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Using Audiovisual Materials for Teaching EFL in  
Secondary Education: A Corpus for the Design of  
Learning Activities

El uso de materiales audiovisuales para enseñar EFL  
en la Educación Secundaria: Corpus para el diseño de  
actividades de aprendizaje

Autora

Paula Wood Borque

Directora

Victoria Gil

Máster Universitario en Profesorado de Educación Secundaria Obligatoria,  
Bachillerato, Formación Profesional y Enseñanzas de Idiomas, Artísticas y Deportivas

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## **Abstract**

This dissertation focuses on the use of audiovisual materials such as films and TV series as a learning resource in the EFL classroom to improve language acquisition and student motivation. For this, a survey has been created in order to know what kind of content Secondary Education students enjoy watching, although eventually the focus was put on the fourth year. Then, a corpus of fragments that could be appropriate for this academic year was compiled by making use of the results. In this dissertation the methodology used to carry out this project will be explained, aside from the findings during the process and the results obtained. Regarding the results, although in the Appendices a series of activities related to some of the fragments included in the corpus are proposed, I finally selected five fragments to develop some activities in depth. These will help work either form or content relevant to the fourth year's curriculum and will promote student engagement.

## 1. Introduction and Justification

This dissertation focuses on the use of audiovisual (from here on A.V.) materials such as films and TV series as a learning resource in the English as a Foreign Language (from here on EFL) classroom to improve language acquisition and the development of the communicative competence. As a former EFL student and as a teacher in training I had noticed a gap in these lessons, related to student motivation and engagement. While at first it was something intuitive and taken from my own experience as a student, I was able to confirm the existence of this gap through research. The first step in my project consisted of a survey aimed at Secondary Education students, which will be explained in detail further on. The results of this survey proved my first insights that EFL students do not find their English lessons engaging, so I decided that these kinds of resources would be a solution to this gap. There are many benefits of using A.V. materials (such as films and TV series) in the EFL classroom. Aside from being intrinsically attractive, as long as the topic appeals to the viewer, they display real-life contexts useful for practising communication and comprehension skills. However, the relevance and usefulness of A.V. materials for Second Language Acquisition will be seen in depth in the “Theoretical Framework” section.

As already mentioned, one of the reasons for creating this project was the lack of motivation on the part of EFL students perceived as a student and as a teacher in training in my two placements. At the start of this project, this lack was more of an intuition from my own experience as an EFL student. However, during the second placement I carried out a survey as part of the subject *Innovation and Classroom Research in EFL* regarding the motivation and engagement levels (aside from other elements) in the second and third years of Secondary Education in the school I was assigned. The results of this survey confirmed these conjectures and revealed that students demanded active participation in the EFL classroom in order to improve engagement, and breaking away from their usual grammar-exercises routine - although this will be explored in more depth further on in the "Findings" section.

Moreover, through the analysis of a learning unit done for the subject *Instructional and Curricular Design* it was revealed that the EFL student's book analysed included very few activities that helped with students' interest and engagement, since they did not stimulate complex cognitive processes (such as evaluating, selecting or comparing). That is, most of the activities promoted a passive role for the students, not encouraging participation. Since in the survey mentioned above students demanded to have a more active role, this is something that I thought should be an essential element in my activities proposal. Another element that was mostly an intuition at the start of this project was the usefulness of A.V. materials to

improve motivation and engagement on the part of the students. Nevertheless I was eventually able to ascertain its relevance, which will be explained further on.

In addition, another main reason for the development of this research is that I was granted a collaborative scholarship with the Faculty of Education in September, which enabled me to design an innovation project. I decided to create a corpus of fragments of films and series that could be useful for the ELT classroom. With this, I started this master final dissertation.

The fragments used in this project were selected so as to not contain spoilers, or at least not significant ones. They are from the first episodes of the series they belong to, from the first scenes of a film, or from the first film of a well-known saga. My intention is not to spoil the films or series for my students, since that might even decrease their motivation or produce some kind of discontent that could affect the session, like raising their affective filter. Stephen Krashen (1981) defines the affective filter like an attitude related to SLA, in which “performers with high or strong filters will acquire less of the language directed at them, as less input is “allowed in” to the language-acquisition device” (p.22). That is, if the learner is stressed, anxious or in a bad mood it can prevent him or her from learning, which is something to avoid as a teacher. Spoiling some TV series or film that students might have liked to watch at some other moment can negatively affect their mood, and thus their attitude towards the lessons and their disposition to learn.

Additionally, due to the new situation that has emerged because of Covid-19, school classes must be taught online. Since I lived this experience both as a student and as a teacher, I have decided to take into account the current events for this project, so that the materials proposed in the dissertation can be both used in class (as a flipped classroom) and at home as online teaching. In this way, in both situations this is a proposal for independent learning; regarding our current situation, students will be able to watch the different fragments at home and do the activities proposed (although some of them might require the online presence of a teacher), so it would be home learning. Feedback can be given online. In a normal situation, this is a good proposal for a flipped classroom, where students will watch the fragments at home and may carry out activities at home to then be discussed in class, or do the activities in class.

This dissertation is divided into seven main sections. After this introduction and justification I will expose my purposes and objectives. The following section will be the theoretical framework, in which I will explain the concepts that will appear in and guide this project. Next I will talk about the methodology used throughout the process of developing this dissertation, from the initial survey to the creation of the activities proposed. In the fifth section I will discuss the findings that arose from each of the steps taken for the development of the project, to then describe the activities proposed as the

results of this research. It will end with some conclusions, reflections and limitations encountered during the making of the project.

## 2. Purpose and Objectives

My main purpose is to investigate how A.V. materials such as scenes from films and series can contribute to English acquisition, developing communicative and comprehension skills, and to use my findings in order to propose a series of activities that will help promote effective learning in the EFL classroom while also improving engagement on the part of the students. Another primary purpose - and as a result of this investigation - was to create a corpus of useful A.V. fragments that can be used to develop activities for English acquisition, aside from the main activities developed in the “Results” section. This was done with the intention of helping other teachers by offering possible scenes to use in class that are also relevant from a curricular perspective.

Furthermore, one of my aims is to exploit the intrinsic attractiveness that A.V. resources may have for Secondary Education students in order to improve their motivation and engagement. As explained in the introduction a motivation gap was identified during the placement periods, so in this dissertation I attempt to create a corpus of fragments that, aside from being appropriate for language acquisition, appeal to the fourth-year learners’ interest.

For this, a major objective was to design a survey in order to learn what the preferences in films and series of each age group were. Other main objectives of this dissertation are to show the potential that popular films and series may have to motivate students; to identify and collect examples of fragments of films and series that can be used to promote language learning, taking the curriculum as a reference; and to design effective learning using a smaller selection of these fragments, taking into account the curriculum.

The Aragonese Secondary Education curriculum for EFL was taken as a reference during the processes of selecting appropriate fragments and developing activities to exploit them, taking into account the linguistic, sociolinguistic and pragmatic components of the communicative competence. Since the focus is on the fourth academic year of Secondary Education, there was especial attention put to elements such as the communicative functions, the syntactic and discursive structures, the lexis and the socio-cultural and sociolinguistic aspects that must be taught in this year, including them in the activities proposed. Key competences were also taken into account; the Council Recommendation on Key Competences for Lifelong Learning (2006) established eight key competences, although the curriculum includes seven. These were taken into consideration to ensure a complete activity and, as it will be seen in the “Results” section, there are three of them which are present in every activity; the competence in linguistic communication (this is the basic one, since the main objective of an EFL lesson is language acquisition), the digital competence (since all of the activities will involve the use of A.V. materials and other digital resources which the

students must make use of); and the learning to learn competence (flipped learning is the main methodology used in these activities, so students are expected to develop their autonomy and their own learning strategies). Finally, it must be noted that some of the activities proposed include learning resources presented in the subject *Design of Learning Activities for EFL* (such as Padlet and Flipgrid).



### 3. Theoretical Framework

The research for this dissertation was done keeping Brown's Communicative Language Teaching (CLT) approach in mind. Some of the characteristics of CLT are that it focuses on all of the elements of the communicative competence - that is, the grammatical, discourse, functional, sociolinguistic and strategic components -, and that it "engages learners in the pragmatic, authentic, functional use of language for meaningful purposes" (Brown, 2007, p.46). The activities proposed in this dissertation follow these characteristics by also focusing on the components of the communicative competence and making a meaningful use of the language. They also focus on real-world contexts, another CLT characteristic (Brown 2007); as we will see, this is a benefit that A.V. materials offer and that should be exploited. Regarding the role of the teacher in this approach, Brown (2007) defines him/her as being "an empathetic 'coach' who values the students' linguistic development", while the students are expected to adopt the role of active participants (Brown 2007, p.47). Students are made the focus of the activities proposed in this project by making them actively involved in their own learning process, while the teacher will be more of a guide. Moreover, there is also a focus on students' fluency by using authentic language, which is also a characteristic of CLT (Brown 2007, p.47), with less of a focus on the discussion of grammar rules - although there will still be a focus on grammar in some activities since this is something that the current curriculum requires.

