for language learning. What factors can affect their motivation towards French? Can film be used to influence these levels? Can screening a film alone improve motivation? Is a scaffolded approach necessary to improve motivation levels, and can students improve their listening skills through the use of film as an educational tool?

Research Context

Firstly, in order to see whether or not the students in this school were really as motivated as their results would have the researcher believe, the amount of students seemingly choosing to study languages to Leaving Cert level must be assessed. According to statistics from the Irish Examinations board, the national percentage of students choosing a modern foreign language for their final state exams has been a steady 49 – 50% for the past five years. This number is exceptionally high when one compares it to the percentage of students choosing to study languages to A-level in England (approximately 4 %). How is this discrepancy possible? Both countries are

quite similar in ethos and culture: therefore, why such a difference in their enthusiasm for language?

In order to be a potential candidate for entrance to university in Ireland, one must study at least six subjects, one to be a foreign language (traditionally French). Each subject passed gives the candidate a certain amount of points, with the higher the grade, the higher the point, and the higher the likelihood of getting onto the course and university of the candidate's choosing. In this context, one can certainly understand why so many students choose to study a foreign language throughout secondary school. This indicates the idea that extrinsic motivation levels in secondary schools in Ireland are quite high as students can see the value in studying a language to their academic careers. However, given the rates of students choosing to study a foreign language at university level, there appears to be a certain lack of intrinsic motivation which, in appealing to one's personal goals and ideal-self, would usually be a catalyst to study this subject. This study will therefore look beyond the exam results of this high-achieving school to try and gauge motivation levels towards learning French and investigate whether using film as a classroom tool can increase motivation levels while also improving the students' listening skills.

The research is on a small scale, being conducted across a school year of 54 French L2 students and has both qualitative and quantitative aspects in order to determine whether film can in fact increase listening skills and motivation. The students

involved were in their 2nd year (the equivalent of year 8/9) and therefore roughly 13 years of age. The all-girl classes had been learning French for approximately 18 months. This year was chosen primarily because of the lack of state exams in that year and the fact that they had built up a certain, albeit elementary, level of French. This meant they had experience in SLA and there was little pressure to teach to the test.

Strategy Rationale and Implementation

Firstly, with regards to the film, the decision had to be made as to whether video clips or an entire feature film should be shown. As previously demonstrated in the literature review, in order to promote a sense of goal and achievement, a full length film should be selected. However, so as not to simply show the film in its entirety without using it for SLA, it was divided into 8-12 minute clips. Due to the age and L2 levels of these students, if was felt that using L1 subtitles might be more appropriate than L2. As previous research has demonstrated, (Kvitnes, 2013), listening skills can be increased by watching foreign language films with L1 subtitles. Also, if one were to use L2 subtitles with such early learners, one runs the risk of intimidating and potentially alienating the students from the L2, thus creating the opposite atmosphere to the one sought when attempting to increase motivation.

The film chosen was 'Les Choristes', a film set in the 1950s but shot in 2004. Some students had heard of it, giving the film a relevance to the class and a contemporary edge. The film is set in a school and is centred mainly on the teenage students. It was felt that this would appeal to the learners as it is a relatable topic. The premise of the story consists of a teacher in a difficult school who manages to bring a little joy to the students' lives by teaching them to sing, which they do very well. This too, should appeal to the learners as the school they attend is very music orientated and all the girls are expected to play an instrument or sing in the school choirs. These clips were shown in class and different activities were built around them. Many of these activities involved listening for certain words or trying to decipher meaning from context in an attempt to increase listening skills.

Often implicit grammar activities were used in the context of the film, such as using the passé compose to write a film review. Finally, as an end-goal, students were told they would be expected to deliver a group presentation on a topic of their choice in the L2 to the class regarding an aspect of the film. The reasons for this were three-fold: firstly, in giving students an end point and a goal to reach, it was hoped it would engage them throughout the film. It should stimulate their extrinsic motivation and their sense of competition as they were to be assessed on the presentation. Secondly, in giving students free reign over their choice of topic for the presentation, it was anticipated that students would take more ownership over their learning, thus

increasing their sense of self-efficacy. Thirdly, having the students present their topic in groups of three and four meant that students were required to collaborate in order to succeed. This film module was delivered to both L2 French classes and required the collaboration of the other French teacher in the school, Ms. E., who was keen to participate in the research. The module was designed to be delivered over the space of seven weeks during the months of February and March, leaving enough time to finish the curriculum before the summer exams.

The data collection to be assessed quantitatively took different forms: surveys and listening skills assessments. The first survey, a questionnaire, took place before the film module was delivered. This was conducted with the purpose of getting a snap-shot of students' opinions towards L2 and its learning process at that time. In keeping with Collins & Hussy's recommendations (2003), the questions posed were kept simple, short and as objective as possible. Both classes were asked to give their opinions anonymously regarding the school subjects they study, whether they enjoyed them, which was their favourite topic and why etc. This same survey was given again to students after the film module, using a different layout so that they might not be reminded of the answers they gave previously. It was hoped that longitudinal study would highlight any fluctuations in opinion and motivation, thereby making them immediately noticeable (Cohen et al. 2007). Students were given a number to put on both surveys so that any changes in motivational levels

towards French might be tracked but without losing their anonymity. It was essential that students feel that their identity not be known so as to get the most accurate outcome from the surveys, and to maintain the validity of the research.

At the same time, students were given listening activities both before and after the film module. These activities were selected from past exam papers for the Junior Cert. This was performed so that we could be sure that levels of assessment were maintained from start to finish and any increase or decrease in listening skills could not be due to a change in the degree of difficulty in the listening tests.

In order to obtain a qualitative feature to the research, students from both classes were interviewed as to their feeling regarding the use of film as a L2 learning tool. According to Cohen et al. (2007), a group interview technique would be most appropriate for getting an overall view of how students felt about the film. It also meant that students might not feel as intimidated as they might be were the interviews conducted on a one-to-one basis. So as to limit the possibility of 'group-think' (Cohen et al. 2007: 373), the groups were kept small, only 3 per interview. The students from both groups were asked the same questions and were encouraged to give their honest opinion about using the film in class, knowing there was no right or wrong answer. It was very important to gain the students' trust so as to get as honest an answer as possible.

In the classroom, all students were also put into 'thought groups' where they were given blank sheets and asked to write down, anonymously, what they enjoyed, what

they didn't like, what they wanted more of and less of. The purpose of this focus group was to give all students in the class the possibility of voicing their opinion without fear of any repercussion. This was done very casually and they could write anything they felt. It also allowed the students to interact with each other on the topic given, as opposed to just with the interviewer (Cohen et al., 2007).

When involving students of this age group in a research project, one must obviously consider the ethical implications, thus CUREC approval was sought and achieved for all aspects of this study and in accordance with the guidelines outlined by the international Ethical Research Involving Children (ERIC) project (childethics.com).

To protect the students' identities involved in the surveys, students were assigned a number as opposed to including their name. This way any changes in their opinions of attitudes towards French and its learning could be tracked without the identity of the students being uncovered.

The students involved in the interviews were known only to the teachers of the French department (Ms. E and I) and their interview tapes kept on digital recorder, in a locked safe in a locked classroom.

The focus group, where students wrote down their opinions regarding film use, was kept anonymous to protect students' identities and provide the study with genuine, uninfluenced opinions. With regards to the listening skills assessments, students were named so that their progress, or lack of, could be tracked accurately.