An important perspective within the CLT framework is the Task-Based Language Teaching (TBLT) approach, which some of the activities proposed also follow. As Richards (2006) claims, "language learning will result from creating the right kinds of interactional processes in the classroom, and the best way to create these is to use specially designed instructional tasks" (Richards 2006, p.30). A task is a type of activity in which students must achieve an objective, and some of its main characteristics are:

- (1) it is something that learners do or carry out using their existing language resources.
- (2) It has an outcome which is not simply linked to learning language, though language acquisition may occur as the learner carries out the task.
- (3) It involves a focus on meaning.
- (4) In the case of tasks involving two or more learners, it calls upon the learners' use of communication strategies and interactional skills. (Richards 2007, p.31)

As it will be seen later on, the activities developed in this dissertation follow Richards' (2007) task features, especially the fact that the result of the activity will not only be language acquisition. Another similar CLT perspective that some of the activities proposed follow is the Project-Based Language Learning approach (PBLL) which, as its name indicates, consists of having learners create a project so that they are able to learn a second language throughout its development. Although the focus of the project in PBLL does not necessarily have to be on language, Second Language Acquisition will be deeply involved since "the major goal reported for project-based instruction is to

provide opportunities for language learners to receive comprehensible input and produce comprehensible output” and “provide students opportunities to ‘recycle known language and skills’ in natural contexts” (Beckett 2006, p.4).

These two CLT frameworks usually put more of a focus on meaning than on form in SLA due to their nature. Nevertheless, there will also be a focus on form and grammar in the activities proposed within the CLT framework, which will be done through the use of input enhancement and input flood. Larsen-Freeman (2014) explains that input enhancement is achieved “by highlighting (...) certain non salient grammatical forms in a reading passage, students’ attention will be drawn to them (...) The oral equivalent is when a teacher stresses certain forms when speaking with students” (Larsen-Freeman 2014, p.258). Similarly, a way of producing an input flood is to use a text in which a particular construction or grammar feature is frequent - so the students will notice it - or encouraging the production of a particular structure (Larsen-Freeman, 2014, p. 258). Both these techniques will be present in some of the activities proposed through the use of A.V. resources which have certain salient grammatical features that are relevant according to the curriculum. These activities will prompt lessons similar to Long’s (2007) reactive approach, in which the communicative EFL classroom will sometimes have deviations to grammar when necessary, but it will not always be the main focus.

Aside from having a focus on form and meaning and helping with Second Language Acquisition, the activities proposed in this dissertation attempt to fill the already-mentioned motivation gap perceived during the placement periods. As Dörnyei (1994) affirms, “Motivation is one of the main determinants of second/foreign language (L2) learning achievement” (Dörnyei 1994, p.273). This means that if students do not feel motivated or are not engaged by the lessons, it will be more difficult for them to acquire the language. Dörnyei (1994) claims that there are three levels in the L2 motivation framework; the *Language Level*, the *Learner Level* and the *Learning Situation Level* (p.279). The results of the survey carried out for the subject *Innovation and Classroom Research for EFL* revealed that the lack of motivation for most students lie in the *Learning Situation Level*, which can be divided into three areas; *Course-specific motivational components*, *Teacher-specific motivational components* and *Group-specific motivational components* (Dörnyei 1994). Most of the criticism that the participants expressed in the survey (as it will be seen in the “Findings” section) was related to *Course-specific motivational components*, since students claim to be displeased with the teaching method, the learning tasks and the materials.

In this way, I tried to put into practice some of Dörnyei’s (1994) suggestions regarding this kind of motivational problems; I increased the attractiveness of the course content by using authentic materials and visual aids; the choice of these teaching materials was “discussed” with the students through the initial survey, from which I created the final corpus of fragments; I attempted to increase the students' interest and involvement by designing varied and challenging activities, making sure that something

about each of them was new or different; and some of the activities allowed them to create finished products that they could perform or display, encouraging them to take pride in their accomplishments (Dörnyei 1994, p.281).

Another element that might cause motivational problems is the teaching method used in the traditional EFL classroom, that is, when they are centered around the teacher. This kind of methodology can bring about the disengagement of the learners from their learning process (Bergmann 2014, p.8). Something like this could be prevented by using a flipped learning methodology, which consists of providing the students with the instructions and/or explanations before going to class, or the scene learners will have to work with in the case of these activities. As Bergmann (2014) explains, “this time shift then allows the teacher to use class time for work that is either better done as a group, or that requests individualized teacher attention (...) The best use of class time incorporates enriching learning activities and relevant activities” (Bergmann 2014, p.3). This is why the activities proposed in this dissertation follow the flipped-classroom methodology, which can also be useful for the current online learning situation. The main idea, however, is to first watch the corresponding fragment for the session (either at home or in class, depending on the context), and then carry out the different activities before providing the explanation, so that students are given the opportunity to become aware and understand the content by themselves. Nevertheless, this will be explained in more depth in the “Methodology” section.

A.V. materials are also a way of improving motivation and engagement in the EFL classroom. Films and TV series will probably be intrinsically attractive to students, especially if they are interested in the topic; this is why the first survey was made, since it is a good idea to be informed on the students’ interests and preferences. Moreover, the use of these resources can be a way of familiarizing students with the English language in real-life contexts and situations for communication, so language learning will be improved by providing authentic input that might be hard to display through other materials (Alluri 2018, p.147). Real-life A.V. models of the language can help develop comprehension skills, aside from providing different contexts for the development of activities, as done in this dissertation. Moreover, A.V. materials provide a clear context for the students to better understand and acquire vocabulary (Kalra 2017, p.290) since multi-sensory input is likely to aid memory retention more effectively (Alluri 2018, p.153). Alluri declares that using A.V. materials helps train “verbal skills, writing, vocabulary, grammar and cultures”, but it’s the teacher’s job to come up with activities that work these skills (Alluri 2018, p.148).

Furthermore, films and series include “colloquial English in real life contexts rather than artificial situations, an opportunity for being exposed to different native speaker voices, slang, reduced speeches, stress, accents, and dialects” (King, 2002, p.19). This means that they are an appropriate and realistic source of representation of different Anglo-speaking countries with their different accents and registers, which is something the curriculum requires since the communicative competence encompasses

the sociolinguistic component - that is, the sociocultural conditions of language use, including social relations language markers, courtesy rules, popular expressions, register differences, dialect and accent (Orden ECD/2016 de 26 de mayo). Also, as Alluri (2018) affirms “by introducing various cultures to students through films we can make students tolerant, liberal and sensitive to other cultures and respect them” (Alluri 2018, p.148-149), which is something that must be taken into account since one objective as an EFL teacher is to develop an intercultural conscience without prejudices or stereotypes (Obj.IN.7. Orden ECD/2016 de 26 de mayo).

## 4. Methodology

For this dissertation, I followed an elaborate selection process. As a first step, I created a survey aimed at Secondary Education and/or Bachillerato students (that is, 12 to 18 year-old students). In this survey I asked for information such as people's age, gender, the academic year they are currently studying, and for them to name two or three English-speaking films and two or three English-speaking series they like. With this, I wanted to take into account the students' point of view and know what kind of films and series appeal to different ages in order to ensure that the clips I use will actually be engaging for my students. Moreover, I tried to target this wide range of ages because when I created the survey I did not know yet what academic year I was going to focus on. I asked family and friends to send my survey to all the people they knew that fit the profile.

For the whole selection process I took a teacher's point of view. I created a document in which I progressively collected the responses I received and, when I stopped receiving them, I made a list with the films and series that had more than one vote. I initially had a great variety of titles, but most of them had been selected by just one person (since the survey was open-questioned, the responses had little cohesion). In this way, I selected just the titles which had more than one vote (see tables in Appendices 2 and 3). I encountered some problems during the first vote count; for instance, I found that many people had written down *Avengers* as their favourite film, which posed me a challenge since there are many films related to this title, and most of the main characters have their own film. There were also many people who wrote down some titles of films belonging to this saga. Because of this, I decided to count all of these titles as belonging to the category of *Avengers* since they are all quite similar in their topics and style, thus being able to use any of these films for my project (as an example, even if the film *Iron Man* received just one vote I used a fragment for my project).

When I knew what age I was going to focus on (4th year of Secondary Education, so 15-16 year old students), I narrowed down this selection to the titles that had been chosen by students this age. Since I would have ended up with a very small sample, I also included titles selected by people one year younger or older (I took into consideration that most answers had been given by 15-year old students, from 3rd year of Secondary Education).

However, I decided not to use some of the titles chosen by 4th-year students because of their topic or because of age restrictions, even if they had received many votes; titles such as *It* (which received 4 votes), *Joker* (4 votes) or *The Walking Dead* (2 votes). These are a substantial number of votes considering that the majority of films and series that the participants selected had just 1 or 2, and that it was an open-question

survey (that is, the participants could write down any title they wanted as long as English was the original language). I decided not to include these titles using my own criteria as a teacher, since I would not want the clips I use in class to upset any of my students (both for moral and practical reasons; a frightening or generally uncomfortable clip would probably affect the students' performance when carrying out an activity, and also raise their affective filter - which would make it difficult to keep the students active and engaged). Even if I could have selected a scene where nothing frightening happened, I decided to leave these titles out, since there were many others to work with. Nevertheless, if my final selection of titles had been more limited, I would have looked for some usable fragments. Similarly, even if many titles from this final selection could be useful due to their content, I also found an ample number of them that I considered boring and that I decided not to use. Again, I used my own criteria for this, since the idea of something being boring or tedious is very subjective. What I considered non-engaging were scenes which included long dialogues with no action (for instance, I found some of these in the first episode of *Peaky Blinders*), that I thought would not be appealing to students.

After this, I started watching the films and series I had on my final list and noting down different fragments that I thought could be both practical for ELT and engaging for the students. For this, they had to include some sort of dialogue that had useful (according to the fourth year's curriculum) grammar, syntax and vocabulary, but also with interesting topics, ensuring that students would find it enjoyable. This was done continually taking the curriculum into account.

Then, I started analysing the fragments that I had selected. I started with the first *Harry Potter* film, for which I had found many useful scenes. For this I had to write down the corresponding script and, taking into account the curriculum, find different language elements (such as vocabulary, grammatical structures, syntax...) that would be suitable for teaching 4th year of Secondary Education. Taking the curriculum into consideration, I colour-coded the words and structures that I found useful in order to make this task easier (red for register, level of courtesy and slang; orange for useful vocabulary; yellow for descriptions and reported speech; green for grammar structures, verbs and syntax; blue for instructions and directions; pink for modality; and purple for topics).

During the first stages of the corpus selection, I watched them through my Netflix account. Since during this time I was working on my own and with my own account, I did not have the need of downloading any fragment. However, there are some legality issues regarding the projection of these fragments in class or sharing them with students online for working with them at home. For instance, when I was designing the lessons for my second placement I decided to download the films I was going to use with my students and use an app to record my computer screen while the fragment I

wanted to use was playing, so I could share with them just those one or two minutes they needed to watch for the activities, overlooking the legal controversy that this entails. Nevertheless, some of the scenes that I use for my activities proposal in the “Results” section can be found on YouTube (like the scenes in *Friends*, the train station scene in *Harry Potter*, the bullying scene in *Stranger Things* and the scene in *The Da Vinci Code*), which is a better and easier option to carry out if possible.

Regarding the final development of activities, I followed a similar methodology for creating them, although I had two different protocols for the initial step of the development; either choosing a fragment that could be useful for the academic year I was focusing on and then coming up with an activity; or thinking about a convenient activity to work some specific feature and then choosing a scene that could be employed for this. Due to the nature of this project and the corpus of fragments I had already created, I mostly followed the first protocol since it was an easier methodology, so most of the activities are based on a previously analysed fragment. In regard to the second protocol (first coming up with an activity or deciding what the activity should focus on before having a scene for it), I chose the scenes that most worked important grammatical and/or lexical features according to the curriculum, aside from useful topics. For instance, there were many *Harry Potter* scenes that could be useful to teach modal verbs, but I chose one that included most of them, and it also covers topics relevant to the fourth year of Secondary Education. The intention of the fragments chosen is not to provide an input flood, but rather to focus students’ attention on particular forms through input enhancement in subtitles and scripts. Some fragments do provide an input flood (as the *Harry Potter* scene with modal verbs) with several examples of the same form, but I still enhanced the examples with the same colour coding.

These activities are intended to be carried out following a flipped learning methodology, as it was explained before. Students should be provided the fragments and watch them on their own before carrying out any activity. This could be done both in class and at home as independent learning, and then they would have to do some activity before being provided any theoretical explanation. The idea is that if the scene is watched at home there should be more time for working in class, but this is not the only way to use flipped learning since it can be adaptable to each style, method and circumstance; each teacher can personalize their version of flipped learning for their students (Bergmann, J. 2014, p.7). In this way, scenes could also be watched in class and then carry out some exercise that helps students understand (or at least be introduced to) the features they are going to work with before providing the explanation. The main intention is that learners are given the opportunity to interpret the information before they are given the solutions, which is also a way of making them active participants in their learning process.

There is no specific context for carrying out the activities proposed, so it is not easy to talk about differentiation. Even if they could be used in different circumstances, there are some differentiation techniques that can be followed regardless of the background, like including subtitles in English for the scenes if they were not going to be used in the first place - although I would suggest including them regardless, since some accents and the speed at which some characters speak might hinder comprehension. Similarly, providing the scene transcript when it was not going to be handed over initially can also be a good solution for students with a lower English level or with some learning difficulty. The use of subtitles and transcripts will depend on the focus of the activity and the level of the learners. Moreover, the teacher should be available to clarify any comprehension doubt and provide scaffolding, even in a home-learning environment.

The activities proposed could even be adapted to be carried out in the third year of Secondary Education or in the first year of Bachillerato, since there are many similarities with the curriculum of the fourth year. In fact, I had to adapt some of them to the third year for my second placement. They had to be adapted not only to a lower level, but also to the placement circumstances of privacy; placement students were not allowed to have direct contact with the Secondary Education students, so some speaking activities had to be modified to fit this requirement. However, this will be explained in more depth in the “Results” section.



## 5. Findings

### 5.1 Surveys:

In the first survey I received 46 responses, most of them including 5-6 titles in them. 32 participants were female students, while 14 were male students. I ended up with 67 film titles; there were 99 responses in total regarding film titles, but as I counted the repetition of titles the final number was 67. The same goes for the series titles; there were 92 responses in total, but counting the repeated ones it turned out to be 57 titles. Most of the participants - 11 people - were 3rd year Secondary Education students; 8 of them belonged to the 4th year; and another 8 of them to 1st year Bachillerato. These are the participants whose responses I ended up taking into account because of the academic years they belonged to (to see the rest of the results go to Appendix 5). One of the participants was a University student, but it was not counted since the focus of this research is on Secondary Education students.

I carried out another survey during my second placement as part of the subject *Innovation and Classroom Research in EFL* with the intention of knowing the students' opinion on using A.V. resources in the EFL classroom and what kind of activities they find most engaging during these classes. The results revealed that 28 out of 49 participants watch films and series in English as a leisure activity. The main reasons for this is that they believe watching them in English will help them learn and practice the language (Appendix 6). They also acknowledge that they prefer hearing the actors' real voices and original script because of translation problems like puns. In this way, more than half of the participants affirmed they would find watching films in English in the EFL classroom useful and enjoyable. Moreover, even if 21 participants declared they do not watch films or series in English for leisure, 43 out of 49 participants claimed to have watched films or series in the EFL classroom before (Appendix 7), so the type of lessons and activities proposed will probably not be such a new experience for them.

In regards to what kind of activities they found most motivating, participants indicated that they would like to break away from the routine of using their every-day English books and doing grammar exercises. They expressed they would like to be active participants in the EFL classroom and use different resources and materials (Appendix 8). This is related to the question regarding students' attitude towards watching films in English in the EFL classroom, since 10 participants claimed that they would enjoy watching videos or films and commenting on them. This information is further supported by the results obtained in the question "What would you change or improve about your English lessons?". More than half of the answers (30 out of 59) belonged to the group "More fun, entertaining and interactive" lessons (Appendix 9), and changes in relation to academic work and the use of A.V. materials in class were also demanded. In summary, the participants demand more engaging and interactive lessons, less focused on grammar and more focused on speaking and games. Taking all

of this data into account it can be affirmed that using A.V. resources could help with engagement, but interactive and engaging activities in which students are active participants should be carried out if we want these lessons to be effective in terms of language acquisition and motivation.

## **5.2 Corpus**

After recollecting the responses of the 46 participants of the first survey, I ended up with 67 film titles and 57 series titles, although many of these were selections with just 1 vote. I listed them and noted down in a table how many votes each of the titles had, to make way for the next step (see tables in Appendix 2 and 3).

Another finding that I previously mentioned in the methodology section, is the one related to the *Avengers* films. Many participants in the survey chose *Avengers* as their favourite film, even though it is technically a saga of films and not just the four main ones (*The Avengers*, *Avengers: Age of Ultron*, *Avengers: Infinity War* and *Avengers: Endgame*), and almost every one of the main characters has their own film. Other people wrote down titles of films belonging to this saga (such as *Iron Man*, *Doctor Strange* and *Spiderman*). Nevertheless, as explained before, this was resolved by grouping all of these titles under the category of *Avengers*.

## **5.3. Selection (corpus reduction)**

I initially had a great variety of titles, but most of them had been selected by just one person. This is because it was an open-question survey, so the responses had little cohesion (as explained in the methodology section). Because of this I ended up reducing my corpus, as it would have been very difficult to work with such a big number of titles. Since I eventually decided to focus on the fourth year of Secondary Education the corpus narrowed considerably, although not as much as I expected since most of the participants belonged to the three academic years I ended up taking into account - 3rd year Secondary Education, 4th year Secondary Education and 1st year Bachillerato. Moreover, I then decided to only focus on the titles that had more than just one vote, so the corpus narrowed even more, ending up with 16 film titles and 16 series titles (see tables in Appendices 2 and 3).

## **5.4. Fragments**

Some of the films and series that received more than 1 vote (and thus had to be included in my first corpus reduction) were age restricted and dealt with topics that I cannot use for academic purposes in a Secondary Education Classroom, such as horror, tragedy, murders and certain mental disorders. Some examples of this are the films *It* (which

received 4 votes), *Joker* (4 votes) and *The Walking Dead* (2 votes), as mentioned in the methodology section.

Regarding the level of engagement of each fragment, and following my own criteria, I had to disregard the ones which would have probably bored the students, like long conversations (such as in the first episode of *Peaky Blinders*, in which most of the scenes are either action with no dialogue, or extremely long and non-engaging conversations; for this reason I just selected one scene in this episode).