So as to gain informed consent for the use of the information involved in the research, a letter was sent to all parents of students involved requesting their approval to include their child in this research. All parents consequently gave permission for this.

As both a teacher and researcher for this project, I anticipated that students' attitudes towards the research might be skewed if they felt that they should respond a certain way in the surveys, interviews and during feedback, in an effort to please me. I attempted to deal with this by assuring students that all feedback was anonymous and untraceable, and that their honest opinions were very important to the research. Obviously this could not be the case during the interviews; however, in reassuring the students that they could talk freely without repercussions, it was hoped that their responses would be as honest as possible.

Procedure

Both classes were of similar L2 learning level (mixed ability but generally quite high-achieving). The classes were differentiated by the levels of scaffolding received. Group 2, the group I taught, received high levels of scaffolding and enthusiasm from me. One plenary a week was dedicated to the film module itself, as opposed to the lesson that had taken place that day. Students were asked to give feedback to me

regarding what they enjoyed, what they had learned and what they felt they needed more or less of. This in turn, informed my teaching and the subsequent lessons were adapted according to the wishes of the class. It was hoped that in doing this, students would feel more in control of their learning and therefore more motivated (Zamorski, 2002).

Group 1, or the Shadow Group, were delivered the module as planned but without any feedback or modification of the lessons. Scaffolding was kept to a minimum as was teacher-led enthusiasm and student-informed teaching.

Collaboration with Ms. E. throughout this process was essential. Her feedback as to how she felt her class was progressing and how she felt about her delivery was very informative to the research and her full cooperation, along with experience and knowledge of the film and its objectives was of utmost importance; it meant that the delivery of the film module went smoothly. Our collaboration took place mainly through a timetabled meeting once a week and several informal meetings which generally involved quick updates as to how the module was progressing. Our timetabled meeting involved relaying any information regarding class attitudes and opinions of the film, how students were reacting and how we felt we should progress. Ms. E. adhered closely to the module plan, meaning the analysis of the data from her class could be undertaken in direct contrast with the module I had delivered to my class.

Often, time constraints meant that we didn't manage to discuss our opinions on the module as deeply as we would have liked. We also encountered issues in the delivery of the module, as often our classes would be out for the afternoon at a sporting event. This slowed the pace of the module somewhat, and we agreed that the delivery of the module would be best suited to the beginning of the year, when less sporting events were timetabled. Despite these difficulties, our close collaboration meant that we could work around the obstacles, and Ms. E's class were able to shadow mine appropriately.

Findings

Prior to the delivery of the film module, the students involved were assessed regarding their listening skills levels. All students, in both classes, partook in the same listening test. Results were mixed with a tendency towards the upper end of the percentage scale. Overall, the results ranged from 43% to 83%, with 70.7% of the learners achieving a percentage over 60. The listening test was selected from the past state examination, which the students would be expected to sit over a year after the film module – thus the results show an already strong cohort of L2 learners. Students already tended to reach the higher grades, and no student failed the test.
This test was used as a basis for the rest of the listening research so that at the end of the module the students' listening skills could once again be assessed to see if any

progress was being made. In order to ensure that listening was a key skill to the film module, activities built around the film segments often involved students engaging with their listening ability.

One example of this would be students being given a short list of words in L2 and being asked to work out their definition from the context of the film. Consequently, students had to listen carefully, not only to locate the word in the film but also situate it within the context. Another example would be that students were given a gap-fill activity of a short segment of the script. Students would have to complete the script with the correct word (which could be chosen from a list). These activities were specifically designed to increase students' listening skills in L2 while still engaging the student with the film. The new vocabulary acquired in these activities was then used orally in pair work, where students fed-back to each other different words and definitions. This was so that students would activate their new knowledge and be able to employ it themselves in class. The new vocabulary would also be necessary for their end-of-module presentations on the film.

Both classes followed the same lesson plans and partook in the same activities, viewed the same film and were set the same goals for the end-of-module project. The only variation was the amount of scaffolding they received from their teacher. Group 2 was constantly asked to feedback their thoughts on the module, which was, in return, incorporated into the following lessons and informed the teaching practice, which in theory promoted autonomy and ownership over their learning. The shadow

group (Group 1), followed the module through without any feedback or alterations of the module, and little to no scaffolding of the learning from the teacher. The point of this was to see whether the students would increase their listening skills regardless of teacher input and enthusiasm or if the scaffolding would be a necessity to increasing their listening skills.

Analysis

Despite the differences in the delivery of the module, both groups saw an increase in their listening skills results in the post-module test. This overall increase was a significant 13.5% (the average for both 2nd year classes), and certainly a notable rise after only 7 weeks. When divided into their class groups, however, the results are even more interesting; Group 2, which had received most of the scaffolding, saw the greater increase in listening skills, showing an advance of 19%. The shadow group, on the other hand, increased their listening skills by 8%. Both increases show promise and the potential benefits from the utilisation of film as a learning tool, but more importantly it underlines the importance of scaffolding and self-efficacy in the delivery of such learning. In fact, a closer look at the results shows exactly how important these elements are.

In Group 2 all of the students showed an increase in their listening test results. The smallest increase observed was 2% and the greatest, an impressive 38%, with many

students showing an increase of 20% or more. Group 1, on the other hand, did not increase their results as dramatically and interestingly, even in some cases, faring worse in their second listening test. In total two students showed no increase in their results, and two more students showed a decrease in their results of 3% and 7% respectively. One can speculate as to the reasons why this occurred. Both classes were of approximately the same level in L2, watched the same film and experienced the same lessons. The only difference being the delivery and scaffolding received throughout the lesson which could therefore point to how essential these components are.

One must also take into consideration the amount of teacher enthusiasm Group 2 received. As the primary researcher for the project, students under my instruction received much of my excitement for the module, which as pointed out by Patrick et al. (2000) has a great influence on a student's attitude towards the subject being taught. Group 1's teacher delivered the same module but without the same enthusiasm which could also account for a decline in some results. Students being susceptible to their teacher's motivation towards their topic could cause them to become less motivated themselves and push for a better result, leading to a drop in grades. We must, however, also look at the fact that the rest of the class in Group 1 increased their listening skills, despite the lack of scaffolding and promotion of self-efficacy. The greatest increase in this group is 26%, which is a remarkable increase but still 12% shy of the highest increase observed in Group 2. Also, in Group 1, most

students saw an increase of between 5% and 15%, a great deal lower than that of Group 2. We can garner from these results that, despite the lack of scaffolding from the teacher, the students of Group 1 still managed to increase their listening skills, possibly due to the amount of authentic listening materials they absorbed in the classroom; however, students benefitted most of all from scaffolded learning, self-efficacy development and teacher enthusiasm.

The listening tests were broken down into four sections: Section 1 – requesting information (in a restaurant, train station etc); Section 2 – a monologue about oneself, including family, pets, hobbies and home; Section 4 – a conversation between two school students about their daily routine; Section 5 – a news bulletin, including 'local news', a sporting event and the weather. Increases in the listening test results occurred in each section of the test. This implies an overall improvement of listening strategies as opposed to specific vocabulary and structure learning.