### **5.5. Fragments for activities**

When revising the different fragments that I had analysed to use them for activities, I found that it is very difficult to find one that focuses on only one or two items (either lexis, syntax or grammar items). There will always be some variety, as films and series usually attempt to mimic real-life situations and conversations, and people do not normally use just one tense or type of adverb (for instance) when talking.

Regarding the subject matters of the fragments, I found that initially many of the themes in my analysed fragments were similar. For instance, I found many examples of instruction-giving and commands (in *Stranger Things*, *Friends* and various scenes of *Harry Potter*), and the theme of bullying (*Harry Potter*, *Stranger Things*). Because of this, I thought I needed to analyse more fragments to obtain a wider variety of subject matters. However, when it was the time to come up with activities for each fragment I realized I was able to exploit these fragments in different ways - mostly because some of them did not cover just one topic, and because I could choose between focusing on either form or meaning. These activities will be developed and explained in detail in the “Results” section, but to see each topic and subject matter in a visual and synthesized way go to Appendix 4.

## 6. Results

In this section I present the activities I decided to develop from some of the fragments in my final corpus. In each title I propose one or various activities that will either focus on form or meaning, always according to what the curriculum indicates students in the 4th year of Secondary Education should learn. I will explain the activity, what elements it works and the key competences included in it. A synthesized version of these activities can be found in Appendix 4, and the script for each fragment will be in Appendix 17. This “Scripts” section contains the scripts of various useful scenes for the 4th year of Secondary Education. These have not been developed in the same way the activities down below have, but I explain the elements they cover and briefly propose how they could be used.

(1)

***Harry Potter and the Philosopher’s Stone*** (31:05-33:55) (Fragment 7 in “Scripts” - Appendix 17)

This activity will have a focus on form, specifically on modal verbs. The protocol I have followed for this activity is first to think about what I would like to do an activity about by looking at the 4th year of Secondary education curriculum, and then find an appropriate fragment. In this activity I would like to offer an explanation of different types of modal verbs, which appear in the selected fragment. These would be for positive deduction (must), prediction (will), permission/request (can, could), obligation (have to/have got to) and possibility (might).

Students could start by watching the fragment without a transcript or subtitles, and try to identify all the modal verbs they can on a first try. This could be done either at home or in class. The reasoning behind this is that in this way students will be forced to activate previous knowledge about modality which, according to the curriculum, has been gradually taught throughout the four years of Secondary Education. Nevertheless, to make it easier for students the teacher can previously indicate that there are eight modal verbs they have to identify. After this, they could be provided with a transcript of the scene to check if they have done it correctly and to re-watch the fragment while seeing and hearing where these verbs are placed and how they are used. In this way they will be more conscious about how they are being used. Next, the teacher could ask the students to guess what modal verbs are and how they work, as a way of promoting independent thinking, since they probably have already found some sort of pattern. Then, the teacher would explain what modal verbs are, as a way of revising what students know from previous years.

In the next activity students will try to identify what type of modal verb each one in the fragment is. Again, this will be a way of activating previous knowledge, although they will probably not be able to identify what type of modal “must” is, since modals of

positive and negative deduction are first introduced in the fourth year of Secondary Education. This will be a good way of proceeding to the explanation of the different types of modals they can encounter, aside from those present in the fragment. The ones students will hear in use in the fragment will be of positive deduction, prediction, permission/request, obligation and possibility; the teacher would also have to explain and provide examples of ability (and explain the difference between them and permission/request modals, since these will probably have posed some problems in the identification stage), negative deduction, no obligation/necessity, prohibition and advice. Moreover, identifying the modal verbs present in this fragment will help them understand them better and recognize them in future texts.

The key competences involved in this activity are the competence in linguistic communication (since the focus is identifying and learning the different modal verbs), the digital competence and the learning to learn competence - that is, the three main ones for all of the activities. This fragment also has different functions related to the topics it covers, like asking for and giving directions, use of politeness and giving instructions. Because of this, the scene can be also exploited in other ways and used for different lessons. An activity focused on teaching how to give instructions can be combined with teaching modal verbs, since instructions are usually constructed with them (*must/mustn't*, *need/not need to* and *have/not have to* will certainly be used for this). This may also be the case with an activity focused on politeness (asking for things politely, like Harry does in this scene; *could*, *may*, *might* and *will* are probably going to be used) and giving directions (*have to*, *must*, *should...*). If an activity like this was carried out it would also work the social and civic competence, since it would involve learning about politeness and polite forms, and codes of conduct in general.

(2)

***The Da Vinci Code*** (3:30-5:13) (Fragment 20 in “Scripts” - Appendix 17)

This is a good scene to talk about the topic of symbolism and cultures with students. This fragment focuses mostly on vocabulary, and the grammar present is quite simple (it is limited to how-questions, that-relative clauses, present simple and continuous, and demands), so the activities related to it will have a focus on meaning. In this case, the protocol I have followed is first analysing the fragment and then coming up with an activity, which could ultimately serve as motivation for a project. This scene is very versatile; the activities arising from it could focus on current symbolism, that is, new language (like emojis and memes, which students will be familiar with), but also on the idea of multiculturalism and the relativity of images depending on how and where one has been brought up.

Regardless of the focus of the activity, the class should start by talking about the cultural relativism portrayed in the scene, and how the images that Langdon shows elicit different meanings from what they are supposed to represent. The teacher could ask the

students to share what was the first thing that was brought to their minds when they saw these images, before Langdon explains what they really are (if the scene is watched in class instead of at home, the video could be paused each time Langdon shows an image). One image that will probably trigger the students to participate is the first one, in which the robes worn by priests in Easter in Spain are shown. After this class share, there are different options on how to proceed.

One option would be to explore the topic of visual literacy, and work the communicative competence through symbols and images while exploring their relativity - just as this scene does. A possible activity for this would be to try to communicate something, like the instructions for a simple action, with images and symbols and no words. For example, students could try to give instructions to make a sandwich, but only using symbols (such as emojis) or images (such as drawings or photos). They could compose this scripted message and pass it on to some classmate, so that they try to decipher the instructions it is giving. Then, they would have to explain orally or by written production why they chose such symbols and images to give these instructions, and what they were trying to convey.

Another activity related to the topic of communication through images would be to project pictures, such as Banksy's graffiti (Appendices 10 & 11), and let the students share their opinions on what they are trying to convey, or what is brought to their mind when looking at them. Surely different opinions and views will arise, which would be interesting for a class share or a debate. If this was to be done for home learning, as in today's situation, students could share their personal views through a Padlet. To make it more interesting, students should be encouraged to support their opinions with arguments (that is, explaining why they think the image represents such a thing). The key competences involved if any of these two activities were to be carried out are the competence in linguistic communication (with a focus on speaking), the learning to learn competence, the digital competence the sense of initiative and entrepreneurship - in the first activity students will have to choose their communication strategies, take decisions and organize their discourse (Orden ECD/2016 de 26 de mayo); and in the second activity by supporting their views with arguments - and the cultural awareness and expression competence (in the case of the second activity, since students will have to interpret an English artist's work).

The other option would be to focus on the problems of relying on first impressions and your own culture - which can ultimately be a very interesting topic for students, who were born in the era of multiculturalism. For this, we could use images of symbols and actions that are considered normal in our culture (in this case Spanish culture), but not in others, or just have a different meaning. As an example, we could show them an image of someone sticking their tongue out (Appendix 12). In our culture, this is a way of mocking someone, and if we ask our students what this action stands for they will probably answer something like that. Nevertheless, we could then explain that in Tibetan culture this is a way of greeting; it is considered a sign of respect

or agreement since, according to Tibetan folklore, a ninth-century Tibetan king had a black tongue, so people used to stick out their tongues to show that they were not his reincarnation (White, 2014). This would be a good way of re-enacting what professor Langdon does in the fragment, and making the students better understand the meaning of multiculturalism and why they should consider taking into account other cultures rather than only their own. Some other examples that could be used in this activity are telling someone to “come here” by moving your index finger (as the image in Appendix 13 shows) - which is used to call dogs in the Philippines, so it is very rude to use it -, or to touch someone’s head (as in the image in Appendix 14) - since in Buddhist cultures like Thailand the head is a sacred part of the body and it should not be touched. These are all actions that are considered something different here, so it will probably elicit the students’ curiosity. Again, all of this could be done in class by orally sharing opinions, but it could also be done in written form by facilitating the images to the students and making them express their initial views before revealing this new information. This activity would involve the competence in linguistic communication (again, with a focus on the speaking skill), the digital competence, the learning to learn competence and the social and civic competence (since the focus is on multiculturalism, mediation and cross-cultural understanding; Orden ECD/2016 de 26 de mayo).

This fragment could also be used for creating multimodal activities or projects, since it can be easily related to subjects such as history (with the theme of the Ku Klux Klan and the robes used in Spain), art and literature (the images of Poseidon and Isis). Although this suggestion is not related to the main EFL activities proposal, it could be interesting to relate the English language classes to other subjects to motivate students and help them associate concepts, since many things that are taught in school should not be seen in isolation if a better understanding is wished to be promoted.