If one was only to consider the findings, one would be forgiven for thinking that, regardless of scaffolding and support, using film as a tool to increase motivation and listening skills was a success, as nearly all students who partook in the module increased their results. Thus one might believe that their motivation had also increased towards the L2 learning, in accordance with predictions by Dornyei (2001) and Gardner (2001). Interestingly this was not the case across the board, which was discovered in the qualitative data collected from the surveys delivered both before

and after the module, and the interviews that took place with the students and their subsequent feedback.

Table 1: Listening test results pre and post cinema module

GROUP 1			
Name	**Listening Test 1**	**Listening Test 2**	**Variance**
Student 1	79%	83%	4%
Student 2	62%	70%	8%
Student 3	82%	87%	5%
Student 4	54%	77%	23%
Student 5	71%	77%	6%
Student 6	75%	75%	0%
Student 7	76%	83%	7%
Student 8	65%	80%	15%
Student 9	57%	70%	13%
Student 10	63%	77%	14%
Student 11	79%	87%	8%
Student 12	75%	80%	5%
Student 13	80%	80%	0%
Student 14	75%	67%	-7%
Student 15	83%	80%	-3%
Student 16	75%	87%	7%
Student 17	68%	87%	9%
Student 18	67%	93%	26%
Student 19	76%	87%	11%
Student 20	73%	80%	7%
Average Increase			**8%**

GROUP 2			
Name	**Listening Test 1**	**Listening Test 2**	**Variance**
Student A	43%	68%	25%
Student B	68%	87%	19%
Student C	60%	78%	18%

Student D	73%	80%	7%
Student E	50%	77%	27%
Student F	68%	74%	6%
Student G	61%	82%	21%
Student H	70%	84%	14%
Student I	69%	81%	12%
Student J	56%	59%	3%
Student K	68%	85%	17%
Student L	63%	81%	18%
Student M	65%	67%	2%
Student N	55%	82%	27%
Student O	51%	74%	23%
Student P	50%	88%	38%
Student Q	66%	81%	15%
Student R	54%	79%	25%
Student S	74%	91%	17%
Student T	41%	78%	37%
Student U	56%	74%	18%
Average increase			**19%**

Once the students had completed their pre-module listening test, they were given a survey to complete regarding their feelings and attitudes towards French and other school subjects; how they felt they learned best, what it was they enjoyed most about their favourite subject and whether they felt they could learn French from using a film in the classroom. While both groups were academically similar, their attitude towards French was quite different, with 55% of students in Group 2 ranking it in among their top three favourite school subjects, whereas only 29% had it in their top three in Group 1.

The initial findings were quite interesting, as one might expect that young students given the option to learn a subject through film would jump at the chance, however only 14% in both groups stated film use to be their favourite method of learning. This is roughly the same percentage of students who chose reading and writing as their favourite method (18% in Group 1; and 10% in Group 2). This goes against any pre-conceived notion that students love using film in the class and prefer it to any other method for learning, with both groups preferring games and activities as their favourite method.

Students were then asked to describe their feelings towards learning French. They were given a wide selection of emotions to choose from and were asked to select two. It was hoped that in doing so, students would be able to give a more precise description of how they felt without using vaguer terms which learners of their age may be more prone to use.

Group 1 tended towards an enthusiastic attitude towards French learning, however there were voices of dissent with 2.5% claiming it made them angry and 5% feeling bored. Most, on the other hand, said it made them feel happy or 'it's ok' (33%). Group 2 showed more enthusiasm again with 38% judging that 'it's ok' and 30% feeling happy; there was no negative feelings shown towards French learning from Group 2.

When given a list of reasons as to why they study French both groups varied on their top reason. Group 1 studied French because 'they wanted to' (38%) implying a certain level of intrinsic motivation to learn L2, whereas Group 2 studied French 'because it will help me travel' and 'increase my understanding of language' (23% respectively). Both reasons are slightly more extrinsic in nature as compared to Group 1. However choosing to study French for career purposes, the most extrinsic of reasons on the list, was only chosen by 14% and 15% in Groups 1 and 2 respectively.

Given the school this research was conducted in and the pressure many of the students were under to achieve high grades throughout their scholastic lives, the fact that the extrinsic motivational reasons are relatively low in the ranking as to why they study French, is quite interesting. This could mean that despite the atmosphere of competition in the school, the students are of an age where career and university do not impact on their learning as much, and therefore their intrinsic motivation levels are higher.

Also, while students in both groups expressed an interest in foreign travel and provided it as a reason to learn French, learning French because they are interested in French culture figured very low on the list of reasons, with a mere 3% of students in Group 2 giving it as a reason to learn French. It would seem that students were keen to travel but not necessarily involve themselves in the culture. This is both noteworthy and alarming. As part of the Irish curriculum (National Council for

Curriculum and Assessment, 2014), teachers are expected to place due emphasis on the culture of the language being taught. This survey points out that either the teachers are not delivering enough on this front or students do not understand the relevance of culture to the language they are learning and their own lives. Either way, the emphasis on the importance of the cultural aspect of language learning had been lost in both these groups, something underlined as being of the utmost importance in overall language learning (Hennebry, 2014)

When students were asked whether they felt it possible to learn French using film, both groups were tentative in their response with only 57% believing it possible in Group 1 and 55% in Group 2. The majority of students felt that books are essential to learning French (Group 67% and Group 2 68%). These results point to a year group that appears fearful of deviating from the standard text book usage in learning, and seems apprehensive about using other methods in the classroom. This is understandable in this circumstance as students were only ever taught using text books and therefore may feel that they could be falling behind without this structure to measure their progress on and against other classes. As such, when asked whether they felt they could learn French using films without books, a mere 29% felt it possible in Group 1 and 23% in Group 2.

These initial surveys indicate a year group that have homogenous attitudes towards learning a foreign language in school. Despite a difference of opinion as to whether French was their favourite subject or not, most students felt similarly when it came to

how L2 learning made them feel, how they prefer to learn, which method they believe helps them learn the most, and whether they could possibly learn French through the medium of film. These results show a year group that is quite conservative in its ideas about learning L2, preferring books to film or songs.

They also demonstrated an interest in the language itself and indicated that they were learning it for themselves as opposed to more extrinsically motivated reasons. On the other hand, they also showed a lack of interest in the foreign culture itself but were keen to learn it for travel purposes, indicating a measure of extrinsic motivation in their purpose for learning. Before these surveys had been delivered, one might have thought that students would much rather use film than books as a learning tool and would be excited at the prospect of such a varied learning method, however, as established by these surveys very few students are keen to step outside of their established learning patterns.

Midway through the module, three students were selected at random to be interviewed regarding their thoughts on the film and its delivery thus far. The girls were asked the same questions in an informal classroom setting during a free class. Pre-conceived notions I may have had of boundless enthusiasm from the students were rapidly adjusted once the interviews took place.

Group 1, the shadow group, when asked what they enjoyed about learning with film initially said they found it “interesting” and “fun”. However, they seemed hesitant to

go any further than this and needed to be reassured that they could speak their minds freely and that the more honest they were the better for the research. As I was not their teacher and they had never met me, I feel that some reticence on their part was due to their feeling uncomfortable chatting about the film as informally as I would have liked them to. Student 1, the most confident of the three, took the reins and stated she didn't really think they were learning much French with the film. This was then chorused by the other two students. When asked why, Student 1 replied "I don't like how it slows us down". Student 2 jumped in and added "It isn't really teaching us verbs… I don't feel like we're learning much".

The students were then asked how they would prefer to learn; after a silence, Student 1 said she would rather use the book and the interactive white board (this despite the languages department not possessing one). Student 3 stated she liked the film but "can learn more from books. It's easier to know what you're doing". Student 1 then declared that it 'isn't useful' for their Junior Cert and that they felt they were 'wasting time' that they should be using to study 'verbs and stuff'. All three students enthusiastically agreed with this sentiment. Finally, the students were asked how they feel the module could be improved, to which Student 1 replied: 'using more books…and tests'. Student 2 stated: 'it needs to be quicker… I'm kind of getting bored with it now'.

The students felt that while it worked well for motivating some students, it could also act as a distraction for others. When asked who these others were they stated it

would be the same students who were normally distracted in class. In sum, the students interviewed from Group 1 felt that, while the film could be a useful way of motivating students, they also felt the pressure to begin studying for their State exams (due to be held the year after). Their fear seemed to be that the film was holding them back and was more a piece of entertainment for the students as opposed to a serious learning tool. This perception is understandable as these girls had received little or no scaffolding from their teacher. Their exercises were delivered without much support and the film was shown without explanation, reason or real enthusiasm.

A second interview took place at a different time during the same week with three students from Group 2. The girls were more relaxed and jovial this time, probably due to the fact that they were more comfortable talking to their own teacher, as opposed to the other group who did not know me. All three students were keen to have their say about the film module, often talking over one another. Student A said: "it's great because you get to see the film not just read it like in a book…I like it". Student B added – "it's good when it's stopped and explained… It's easier to understand then… and it's more interesting than just the books". When asked how they would prefer to learn, all three said they liked learning with books and film, but when it came to asking how they felt the module could be improved, Group 2 echoed Group 1's sentiments with Student B saying: 'it stops too often' and 'we'd rather watch it for longer bits'. Student C then asked would it be on the Junior Cert.

When I replied that it wouldn't Student B enquired as to whether we should be working on exercises for the exam instead.

Thus it appears that in both groups, and despite the levels of scaffolding and encouragement in Group 2, the students were anxious about their state exams and wanted to know how relevant this module would be to their future. Group 2 were certainly more enthusiastic towards film use in the L2 classroom, however, they still needed reassurance as to the value of the module and its relevance to their learning of French.

As Group 2 constantly relayed their opinions on the module to me, which was in turn to inform my teaching, I spent much of my next class emphasising the learning that was taking place and how it was relevant to becoming proficient French speakers. I then linked it to their State examinations which seemed to reassure the class. Group 1 received none of this and continued the module as planned. As the module progressed, my emphasis on the learning that was taking place and how the student's were advancing increased. I received feedback from the students as to how they wanted to proceed with the module, what they felt they had learnt and what they required to be covered.

I incorporated their feedback, opinions and suggestions into my lessons, each time altering them to fit any new knowledge I had acquired from the students, and made sure to emphasise the fact that I was taking their feedback on board and

implementing it. Furthermore, students were frequently reminded as to how the module would be relevant to their examinations over the next year. This form of Research Informed Teaching was implemented to engage the students within their own learning rather than being passive observers of lessons (Zamorski, 2002). Group 1 proceeded without using any feedback or adaptation of the lessons.

Despite the indication from the interviews that the film module may not have captivated everyone's imaginations, all the students in both groups were involved in all the activities and were working steadily towards their end of module presentation; this thus indicated a certain level of motivation towards the module and learning French.

Following the film module, an identical survey to the first was given to the students in order to measure any changes in motivation and attitudes towards learning French, and whether students had altered their opinions regarding the use of film as a language learning tool. Whereas the questions asked were the same, they layout of the questionnaire was not so that students might not recognise the survey as being previously answered in any certain way.

Group 2 showed a clear increase in their motivational levels towards learning French. The percentage of students who ranked French in their top three subjects went from 55% to 67%, with 17% declaring it their favourite subject of all.

Their enthusiasm for learning French with film also increased from a mere 14% before the module, to 44% after the module. This 30% increase ranked film use as their favourite learning tool alongside games and is clearly an encouraging sign for the use of film.

While the reasons for studying French remained roughly the same, there was a small increase in students wanting to learn because they are interested in foreign cultures (5%). This increase, while small, is certainly not insignificant and if highlighted in future film use in the L2 classroom, could go a long way to increase intercultural awareness.

Interestingly, in the post-module survey, all feelings of negativity towards learning French that had been indicated in the first survey have been eliminated or reduced with only 3% stating that it made them bored. Consequently, numbers increase on the other end of the scale, with 24% claiming they felt excited and 38% feeling happy. These numbers clearly indicate a higher level of interest in the subject and an improvement of attitude towards learning French.

Most significantly, films took pole position as their favourite method of learning French (a jump from the previous 23%) as opposed to games, books or songs. This is to say that students could now see the validity of film use as a learning tool and could enjoy it as such. Supporting this idea is the high percentage of students in this group who now felt that L2 could be properly embraced using film (89%); not only

that but more students felt that film could be used to learn French without textbooks (44%). And while 50% of students still felt that text books are an essential part of learning French, this is a drop from the previous 68%.

These percentages point to a change in perception about L2 learning. The students in Group 2 finally began to move away from the idea that all learning had to take place in a book and that other methods could be a waste of their time. The students indicated an increase in motivation to learn French and were excited and happy, for the most part, to be there. These surveys show a real change in the perception of L2 learning in the class, which given more time, could be built on further. It also shows the fear of change that students may feel in a high pressure school where they tend to get good results through the more traditional 'chalk and talk' methods. It was important that this group be reassured that the use of film in learning French was an effective tool and would be of help to their L2 learning.

At first glance, the survey returned by the shadow group appeared similar to that of Group 2. There was a large increase of students ranking French within their top three favourite subjects (going from 29% pre-module, to 44% post-module). However, in this group, no one ranked it as their favourite after the module and the majority of the increase was in students ranking French as their 3rd favourite subject.

When asked what their favourite method of learning was, film dropped from 14 to 10%, a dramatic contrast to the other group's 44% percent. Using books and games had increased in popularity.

It was clear that their reasons for studying French had changed also. Numbers stating that they study French because they were obliged to doubled to 18%. Numbers studying French because they wanted, dropped by 5%. This worrying trend shows a drop off in motivational levels towards L2 learning. The greatest increase was to be found in the travel category, where 38% now said they learn French because it will help them travel. This could possibly be attributed to the fact that the students had been exposed to large amounts of authentic materials, thus inspiring them to explore the culture in question. It hints at the possibility of using film as a window to another culture so as to promote inter-culturalism in the classroom (Hennebry, 2014).

Unfortunately, when students were asked how French made them feel after the film module, there was an increase in this group's negative feeling towards L2. Students were now inclined to say it made them angry, bored, sad and upset (3% respectively). Numbers saying that it made them happy or excited fell, and the feeling of nonchalance towards the subject grew from the previous survey where 15% had said: 'I don't care', to a post-module result of 24%. These statistics clearly show a drop in motivation towards French learning and an increase in levels of frustration and indifference towards it, the exact opposite of what we had been trying to achieve by using film as a learning tool.