I was allowed to use this fragment in the 5th session of my placement. Nevertheless, I had to work with third-year students (and not the fourth, the academic year all of these activities are aimed at). Because of this, and because I needed to adapt my materials and lessons to the topics and grammar this class was working with, some activities are different than the ones I propose. It is also important to note that the placement was carried out during the confinement period, so all the lessons and activities created for my students were provided to them in the form of documents and links, and I was not able to have direct contact with them through video conference. First, the students had to watch this scene (which I made available for downloading) with subtitles in English. They were then given the transcript along with a vocabulary table I made with words that they may find difficult to understand (if I had been in class with them, or allowed to teach through video calls, I would have carried out a vocabulary activity for this purpose). I provided them with the three pictures in Appendices 12, 13 and 14 in order for them to write down in 2 or 3 lines what they thought this meant. Of course, it is expected that they write what comes to their mind from their own culture’s perspective. Afterwards, before they read the different

meanings of these three actions, they had to do a reported speech activity focused on requests, instructions, offers and suggestions - since this is what their program required -, so I made sure the sentences were related to the images. Next, they had to read a brief text with the same peculiar meanings that I explained before, although adapting it to a 3rd- year level. This text is provided because of more than one reason; first, to deal with the topic of multiculturalism that appears in the fragment, and also because of the mini-project that follows. The students had to prepare a short presentation about an action or symbol characteristic of some culture or country, and they had to use some modal verb - again, this was required by their program. However, due to the privacy issues stated earlier, this was carried out by the teacher and I was not able to take part in it.

(3)

***Stranger Things, Season 1, Episode 1*** (12:50-13:57) (Fragment 15 in “Scripts” - Appendix 17)

This is a scene about bullying, a topic that must be covered in schools regardless of the subject. Thus, the activity arising from this scene is going to be focused on this topic rather than having a focus on grammar - since it does not contain salient grammatical features. The vocabulary in this fragment is related to bullying and mocking because of someone’s appearance (“frog-face”), disability (cleidocranial dysplasia; “toothless”) and there is an instance of racism (“midnight”). There are also references to pop and American culture (“freak show” and “Mr Fantastic”) that sixteen-year-old Spanish students may not know - in that case they should need clarifying.

The activity arising from this scene is going to be about raising awareness about High School bullying and the unethicity of insults. The protocol followed for its creation was to first find the fragment, and then analyse it to come up with the activity. The idea would be to first watch the fragment (preferably with English subtitles, since the characters speak very quickly at some points) and check if students have understood with an exercise about the vocabulary present in the fragment - for example, related to the insults and mocks and how they have been constructed (“frog-face”, “toothless”, “midnight”; word combination, suffix and metaphor). It could be watched more than one time; this depends on the level of the students and if this is going to be done at home (which is the main idea for a flipped activity) or in class. Students could also be provided a transcript if needed. Next, the students could do a writing (for example, a blog entry) giving advice to someone who is suffering bullying so as to practice vocabulary related to the topic and maybe some specific grammar feature (as we will see further on). An option would be trying to turn an insult into a superpower; this could even be turned into another activity in itself, or even a project. To also practice speaking, the teacher could organize a class share, a debate or a role-play about what would the students do if they were in that position, or (if that topic is found to be



sensitive for them) about why bullying is bad. All of these activities work the competence in linguistic communication, the digital competence, the learning to learn competence and the social and civic competences (since it works the topics of respectful relationships and the problems of bullying).

I also used this fragment for my placement in the 4th session, but again with some changes to the activities I propose above because of the school's program. In this case, students had to first watch the fragment (which included subtitles in English) and then they were provided the transcript. Next, they had to do a reported speech activity that was about the dialogue in this scene, since they were required to practice the rephrasing from direct speech to reported speech. This grammar exercise was also adapted to students who required minimum contents. Finally, all students had to write their advice for someone who is suffering bullying in a Padlet. They were required to write at least five lines, and to use the modal verbs "(not) have to" and "(not) be allowed to" at some point, since they also needed to practice them. As it can be seen in Appendix 15, each of the students wrote their advice in the Padlet document successfully using and integrating these modal verbs (at least most of them). I answered all of the comments, mostly just praising their opinions and giving them my own. I also indirectly corrected some grammar errors by repairing the students' answer (that is, by rewriting the sentence in the correct way, without it being an explicit correction), so that they could have some feedback from me.

(4)

***Friends, Season 10, Episode 3*** (4:40-7:12) (Fragment 22 in "Scripts" - Appendix 17)

This scene deals with the topic of giving instructions and the importance of following them accurately, and physical appearance. It is a good fragment to work with imperatives and commands, so it will be focused on grammar rather than on these topics. In this case, I have followed the protocol of first finding the fragment, and then coming up with an activity. For this scene I have come up with two possible activities, both of them focused on giving accurate and easy to follow instructions.

For the first activity, students could record a tutorial giving instructions and upload it to Flipgrid - a platform designed for uploading and sharing videos, especially directed to learners and educators. For today's situation of quarantine and home learning, students could record and explain how to do some activity related to this (for example, how to properly wash your hands, how to share a document in Drive, how to use Google Meet, how to disinfect something, etc.). It does not have to be something difficult, but they should be able to give clear instructions by using imperatives, precise steps and their own actions to exemplify how it should be done. It will be useful to practice speaking, imperative forms and suggestions, and to learn how to organise

information and properly explain themselves. A good idea would be for the teacher to upload a video as an example or WAGOLL (“what a good one looks like”).

The second activity would be a role-play with the two characters in this fragment. The students would have to re-enact the scene with the worker giving better, clearer instructions, and Ross following them accurately - unlike what he did in the scene. These two activities include the competence in linguistic communication (with a focus on speaking / giving instructions orally), the digital competence, the learning to learn competence and the sense of initiative and entrepreneurship competence (since learners will have to choose and make use of communication and comprehension strategies in order to give and follow instructions).

(5)

***The Hunger Games, part 1*** (12:50-14:00) (Fragment 23 in “Scripts” - Appendix 17)

Finally, I would like to include an activity that I designed specifically for my placement, based on a scene of a film that received three votes on the survey. Since I had to work with the topic of “Natural Disasters”, I chose a film from my original corpus that had something to do with this topic. First, the students had to read a brief article about how natural disasters and wars changed the world in the book and movie *The Hunger Games*. For this they had a vocabulary table with some words that might pose some comprehension problems. Afterwards, they had to answer some reading comprehension questions, and then watch the fragment. Again, the scene had English subtitles and the document for the lesson included the script. This fragment has to do with the topic and the reading since it is a scene in which the president in the film gives a speech explaining how their world came to be the way it is after wars and disasters.

To connect with this, the final activity for the lesson was to write an opinion post in a Padlet document, similar to the last activity in the *Stranger Things* session. In this one, students had to reflect on how natural disasters could affect our future; nevertheless, since I had no intention of making the students anxious - especially taking into account the situation we are currently living in -, I insisted on trying to see the “positive” sides of natural disasters, which was what the students did for the most part. An excerpt of this can be seen in Appendix 16. Like in the Padlet activity for the *Stranger Things* scene, I answered students’ comments with my own opinions and praised them for their good and original statements. In this case they were not supposed to use any particular grammar feature - unlike in the previous one -, but it was an activity more focused on content, so there were not as many grammar corrections on my part. These activities included the competence in linguistic communication (focusing on the reading comprehension and writing skills), the digital competence, the learning to learn competence, the competence in mathematics, science and technology (since the topic was natural disasters and their outcome) and the social and civic competences

(since students had to think about the outcomes of a natural disaster, trying to find positive aspects to them).

## 7. Conclusions

This dissertation proposes a series of activities based on various A.V. fragments and following a flipped learning methodology, in order to fill a perceived gap in EFL students' motivation. Although this gap was just an intuition at the start of writing this dissertation, its presence was confirmed through a survey done during the second placement. In order to develop the activities proposed, a first survey was carried out to know the preferences in films and series of students from different ages and academic years. A corpus of titles was created from the results of this first survey, and it was narrowed when I decided to focus on the fourth academic year of Secondary Education. It was further narrowed down by selecting the titles with more than one vote and by applying other criteria, and each title was revised in order to select appropriate fragments, taking the curriculum into account. From this collection of fragments, some of them were selected to develop some activities from them taking into consideration the motivational gap, the students' demands in the second survey and the curriculum for the fourth year of Secondary Education for EFL learning. As a result, the activities that I finally propose can be used in the EFL classroom to help with language acquisition and improve students' motivation and engagement, following a flipped classroom methodology.

Some limitations were encountered during the making of this dissertation and the development of the activities proposed. To begin with, due to the confinement and online-learning situation we are living in since March 2020, I was not able to carry out the second placement in the school I was assigned. This was a big limitation, since video-conference classes were forbidden for placement students in my school, so I had to come up with activities in which I did not need to directly talk with my assigned students. That is, my activities had to go through an online-learning and "no contact" adaptation; most of them would have been carried out in a different way if it had been regular lessons (for example, I would have carried out activities such as class-shares and role-plays, which I was not able to do in this situation). Moreover, the way I had to give them instructions was through daily documents which I had to send before the class, and in which I had to meticulously explain everything the students needed to do for that session. In this way I realized how much easier it is to give instructions orally and address questions in real-life time.