When it came to what the students' favourite methods of learning were, films now ranked at the bottom of the list with 5%. Remarkably, the use of song to learn French jumped from 5 to 50%. An aspect that had not been previously considered was that of the music in the film. Much of the story centres on the songs sung by the actors and it appears that the students in this group were attracted to the musical side of the film, something that was not picked up by the other group.

The musical aspect of the film was not one that had been focused on as part of the module; nevertheless one of the lessons centred around a song from the film, where students had to listen to the song in order to complete the lyrics. At the end of the lesson the class sang the song alongside the film. This was merely considered as an activity to enhance their listening skills, however, given the survey results, it appears it may have inspired some of the students. A second element, which may have influenced their choice for favourite method of learning, was the fact that an Austrian Choir was visiting the school during the module as part of an exchange. As a farewell to the school they performed for the students, one of their pieces was the song which had been practiced from the film module. The result of this was a huge increase in enthusiasm from the groups regarding the module.

They excitedly came to find Ms. E and I to tell us that they had recognised the song and had been chatting to the Austrian students, whereas they had been previously been avoiding them because of a lack of conversation topics. The two groups chatted with the exchange students about the film and who their favourite actor was.

This chance encounter brought the film to life and bridged the cultural gap between both schools. The Irish students were implicitly introduced to the cross-cultural appeal of film, and had witnessed its power to bring together people of many nationalities, not only that of the film. This event was a happy coincidence but nonetheless demonstrated the potential for growth and understanding of language and culture that cinema can bring.

In the final section of the survey, the shadow group highlighted their lack of confidence in film use as a language learning tool where a small 15% felt that French could be learned through the use of film without text books and 95% felt that books are an essential part of learning French, a huge increase from the previous survey's 67%.

The difference between both groups is startling. If one was only to consider the increase in listening skills after the film module, one might believe that regardless of scaffolding, student feedback and teacher enthusiasm, that students improved their listening skills regardless of the task. The tests administered showed an increase in skills in both groups, with the scaffolded group clearly outperforming the respective shadow group. Having said that, both groups improved, so it could possibly be assumed that regardless of how the class is delivered, students will increase their skills.

It is, however, only in seeking out the qualitative data that a different pattern emerges. The scaffolded group shows an increase in motivation, not only towards French as a subject but also towards learning through film and other methods, as opposed to merely utilising their text books. The use of film seems to have opened their minds to the possibility of other learning methods. They increased their interest in language learning and foreign cultures, something which was disappointingly low before the film module began.

Group 1, the shadow group, on the other hand showed a decrease in motivation levels towards French. This result is in total contrast to the assumption that irrespective of the lack of scaffolding, students would be excited and enthused to learn while using a film. Students felt they were being held back by the film and that their French was suffering for it. They did not feel that they could learn L2 by using a film and their feelings towards learning French was increasingly negative.

Both groups had a final presentation to deliver to the class in groups of four or five. Groups were allowed to select their own theme to present on and could do so by any means necessary. This was hoped to give the groups some autonomy over their learning and a proximal goal to strive for that wasn't a teacher-delivered test on the film. Group 1 gave excellent presentations, but despite the freedom to choose whichever topic they liked and by any method they wanted, all of the presentations based themselves in character portraits and were delivered with a PowerPoint presentation and a poster.

Group 2 had a more diverse collection of themes ranging from character portraits to 'where are they now' and music from the film. Presentation was more diverse with some groups choosing to sing and others re-enacting a scene from the film. It is obvious from this that Group 2 benefitted much more from the film than Group 1. The lack of interest by Group 1 is clear from the absence of diversity in the presentation choices, and any enthusiasm for the presentation itself.

The results of this research highlight the importance of students' input into their own learning and teacher scaffolding and enthusiasm. In Group 2, where their feedback was taken into consideration and informed the following lessons, their enthusiasm for the film and French grew, alongside their listening skills. They were inspired to create inventive and imaginative presentations for the class and have since been heard singing songs from the film in the school corridors. It was not, however, just the students who benefitted from the film.

During the module, the year group had their parent-teacher meeting. While at the meeting I explained to the parents how their daughters would have an end of module presentation, and the relevance of the module to their learning. Unexpectedly, some of the parents were very enthused about the use of film in the French class and were excited to tell me so. They said that previously, they had not been necessarily able to get as involved as they would like in their daughter's homework and studies, whereas with the film they could discuss it with their

daughters (as many had already seen the film) and were able take an active interest in the activities and presentation.

They said they were happy to finally be able to get involved in their daughters' learning in a way that could involve the whole family and were pleased to see their daughter excitedly able to explain parts of the film to them. Many parents watched the film at home with their daughter following the end of the module. This parental involvement in the module was an element that had not been foreseen and most certainly had a positive impact on students' overall participation in the module. This may not be possible with all films, as unlike 'Les Choristes', not all films are as readily available on line – however, in this instance, it enhanced parental support for the project and their involvement in their daughters' learning. Parental involvement in the child's homework can only positively impact the child's perception of the subject, provided that this involvement is positive. A 2008 article published in the Science Daily with respect to a study by the University of Hampshire, demonstrating the positive effect that parental involvement in a child's homework can have, highlights the importance of parents engaging with their child's education (sciencedaily.com).

Conclusion

Film use in the L2 classroom has often been seen as the lazy teacher's way of filling time in a lesson. The 'bad' teacher in films is often the one observed wheeling out

the DVD player to play a film in an attempt to avoid any interaction with the students or their learning. However, as any teacher who has attempted to use film as an educational tool will say, it is far from the easy way out, in fact quite the opposite – teaching with film can be extremely time consuming and effort-requiring; that is to say, when the film is used correctly. What this research has shown is that, in order to use film as a learning tool, one must scaffold its use correctly, or risk apathy and under-stimulation in one's students.

As demonstrated by researchers such as Gardner (1982; 2001) and Dornyei (2002; 2009; 2012), motivation is a key element in L2 learning. Without high levels of motivation, students lack the drive and enthusiasm to push themselves, achieve more or be inspired by the subject matter. With this in mind, it is essential to be able to promote motivational levels in the L2 classroom. Statistics shown by the HEA (2012-2013) show that Irish students are choosing to not pursue studies in foreign languages, much to the detriment of the economy and their careers (Seen In: http://kdprod.net/?p=933). Obviously, students are not being motivated enough to continue their studies in this field. It is therefore crucial, that we, as educators, look to different methods of L2 teaching so as to include motivation enhancement as part of our lessons.

Using film as a tool to promote motivation has not been considered to any great extent at secondary education level. This could be due to the stigma of the 'lazy teacher' attached, the amount of effort required in scaffolding a film, or time

constraints on the teacher due to curriculum requirements. Consequently, few teachers use film as an L2 learning tool, no matter how much they may want to. This study showed that while film can be used as a tool to increase motivation in L2 learning, it is vital that it be used with appropriate scaffolding and teacher involvement, otherwise students risk becoming unmotivated as they cannot establish the relevance of the film to their learning process.

If one was to uniquely focus on the quantitative data collected regarding any possible increases in listening skills after completing the film module, one could come to the conclusion that even without appropriate scaffolding and support from the teacher, students will improve their listening skills regardless. This could be due to the regular exposure to authentic materials and repeated listening activities born throughout the module. Students were involved in regular listening tasks pertaining to the film and were therefore expected to increase their listening skills; however, it was the group who received the most scaffolding who progressed the most. These results are not necessarily surprising, but what is interesting is that within the shadow group, a small number of students made no progress whatsoever; even faring worse in their listening test than before the film module. To understand why this occurred, one must observe the findings of the qualitative research.