Because of this lack of contact with the students I did not have any feedback on my lessons from them, so I was not able to know if they found the lessons and activities engaging and useful. The easiest way to obtain good and specific feedback without having direct contact with them would have been through another survey. Nevertheless, this was not an option, since all surveys have to go through a meticulous revision process by the teacher, the school's management team and each one of the families, who had to give their consent for the students to complete the survey. This process had already been carried out with the survey I had to create for the master subject

*Innovation and Classroom Research in EFL*, and I was not allowed to ask for it a second time because of how inconvenient it was for the people involved.

Moreover, and as mentioned before, my placement tutor was a teacher in 2nd and 3rd year of Secondary Education, so I did not have the chance to apply some of my activities with 4th-year EFL learners. Because of this I had to adapt some of the activities, such as the ones designed for the *Stranger Things* and *The Da Vinci Code* fragments, as seen earlier in the “Results” section.

Another limitation posed by the confinement situation was not being able to go to the library to borrow books. It was still possible to find ebooks and online articles in the university catalogue - aside from some bibliography I already had as this year’s materials -, but it still was a limitation on the selection of books I was able to read. I had to find my theoretical framework on the Internet, so some of the books I was recommended were not easy to find, or I was not able to.

Even with these limitations, I consider that the research for this dissertation has equipped me to be an effective EFL teacher. I started this research at the beginning of this master course and I worked on it through all of the academic year, learning more about the topic in class and gradually applying my new knowledge. This proposal of activities could be improved through a more extensive research on students’ needs and by being able to apply the activities in class and work with students’ feedback. Because of this, I would like to continue to explore and develop this project in the future, so as to help EFL learners to acquire the English language with the help of A.V. materials, while enjoying and being engaged in the process.

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## Appendices

### Appendix 1: Assignments used as evidence of the necessity of improvement

1. *Survey Report, Innovation and Classroom Research*: <https://drive.google.com/file/d/1fa2HWHxHEkOBxxmSO9dzOrBQwv215Z4S/view?usp=sharing>. In this assignment I report and evaluate the results from the survey done for the subject Innovation and Classroom Research. These results helped me identify the initial gap, and they are also briefly explained in the section “Findings”.
2. *Analysis of a Learning Unit, Instructional and Curricular Design*: <https://drive.google.com/file/d/1vrY4WIWDkCPQtHk9LAPfQ4k2ij9gA-37/view?usp=sharing>. This assignment is an analysis of the first unit from the book *Pulse 3 Student's Book*. The purpose was to evaluate if the unit followed the CLT methodology, if it included tasks and if it worked the CEFR's key competences.

### Appendix 2: Table of survey votes for films

1 vote	2 votes	3 votes	4 votes	5 votes	6 votes
Inception	The Da Vinci Code	The Hunger Games	Star Wars	Harry Potter	Avengers
Gladiator	Mean Girls	Spider-man	Joker		
The Godfather	The greatest showman	Five Feet Apart	It		
Primal fear	The Notebook				
The Irishman	Wonder				
Marley & Me	The Lion King				
The Last Song	The Incredibles				
Pitch Perfect	A Monster calls				
Angels & Demons					
Pirates of the Caribbean					



Crazy stupid love					
The Kissing Booth					
Marrowbone					
Divergent					
Be Somebody					
Alex Strangelove					
The Duff					
The Grinch					
The Croods					
Scary Movie					
Falling Inn Love					
The Man From U.N.C.L.E.					
The others					
Descendants					
Baby driver					
Full out					
Doctor Strange					
Interestelar					
Murder on the Orient Express					
Hidden Figures					
Four Weddings and a Funeral					
Law Abiding Citizen					

Me Before You					
Frozen					
Silver Linings Playbook					
Match Point					
Iron man					
Nightmare Before Christmas					
The Shining					
Venom					
Black Hawk Down					
The Lord of the Rings					
Cold Pursuit					
Captain America civil war					
The Perks of being a Wallflower					
Nerve					
Avatar					
Notting Hill					
Miracle					
Escape room					

Appendix 3: Table of survey votes for series

1 vote	2 votes	3 votes	4 votes	6 votes	8 votes
Teen wolf	Game of Thrones	Shadowhunter s	Peaky blinders	Stranger things	Friends
Narcos	The Walking Dead	Glee	gossip girl		
The Fresh Prince of Bel-Air	Vikings	The society	13 reasons why		
Pretty Little Liars	Grey's Anatomy				
Castle	Jane the Virgin				
Criminal Minds	CSI				
Sleepy Hollow	Raising Dion				
The Man in the high castle	Voltron: Legendary Defender				
New Amsterdam					
You					
Riverdale					
Sex Education					
Euphoria					
Death in Paradise					
Flash					
Henry Danger					
Spongebob Squarepants					

The amazing world of gumball					
Chesapeake Shores					
Insatiable					
The originals					
Luke cage					
Gilmore Girls					
Rick & Morty					
Final space					
Orange is the new black					
Shameless					
The Simpsons					
Family Guy					
The Vampire Diaries					
Downton Abbey					
Seinfeld					
House					
She-ra and the princesses of power					
Over the Garden Wall					
Chernobyl					
Breaking bad					

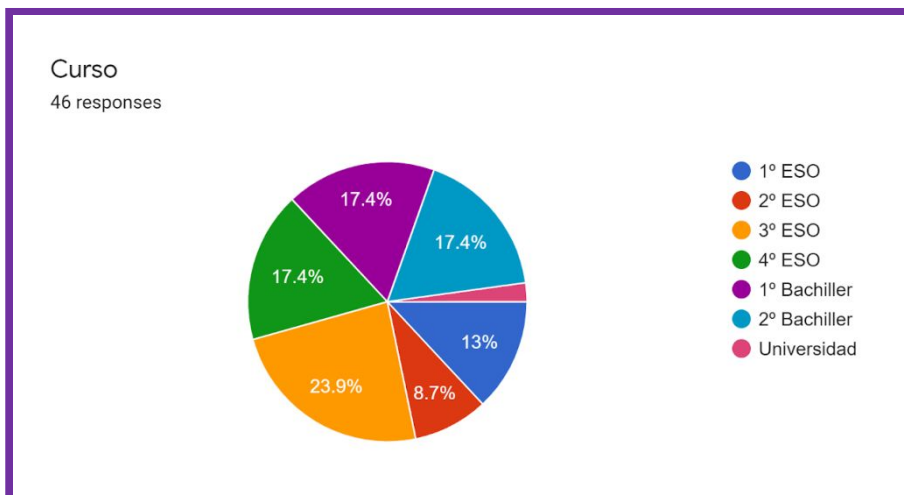
The Frankenstein chronicles					
Tagged					
The magicians					
Madame secretary					

Appendix 4: Fragments and activities table

Fragment	Focus (topic or grammar)	Activity	Key Competences	Pages
<b>Harry Potter and the Philosopher's Stone</b> (minute 31:05-33:55)	Grammar (modal verbs)	Identify the modal verbs in the scene without the script/subtitles (optional; previously indicate there are 8). Check with the script and re-watch. Ask what modals are and how they work, then explain.	CLL CAA CD	17-18
		Identify the types of modal verbs in the fragment, then explain them.		
<b>The Da Vinci Code</b> (minute 3:30-5:13)	Topic (visual literacy)	Communicate something with images and symbols (no words). A classmate must decipher it. Explain their decisions and thinking process.	CLL CAA CD CEC	18-20
		Share opinions on what they think about Banksy's graffitis. Class share or debate for class / Padlet for home learning.	CLL CAA CD SEIP	
	Topic (multiculturalism)	Show images of actions that mean different things in different cultures. Class-share about what they mean for them (before and after explanation for meaning in other cultures).	CLL CAA CD CSYC	
<b>Stranger Things, Season 1, Episode 1</b> (minute 12:50-13:57)	Vocabulary & Topic (bullying)	Vocabulary activity related to the insults (how they have been constructed)	CLL CAA CD CSYC	21-22
		Writing; giving advice to someone who is suffering bullying, and/or turning an insult into a superpower.		

		Class share, debate or role-play about what would they do in that situation / why bullying is bad.		
<b>Friends, Season 10, Episode 3</b> (4:40-7:12)	Grammar (imperatives and instructions)	Video tutorial of how to do something (optional; related to Covid-19 and home learning). Upload it to Flipgrid.	CLL CAA CD SEIP	22
		Re-enactment of the scene giving/following directions in a proper way.		
<b>The Hunger Games, part 1</b> (12:50-14:00)	Topic (natural disasters)	Reading; article about how natural disasters changed the world in <i>The Hunger Games</i> . Reading comprehension questions.	CLL CAA CD CSYC CMCT	23
		Writing; how can natural disasters affect the future (positive view).		