Motivation in L2 learning is a theme that has pervaded much of contemporary research in language acquisition, with increasing motivation among students of great significance. The qualitative research here shows that while the students of Group 2

benefitted from the feedback-informed lessons; scaffolded learning; and increased their motivation towards French through learning with film, Group 1's motivational levels fell and intensified their desire to learn from books as opposed to other methods. Group 1 were uninspired by the film and its content, as was demonstrated by their end of module presentations. They revealed an interest in the musical side of the film but this was not enough to motivate them or even maintain their previous enthusiasm.

This research highlights the necessity of scaffolding when using film as a learning tool. It is not simply enough to show a film to students, even when including appropriate activities in relation to the film and skills that the students need to focus on. Constant student-led feedback informed the teaching and learning in Group 2, which in turn led to a more motivated group who demonstrated an enthusiasm for the film and the language. They also increased their interest in foreign culture and the use of different methods for language learning.

Incidental evidence of farther reaching implications such as parental involvement in the student's work further highlights how film can bridge the gap between the school and home, encouraging parents to become more involved in their child's education as a film is something the whole family can get involved in.

The intercultural awareness increase was an interesting element of the surveys insofar as they allowed us to see how low levels of intercultural interest were before

the module and how they could be increase by the use of film. This was not the focus of the research; however it was an interesting element of it and could be built upon in any future research.

The notion that students delight in the sight of a TV screen in the classroom is a false one. As we have seen here, without the correct implementation of scaffolding and support, students can rapidly lose the excitement they have for the subject. As with many schools and certainly this one, students are under pressure to perform well in exams, and do not respond well to activities they feel may be wasting their time. When students were reassured that the learning taking place was of value to their exams, they were more relaxed and enjoyed the film, including its activities, more. We cannot underestimate the pressure students may feel and thus should let this inform our teaching in a way that demonstrates the utility of the film.

While most teachers bemoan the 'teaching to the test' mentality in many schools, we mustn't forget that many students in high achieving schools expect to be taught in this fashion. In denying them the scaffolding they require to understand the relevance of the learning, we remove the reassurance they need in the subject. It is only by being confident in their learning, comfortable in their classroom, and confident in their teacher that students can be motivated to learn using different methods to their textbook, such as film.

Implications for teaching and further research

As Ireland begins the process of overhauling the Junior Cycle of secondary school education, the possibilities of film use in the classroom as a learning tool become apparent. As of 2016, Irish Secondary schools must introduce a 3 year module involving film and digital media, for all students between the ages of 12 and 15. (http://www.juniorcycle.ie). The implications are substantial, insofar as the obstacles encountered by many teachers with regards opposition to film use by colleagues and reticence on behalf of the students (as seen in this study), will be eradicated. With further research on a larger scale, film use as a learning tool, could be studied in a variety of subjects and in varying situations and contexts. This study, while of small scale, could be developed on a national level and further empical data collected as most schools in the country will be using film as a learning tool by 2016. Findings, as a result of this research, could potentially change how film use is view and award it its rightful place in the new Junior Cert curriculum.

The purpose of this new curriculum is to increase cross-curricular participation and emphasise the development of skills as opposed to content-only lessons.

This research has allowed me to present my findings to the Irish Film Board who are interested in developing a film and digital media module, to be delivered to participating schools. Teachers and students would be able to access properly scaffolded lessons with an emphasis on building skills through the use of film and increasing subject knowledge.

References

Aski, J. & Webb, H. (2008) *Eliminating the "Gap" through Curricular Innovation.* In E. Occhipinti (Ed), New Approaches to Teaching Italian Language and Culture. Cambridge Scholars Publishing: Newcastle, pp. 12 – 38

Bandura, A. (1986). The explanatory and predictive scope of self-efficacy theory. *Journal of Clinical and Social Psychology*, 4, pp. 359-373

Bird, S. A., & Williams, J. N. (2002). The effect of bimodal input on implicit and explicit memory: An investigation into the benefits of within-language subtitling. *Applied Psycholinguistics*, 23(4), pp. 509-533.

Chapple, L., & Curtis, A. (2000). Content based instruction in Hong Kong: Students responses to films. *System*, 28, pp. 419-433

Cohen, L., Manion, L. and Morrison, K. (2007) *Research Methods in Education* (6th Edition). London: Routledge Falmer

Collis, J. & Hussey, R. (2003) *Business Research: a practical guide for undergraduate and postgraduate students*. (2nd Edition). Basingstoke: Palgrave Macmillan.

Covington, M.V. (1992). *Making the grade: A self-worth perspective on Motivation and School Reform*. New York: Cambridge University Press

Danan, M. (2004). Captioning and subtitling: Undervalued language learning strategies. *Meta*, 49(1), pp. 67-77

Deci, E. L., Connell, J. P., & Ryan, R. M. (1989). Self-determination in a work organization. *Journal of Applied Psychology*, 74, pp. 580-590.

Deci, E., Koestner, R. & Ryan, R. (2001) Extrinsic rewards and intrinsic motivation in education: Reconsidered once again. *Review of Educational Research*, (Spring). pp 1 -27.

Dignam, T. (2012) *Film, School Completion & Classroom Learning*. In Irish Film Institute, New Directions in Film and Media Literacy. Dublin: Irish Film Board, 2012. pp 122-125

Dörnyei, Z. (1994). Understanding L2 motivation: On with the challenge! *Modern Language Journal*, 78, pp. 515-523

Dornyei, Z. (1994) Motivation and Motivating in the Foreign Language Classroom. *The Modern Language Journal*, 78 (3), pp. 273-284

Dörnyei, Z. (1998). Motivation in second and foreign language learning. *Language Teaching*, 31, pp 117-135

Dörnyei, Z. (2001). *Motivational strategies in the language classroom*. Cambridge: Cambridge University Press.

Dörnyei, Z. (2002). The motivational basis of language learning tasks. In P. Robinson (Ed.), *Individual differences and instructed language learning*, Amsterdam: John Benjamins. pp. 137-158

Dörnyei, Z. (2009). The L2 Motivational Self System. In Z. Dörnyei & E. Ushioda (Eds.), *Motivation, language identity and the L2 self*. Bristol: Multilingual Matters, pp. 9-42

Dörnyei, Z. (2005). *The psychology of the language learner: Individual differences in second language acquisition*. Mahwah, NJ: Lawrence Erlbaum

Dörnyei, Z. (2012). *Motivation in language learning*. Shanghai: Shanghai Foreign Language Education Press

Dörnyei, Z., & Ushioda, E. (2011). *Teaching and researching motivation* (2nd ed.). Harlow: Longman

Dweck, C. S. (1999) *Self Theories: Their Role in Motivation, Personality, and Development*. Hove: Psychology Press.

Ellis, R. (1997). SLA research and language teaching. Oxford: Oxford University Press.

Ethical Research involving Children (2014), [Online] Florence: UNICEF Office of Research. Available from <childethics.com> Accessed on 2 September 2014

Flemens, K. (2008) *Motivation, Language-learning Strategies, and Course Performance Among English-Speaking College Students Learning a Romance Language*. PhD. Lynn University

Gardner, R. (1982). *Language attitudes and language learning*. In E. Bouchard Ryan & H. Giles (Eds), *Attitudes towards Language Variation*. London: Edward Arnold, pp. 132-147

Gardener (1985). *Social Psychology and Second Language Learning*. [Online] London: Edward Arnold. Available from: http://publish.uwo.ca/~gardner/docs/SECONDLANGUAGE1985book.pdf Accessed on 30 September 2013

Gardner , R. C. (2001*). Integrative motivation: Past, present and future.* [Online] Available on: <http://publish.uwo.ca/~gardner/GardnerPublicLecture1.pdf>. Accessed on 16 April 2014

Graham, S. J. (2004) Giving up on modern foreign languages? Students' perceptions of learning French. *Modern Language Journal*, 88 (2) pp. 171-191

Graham, S. (2007) Learner strategies and self-efficacy: making the connection. *Language Learning Journal*, 35 (1). pp. 81-93

Graham, S. and Macaro, E. (2007) Designing Year 12 strategy training in listening and writing: from theory to practice. *Language Learning Journal*, 35 (2). pp. 153-173

Helm, A. (2010*). Teaching Language Through Film*. [Online] Dartmouth Centre for the Advancement of Learning. Available from; http://dcalblog.wordpress.com/2010/04/26/teaching-language-through-film

Hennebry, M. (2014) Cultural awareness- should it be taught? Can it be taught? In E. Macaro, P. Driscoll & A. Swarbrick (Eds.) *Language Learning: Research, Policy and Practice*. London: Routledge

Higher Education Authority (2013) *Higher Education Statistics* [Online] HEA. Available from: <http://www.hea.ie/en/statistics/2012-13>. Accessed on 18 April 2014

Ireland severely lacking in language skills (2010) [Online]. Talk to Eu. Available from: http://kdprod.net/?p=933. Accessed on 2 June 2014.

Janfaza, Jenlyan and Soori (2014). The Impacts of Captioned Movies on Listening Comprehension. International Journal of Education & Literacy Studies 2(2). Available from: file:///C:/Users/Richard/Downloads/416-819-1-SM.pdf. Accessed on 2 July 2014

Junior Cycle (2014), National Council for Curriculum and Assessment [Online]. Available from: http://www.ncca.ie/en/Curriculum_and_Assessment/Post-Primary_Education/Junior_Cycle. Accessed on 3 September 2014

King, J. (2002) Using DVD Feature Films in the EFL Classroom*, Computer Assisted Language Learning*, 15(5), pp.509-523

Krashen, S. (1985) *The Input Hypothesis: Issues and implications*. California: Laredo Publishing Co Inc

Kvitnes, I. (2013) Subtitles in the Second Language Classroom. [Online] Master's Thesis. Norwegian University of Science and Technology. Available on: http://www.ntnu.edu/documents/38274309/40279009/Ingrid+Elisabeth+Nufsfjord+Kvitnes+Master.pdf/5d0bb5fe-b010-479e-90e2-5939766aa2ac. Accessed on 15 June 2014.

Locke, E.A., & Latham, G.P. (1990). *A theory of goal setting and task performance*. Englewood Cliffs: Prentice-Hall

McCabe, S. (2013) *Lack of Language Skills Hurts Our Employment Chances* [Online] Irish Independent. Available from: < http://www.independent.ie/business/irish/lack-of-language-skills-hurts-our-employment-chances-29659509.html>. Accessed 3 June 2014.

Marshall, J. (2002) *Learning with Technology, Evidence that Technology, Can and Does, Support Learning.* Cable in the Classroom (CIC), Washington [Online]. Available from http://www.dcmp.org/caai/nadh176.pdf. Accessed on 18 September 2013.

Mitterer H, McQueen JM (2009) Foreign Subtitles Help but Native-Language Subtitles Harm Foreign Speech Perception. *PLoS ONE* 4(11). [Online] Available on: http://www.plosone.org/article/info%3Adoi%2F10.1371%2Fjournal.pone.0007785

Patrick, B., Hisley, J. & Kempler, T. (2000). "What's everybody so excited about?': The effects of teacher enthusiasm on student intrinsic motivation and vitality. *The Journal of Experimental Education*, 68 (3), pp. 217-236

Rashtchy, S., Kessler, A., Bieber, P., Schindler, N., Tzeng, J. (2007*) The User Revolution.* PiperJaffray: Palo Alto [Online]. Available from: http://people.ischool.berkeley.edu/~hal/Courses/StratTech07/Lectures/Google/Articles/user-revolution.pdf Accessed on 20 April 2014.

Ratcliffe, R. (2013). *Why is the UK Language Teaching in Crisis?* [Online] The Guardian. Available from: http://www.theguardian.com/education/2013/sep/11/uk-languages-teaching-crisis

Stoller, F., (2004) Content-based Instruction: Perspectives on Curriculum Planning, *Annual Review of Applied Linguistics*, 24 (March), pp 261-283.

Taylor and Marseden (2012). Taylor, F., & Marsden, E. (2012. [Online] *Influencing the perceived relevance of Modern Foreign Languages in Year 9: An experimental intervention* (Research report) (No. 30). York: Centre for Language Learning Research, University of York. Available from: http://www.york.ac.uk/depts/educ/research/ResearchPaperSeries/index.htm

Tanaka, T. (2005). Teacher influence on learner motivation. [Online]*System*, 37, 57-69. Available on: <http://www.wilmina.ac.jp/ojc/kiyo_2005/kiyo_35_PDF/2005_06.pdf>. Accessed on 28 April 2014

Vandergrift, L. (2004). Listening to learn or learning to listen? *Annual Review of Applied Linguistics*, 24, pp. 3-25

Vanderplank, R. (1988). The value of teletext sub-titles in language learning. *ELT J,* 42(4). Pp 272-281

Vanderplank, R. (1990). Paying attention to the words: practical and theoretical problems in watching television programmes with uni-lingual (CEEFAX) sub-titles. *System*, 18(2), pp 221–234.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge: Harvard University Press

Webb, S. & Rodgers, M.P.H. (2009). The vocabulary demands of television programs. *Language Learning,* 59(2), pp. 335-366

Weiner, B. (1985). An attributional theory of achievement motivation and emotion. *Psychological Review*, 92(4), pp. 548-573

Weiner, B. (1992). *Human Motivation: Metaphors, Theories, and Research*. London: Sage Publications

Youtube Statistics (2014). [Online] Availble from https://www.youtube.com/yt/press/statistics.html. Accessed on 2 April 2014.

Weiner, B. (1985). An attributional theory of achievement motivation and emotion. *Psychological Review*, 92(4), 548-573.

Zamorski, B. (2002*)* Research-led Teaching and Learning in Higher Education, a case*.* *Teaching in Higher Education*, 7 (4), pp. 411–427

Appendices

Appendix 1: Sample Worksheet for Cinema Module 'Les Choristes'

Les Choristes (1e partie)

Observation 00.00-04.10

- Comment s'appelle le chef d'orchestre?
  - Il s'appelle...
- Comment s'appelle sa mere?
  - Elle s'appelle....
- Quels magazines voit-on chez lui?
  - On voit...
- Comment s'appelle l'homme à la porte?
- Comment s'appelle le surveillant (school supervisor)?