Appendix 5: Academic year of the participants in the first survey



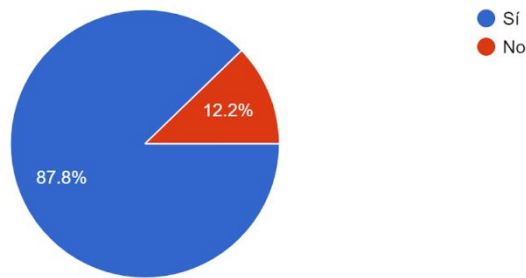
Appendix 6: Reasons for watching audiovisual materials in English (2<sup>nd</sup> survey)

<b>Learn / practice</b>	<b>It's better in English (real voices / bad translations)</b>	<b>Other (the question was not properly understood or the answer was unclear)</b>
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14	10	7
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Appendix 7: Do you watch films and series in English in the EFL classroom? (2<sup>nd</sup> survey)

¿Veis alguna vez series/películas/vídeos en clase de inglés?  
49 responses



Appendix 8: What kind of activities do students find most motivating? (2<sup>nd</sup> survey)

<b>Videos and films</b> (and commenting them)	10
<b>Games</b> (such as irregular verb bingo)	10
<b>Dialogues, role plays and speakings</b>	10
<b>Thematic classes and activities</b> (for especial days such as Halloween or Easter)	4
<b>Other</b> (crafts, video calls, multimodal activities)	4
<b>Tasks and projects</b>	3
<b>Mind maps and diagrams</b>	3
<b>Workbook exercises</b>	3
<b>Nothing</b>	3
<b>Listening exercises</b>	2

Appendix 9: “What would you change or improve about your English lessons?” (2<sup>nd</sup> survey)

More fun, entertaining and interactive	Changes in relation to academic work	More audiovisual materials	Changes in relation to people	Other
30	18	4	2	5
<p>More interactive activities (e.g. theatres)</p> <p>More speakings and dialogues</p> <p>More fun activities</p> <p>Fewer exercises, more games and projects</p>	<p>More group exams</p> <p>More explanations (not just copying)</p> <p>Repetitive grammar</p> <p>No more web vocabulary</p>	<p>Watch films at the end of the term</p> <p>Watch more videos</p>	<p>Treat students better</p> <p>Choose the cooperative group</p>	<p>Don't change anything</p> <p>Change everything and the book</p> <p>More didactic lessons</p>

Appendix 10: Banksy's *Mona Lisa Bazooka* for Activity 2





Appendix 11: Bansky's *Season's Greetings* for Activity 2



Appendix 12: Sticking one's tongue out for Activity 2 (not my image)



Appendix 13: Telling someone to come here for Activity 2 (not my image)



Appendix 14: A pat on the head for Activity 2 (not my image)



## Appendix 15: Padlet “Let’s fight it!”

**By Diego Alpeñés**  
I think physical bullying is bad but insults are worse because people get depressed and can kill themselves.  
We need no more bullying

**Émilie Lallemand**  
In my opinion bullying is the worst option to harm someone. If you are suffering bullying you have to tell it your parents because you don't merit that people bullying you, you don't have to keep this

**abuser.**  
Later the abuser or abusers aren't allowed to scoff of people.

**ADRIAN GILA.**  
My piece of advice is that you mustn't be quiet to bullying, it only consist in insult, hit... other people. If you are suffering bullying is difficult to go every day to school because you know they are going to insult you, It shouldn't be allowed to insult people because they are tall, short, ugly, fat, thin... We can stop bullying if we all contribute

**By Pablo López**  
You do not have to be a victim of bullying, there are things you can do if you are being bullied: talk to an adult you trust. Don't keep your feelings inside. Telling someone can help you feel less alone. They can help you make a plan to stop the bullying. Stay near adults and other kids. Most bullying happens when adults aren't around. A bullied child should be allowed to speak in private about what they saw so that they don't feel pressured by the bully. Bullying does not always happen in person. Cyberbullying is a type of bullying

**Claudia Iglesias**  
My piece of advice is that if you're suffering bullying don't ignore the problem and comment with your friends and teacher/headmaster and they will take action with the cybervictim to exclude.

**By Emma Mc Court**  
In my opinion, the best thing you could do if you're being bullied or have been is talking to someone close, being honest with them about how you feel, getting away from the person or people that hurt you.  
Talking to a therapist might also be a good idea, for both the bully and the victim. It's likely that the bully is struggling with something and they turn to making other feel bad.  
As the victim, it can be hard to start trusting people more, or to increase your self esteem, but with time and patience you can get back.

## Appendix 16: Padlet “How can natural disasters affect the future?”

**Nerea Calvo**  
From my point of view natural disasters don't bring good consequences especially if we talk about monuments or places being destroyed by them, nevertheless I reckon they might change the way we act if it happens again or the way some people think. For example with Covid -19 a lot of us are realizing how grateful we should be about our lives

**Joel Navas Gomez**  
I believe that in a few years disasters will not affect so much due to the opening of an advance to stop and predict them, however I believe that nothing can be done with the failure of San Andrés

**By Jaime Álvarez**

**Claudia Iglesias**  
For me personally, the natural disasters affect to the climate change increasing the temperature, decreasing ice and snow levels around the world and raising the sea level. Also the positive thing is that you can rebuild buildings but with measures to prevent them from falling down.

**By Ángel Duque**  
obviously natural disasters cause damage around the world, in Chile earthquakes, in Asia tsunamis and I think there is no advantage about natural disasters, at least in my opinion

**Natalie Medina.**  
Natural disasters such as earthquakes, floods, typhoons, and hurricanes cause serious damage and therefore appear to be detrimental to the economy and cause property destruction. For companies, natural disasters destroy buildings and equipment and, therefore, impair their production capacity.



## SCRIPTS & ADDITIONAL ACTIVITIES

COLOUR-CODING KEY for focus on form based on Aragonese curriculum (Orden EDC/2016 de 26 de mayo):

- **Courtesy and register, accent and slang** (also; red will be used in the script to highlight any element)
- **Vocabulary** (personal identification: environment + daily-life activities + family and friends + job and occupation + sports and free-time activities + leisure and culture + trips and vacations + health + education + shopping + alimentation + transport + language and communication + ...)
- **Descriptions, Reported speech**
- **Grammar** (structures + verb tenses + syntax)
- **Instructions + Directions**
- **Prohibition + intention + promise + obligation + suggestions + condition + advice + ability +...**
- (+Topics)

### 1. HARRY POTTER AND THE PHILOSOPHER’S STONE (1:35-4:00)

McGonagall: **Good evening**, Professor Dumbledore. Are the rumours true, Albus?

Dumbledore: **I'm afraid so**, Professor. The good, and the bad.

McGonagall: And the boy?

Dumbledore: Hagrid **is bringing** him.

McGonagall: Do you **think it wise** to trust Hagrid with something as important as this?

Albus: Ah, Professor, I **would** trust Hagrid with my life.

Hagrid: Professor Dumbledore, Sir. Professor McGonagall.

Dumbledore: No problems, **I trust**, Hagrid?

Hagrid: No, sir. **Little tyke** fell asleep **just as we were flying over** Bristol. Heh. Try not to wake him. There you go.

McGonagall: Albus, do you really think it's safe, **leaving** him with these people? **I've been watching** them all day. They're the **worst sort** of Muggles imaginable. They really are-

Dumbledore: The only family he has.

McGonagall: This boy **will be** famous. **There won't be** a child in our world **who** doesn't know his name.

Dumbledore: Exactly. He's **far better off growing** up away from all that. **Until** he is ready. There, there, Hagrid. It's not really good-bye, after all. Good luck... Harry Potter.

Formal register, and also rustic (tyke). Future simple, present simple and perfect continuous, past continuous (progressive aspect), relative (who), conditionals (would). Interesting vocabulary and structures (e.g: think it wise, worst sort, better off). Vocabulary: personal identification, courtesy rules, family.

Focus on form: reviewing the present simple, the present continuous, the present perfect continuous, past simple and past continuous (with a progressive aspect), and future with *will*. Topics: presentations, personal identification, family and friends. Other uses: to introduce students to a more rustic accent. Protocol; 1st selection of fragment, then activity design. Timing: introductory activity (beginning of the school year).

## 2. HARRY POTTER AND THE PHILOSOPHER'S STONE (4:04-5:55)

Petunia: **Up. Get up.** Now!

Dudley: **Wake up,** cousin! **We're going** to the zoo!

Petunia: Oh, here he comes, the birthday boy!

Vernon: Happy birthday, son.

Petunia: **Why don't you** just cook the breakfast, and **try not to** burn anything.

Harry: Yes, Aunt Petunia.

Petunia: **I want** everything **to be** perfect for my Dudley's special day.

Vernon: **Hurry up! Bring** my coffee, boy!

Harry: Yes, Uncle Vernon.

Petunia: Aren't they wonderful, darling?

Dudley: **How many** are there?

Vernon: Thirty-six. **Counted 'em** myself.

Dudley: Thirty-six?! But last year- **last year I got** thirty-seven!!

Vernon: Yes, well, some of them are **quite a bit bigger than** last year!

Dudley: **I don't care how** big they are!

Petunia: Oh, now, now, now. This is what **we're going to** do, is that **when** we go out **we're going to** buy you two new presents! **How's that,** Pumpkin?

Petunia: This **will be** a lovely day at the zoo. **I'm really looking forward to** it.

Vernon: **I'm warning** you now, boy. Any funny business, any at all, and you **won't have** any meals for a week. **Get in.**

Commands (imperative) and command questions. Present simple and continuous, past simple, future simple and present continuous with future meaning. "How many" questions, relative clauses (when). Vocabulary: family,

daily life activities (breakfast), free-time activities (zoo), shopping. Different kinds of tones (sweet and familiar vs. demanding and menacing).

Focus on form: how to give commands. Review of already seen past tenses (remembering present continuous with future meaning; already seen in 3rd year). Focus on meaning: good fragment for the topics of family (different perspectives of family relationships, sweet vs. demanding) and daily life → usually seen at the start of the academic year.