Vocabulaire 04.10 -09.50 Essayez de trouver les mots suivants dans le film:

- A school supervisor
- Failure
- The worst
- Newspaper ad
- Classes
- Principal
- With pleasure
- A trap
- Meeting/assembly
- Guilty

- Nobody

Qui est-ce?



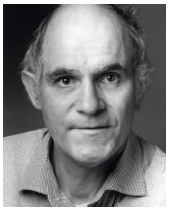
1.



2.



3.



4.

Appendix 2: Survey results. Group 1

Group 1 (shadow group) Pre-cinema module Results

1. Percent ranking French in top 3 subjects: 29%

   1st: 10%
   2nd: 5%
   3rd: 14%

2. Favourite methods of learning

Experiments	24%
Films	14%
Games & Activities	58%
Reading & Writing	10%
Using books	5%

3. I study French

   - because the school made me:

     9%
   - because I want to:

     31%
   - because it will help me with my career:

     14%
   - because it'll help me travel:

     23%
   - because I'm interested in foreign cultures:

     3%
   - because I want to increase my understanding of language:

     23%

4. When I think about learning French I feel

Angry	
Bored	8%
Delighted	2.5%
Excited	8%
Happy	30%
I don't care	15%
It's ok	38%
Sad	
Upset	

5. Favourite methods of learning French

Films	10%
Games & Activities	67%
Reading & Writing	14%
Songs	5%
Using books	5%

7. Do you think you would be more excited about learning French if more books were used?

   YES --

8. Do you think you would be more excited about learning French if more games were used?

   YES 40%

9. Do you think you would be more excited about learning French if more songs were used?

   YES 20%

10. Do you think you would be more excited about learning French if more films were used?

    YES 10%

11. Do you think you would be more excited about learning French if more reading and writing was used?

    YES --

12. Do you think you can learn French properly using film?

    YES 57%

13. Do you think you can use film without books to learn French?

    YES 29%

14. Are books an essential part of learning French?

    YES 67%

Group 1 (shadow group) Post-cinema module Results

1. Percent ranking French in top 3 subjects: 45%

   1st: 0%
   2nd: 10%
   3rd: 35%

2. Favourite methods of learning

Experiments	25%
Films	10%
Games & Activities	65%
Reading & Writing	5%
Using books	15%

3. I study French

   - because the school made me:

     18%
   - because I want to:

     24%
   - because it will help me with my career:

     9%
   - because it'll help me travel:

     38%
   - because I'm interested in foreign cultures:

     9%
   - because I want to increase my understanding of language:

     3%

4. When I think about learning French I feel (circle two)

Angry	3%
Bored	3%
Delighted	6%
Excited	6%
Happy	24%
I don't care	24%
It's ok	36%
Sad	3%
Upset	3%

5. Favourite methods of learning French

Films	5%
Games & Activities	25%
Reading & Writing	15%
Songs	50%
Using books	

6. Do you think you would be more excited about learning French if more books were used?

   YES 20%

7. Do you think you would be more excited about learning French if more games were used?

   YES 85%

8. Do you think you would be more excited about learning French if more songs were used?

   YES 75%

9. Do you think you would be more excited about learning French if more films were used?

   YES 60%

10. Do you think you would be more excited about learning French if more reading and writing was used?

    YES 10%

11. Do you think you can learn French properly using film?

    YES 50%

12. Do you think you can use film without books to learn French?

    YES 15%

13. Are books an essential part of learning French?

    YES 95%

Appendix 3: Survey results. Group 2

Group 2 (scaffolded group) Pre-cinema module Results

1. Percent ranking French in top 3 subjects: 55%

   1st: 14%
   2nd: 18%
   3rd: 23%

2. Favourite methods of learning

Experiments	5%
Films	14%
Games & Activities	59%
Reading & Writing	18%
Using books	5%

3. I study French

   - because the school made me:

     5%
   - because I want to:

     38%
   - because it will help me with my career:

     15%
   - because it'll help me travel:

     18%
   - because I'm interested in foreign cultures:

     7%
   - because I want to increase my understanding of language:

     15%

4. When I think about learning French I feel

Angry	2.50%
Bored	5%
Delighted	5%
Excited	5%
Happy	33%
I don't care	15%
It's ok	33%
Sad	
Upset	

5. Favourite methods of learning French

Films	23%
Games & Activities	63%
Reading & Writing	14%
Songs	
Using books	

6. Do you think you would be more excited about learning French if more books were used?

   YES

7. Do you think you would be more excited about learning French if more games were used?

   YES 95%

8. Do you think you would be more excited about learning French if more songs were used?

   YES 59%

9. Do you think you would be more excited about learning French if more films were used?

YES 82%

10. Do you think you would be more excited about learning French if more reading and writing was used?

    YES

11. Do you think you can learn French properly using film?

    YES 55%

12. Do you think you can use film without books to learn French?

    YES 23%

13. Are books an essential part of learning French?

    YES 68%

Group 2 (scaffolded group) Post-cinema module Results

1. Percent ranking French in top 3 subjects: 67%

   1st: 17%
   2nd: 28%
   3rd: 22%

2. Favourite methods of learning

Experiments	6%
Films	44%
Games & Activities	44%
Reading & Writing	6%
Using books	

4. I study French

   - because the school made me:

     6%
   - because I want to:

     38%
   - because it will help me with my career:

     9%
   - because it'll help me travel:

     15%
   - because I'm interested in foreign cultures:

     12%
   - because I want to increase my understanding of language:

     21%

5. When I think about learning French I feel (circle two)

Angry	
Bored	3%
Delighted	6%
Excited	24%
Happy	38%
I don't care	12%
It's ok	18%
Sad	
Upset	

6. Favourite methods of learning French

Films	50%
Games & Activities	33%
Reading & Writing	17%
Songs	
Using books	

7. Do you think you would be more excited about learning French if more books were used?

   YES

8. Do you think you would be more excited about learning French if more games were used?

   YES 100%

9. Do you think you would be more excited about learning French if more songs were used?

   YES 56%

10. Do you think you would be more excited about learning French if more films were used?

    YES 94%

11. Do you think you would be more excited about learning French if more reading and writing was used?

    YES

12. Do you think you can learn French properly using film?

    YES 89%

13. Do you think you can use film without books to learn French?

    YES 44%

14. Are books an essential part of learning French?

    YES 50%

Appendix 4 – Sample Lesson on Powerpoint shown in class (1 May 2014)





Le cinéma et les filmes

Objective: All will be able to identify different types of film and give opinions.





Travail oral de revision
Interviewe ton partenaire sur les films!



- Quels genres de films préfères-tu?

- Je préfère les *films policiers*.

- Quel est ton film préféré?

- Mon film préféré, c'est *la belle et la bête*.

- Qui est ton acteur préféré?

- Mon acteur préféré, c'est *Jude Law*.

- Qui est ton actrice préférée?

- Mon actrice préférée, c'est *Audrey Tautou*.

Sondage sur les films

Prénom	Genre préféré	Film préféré	Acteur préféré	Actrice préférée
1. Katie	Filmes romantiques	Notting Hill	Jude Law	Julia Roberts
2.				
3.				
4.				
5.				

Le film continue.....

- Vous allez regarder les prochaines 10 minutes du filme.
- Attention! Il faut prendre des notes.
- Notez les noms des personnages.
- Il faut donner son opinion après, utilisant le vocabulaire de la dernière leçon