### 3. HARRY POTTER AND THE PHILOSOPHER'S STONE (6:00-8:07)

Dudley: **Make** it move.

Vernon: **Move!**

Dudley: **MOVE!**

Harry: He's asleep!

Dudley: He's boring.

Harry: Sorry about him. He doesn't understand **what it's like**, **lying** there day after day, **watching** people press their ugly faces **in on you**. Can you hear me? It's just... **I've never talked** to a snake **before**. Do you... I mean... Do you talk to people **often**? You're from Burma, **aren't you**? **Was it** nice there, do you miss your family? **I see**. That's me **as well**. I never knew my parents, **either**.

Dudley: Mummy, dad, come here! You **won't believe what** this snake **is doing!!**

Snake: Thanks.

Harry: **Anytime**.

Man: SNAKE!

Dudley: Mum, mummy!

Petunia: AHH!

Dudley: Mum, help! Help me!

Petunia: My darling boy! Oh my goodness! How did you get in there?!

(-8:32)

Harry: Ow!

Vernon: What happened?

Harry: **I swear** I don't know! **One minute** the glass **was** there and **then** it was **gone!** It **was** like magic!

Vernon: **There's no such thing as** magic!

**Commands** (imperative). Present continuous, present perfect, past simple, future (+ use of frequency adverbs -never, before, often). "No such thing as" construction. Omission of subjects. **Description of past events.**

Good fragment for reviewing different verb tenses at the same time (and in the same context / situation; different tenses in the same paragraph for different purposes).

#### 4. HARRY POTTER AND THE PHILOSOPHER'S STONE (12:30-18:22)

Harry: **Make a wish**, Harry.

Vernon: **Who's there?** Ahh!

Hagrid: Sorry about that.

Vernon: **I demand that** you leave **at once**, Sir! You **are breaking** and **entering!**

Hagrid: **Dry up**, Dursley, you great **prune**. **Mind**, I **haven't seen** you **since you was** a baby, Harry, but you're a bit more **along** than I **would have** expected. **Particularly 'round** the middle!

Dudley: I-I-I'm not Harry.

Harry: I-I am.

Hagrid: Oh, well, of course you are! **Got something for ya**. **'Fraid I might have sat on it at some point**, but I imagine that **it'll taste** fine just the same. Ahh. **Baked** it myself. Words and all. Heh.

Harry: Thank you!

Hagrid: It's not every day that your young man turns eleven, **now is it, eh?**

Harry: **Excuse me**, who are you?

Hagrid: Rubeus Hagrid. **Keeper of keys and grounds** at Hogwarts. Of course, **you'll know** all about Hogwarts.

Harry: Sorry, no.

Hagrid: No? **Blimey**, Harry, **didn't** you ever wonder **where** your mum and dad learned it all?

Harry: **Learnt what?**

Hagrid: You're a wizard, Harry.

Harry: I-I'm **a what?**

Harry: A wizard. And a **thumping good one** at that, **I'd wager**. **Once you train up** a little.

Harry: No, you've made a mistake. I can't be... a-a wizard. I mean, **I'm just...** Harry. Just Harry.

Hagrid: Well, Just Harry, **did you ever** make anything happen? Anything **you couldn't** explain **when you were** angry or scared?

Harry: Dear, Mr. Potter. We are pleased to inform you that you have been accepted at Hogwarts' School of Witchcraft and Wizardry!

Vernon: He'll not be going! We swore when we took him in we'd put an end to this rubbish!

Harry: You knew?? You knew all along and you never told me?

Petunia: Of course we knew. How could you not be? My perfect sister being who she was. Oh, my mother and father were so proud the day she got her letter. We have a witch in the family. Isn't it wonderful? I was the only one to see her for what she was. A freak! And then she met that Potter, and then she had you, and I knew you'd be just the same, just as strange, just as ... abnormal. And then, if you please, she went and got herself blown up! And we got landed with you.

Harry: Blown up? You told me my parents died in a car crash!

Hagrid: A car crash? A car crash kill James and Lily Potter?

Petunia: We had to say something.

Hagrid: It's an outrage! It's a scandal!

Vernon: He'll not be going!

Hagrid: Oh, and I suppose a great Muggle like yourself's going to stop him, are you?

Harry: Muggle?

Hagrid: Non magic folk. This boy's had his name down ever since he was born! He's going to the finest school of witchcraft and wizardry in the world, and he'll be under the greatest headmaster that Hogwarts' has ever seen: Albus Dumbledore.

Vernon: I will not pay for some crackpot old fool to teach him magic tricks!

Hagrid: Never insult Albus Dumbledore in front of me.

Dudley: Ahh!

Hagrid: Oh, um, I'd appreciate it if you didn't tell anyone at Hogwarts about that. Strictly speaking, I'm not allowed to do magic.

Harry: Okay.

Hagrid: Ooh, we're a bit behind schedule. Best be off. Unless you'd rather stay, of course. Hmm?

West country (rustic) accent and informal constructions (useful for seeing other varieties of English). Formal and informal registers. Imperatives and demands, prohibition. Present continuous, futures, past simple, simple conditional (*would, if*), perfect conditional, present perfect (+*since*). Question tags. Polite and impolite forms. Wh- and interrogative pronouns (*when, where, how*). Use of prepositions (*around, behind, under, in front of*), adverbs (*once, ever since, particularly, strictly, just, never*), conjunctions (*unless*), reflexive pronouns (*herself, yourself*). Infinitives used to express purpose. *Would rather*. Vocabulary: family, jobs and occupations, education, magic,



insults, out-dated words and expressions. Description of past events, reported speech.

This fragment can be used for many different purposes, most of them with a focus on form rather than meaning. Use to teach/review prepositions (some already seen in the 3rd year, some new to 4th-year students), adverbs (manner, time and frequency → already seen in the 3rd year, but has to be worked in the 4th year as well).

## 5. HARRY POTTER AND THE PHILOSOPHER'S STONE (24:43-28:45)

Harry: I **still** need... a wand.

Hagrid: A wand? Well, **you** want Ollivanders, **they no place better**. Why don't you run **along** there and wait. I just **got** one more thing I **got** to do, **won't** be long.

Harry: Hello? Hello?

Ollivander: I wondered **when I'd be seeing** you, Mr. Potter. **It seems** only yesterday that your mother and father **were in here buying** their first wands. Ah. Here we are. Well, give it a wave.

Harry: Oh!

Ollivander: **Apparently** not. Perhaps... this. No, no, **definitely** not! No matter. I wonder... Curious, very curious.

Harry: Sorry, but what's curious?

Ollivander: I remember every wand **I've ever** sold, Mr. Potter. It **just so happens** that the phoenix, **whose** tail feather resides in your wand gave **another** feather, just **one other**. It is curious **that you should be** destined for this wand **when** its brother gave you that scar.

Harry: And...**who** owned that wand?

Ollivander: Oh, we do not speak his name. The wand chooses the wizard, Mr. Potter. It's not **always** clear why, but I think it is clear that we can expect great things from you. After all, **He-Who-Must-Not-Be-Named** did great things...terrible, yes, but great.

Hagrid: Harry! Harry! Happy birthday!

Harry: Wow.

Adverbs of time, place, manner (still, along, when, apparently, perhaps, definitely, ever, just, so, always). **West country (rustic) accent**. Present simple, future simple, past simple, conditionals, present continuous, past continuous, present perfect. Omission of subjects. Use of Whose. **One other** instead of **another**. Description of past events. Suggestions. Vocabulary: family, shopping, magic.

Focus on form. Good fragment for seeing adverbs and verb tenses. Most of the adverbs will have already been taught in the 3rd year but have to be reviewed in the 4th year. Same case with the verb tenses. Also useful to review the modality “suggestions” and the different ways they can be constructed.

## 6. HARRY POTTER AND THE PHILOSOPHER’S STONE (28:45–31:00)

Hagrid: **You all right**, Harry? You **seem** very quiet.

Harry: He killed my parents, **didn't he**? The one **who** gave me this. You know, Hagrid, I know you do.

Hagrid: **First**, and understand this, Harry, **'cause** it's very important. Not all wizards are good. Some of them **go bad**. **A few years ago** there was one wizard who went **as bad as you can go**. And his name was V-...his name was V-...

Harry: Maybe **if** you wrote it down?

Hagrid: No, I can't spell it. All right. Voldemort.

Harry: Voldemort?

Hagrid: Shh!! **It was dark times**, Harry, dark times. Voldemort started to **gather** some followers, **brought 'em over** to the dark side. Anyone that **stood up to him ended up** dead. Your parents fought against him, but nobody lived **once** he decided to kill **'em**. Nobody...not one. Except you.

Harry: Me? Voldemort tried to kill...me?

Hagrid: Yes. That **ain't no** ordinary cut on your forehead, Harry. A mark like that only comes **from being** touched by a curse...and an evil curse **at that**.

Harry: What happened to Vo-...to **You-Know-Who**?

Hagrid: Well, some say he died. **Codswallop** in my opinion. **Nope**, I **reckon** he's out there **still**, too tired to go on. But one thing's **absolutely** certain. Something about you **stumped** him that night. That's why you're famous. That's why everybody knows your name. You're the boy **who** lived.

**West country accent, informal speech (nope, 'cause, ain't no, codswallop). Past simple (a lot of it), conditionals, present continuous. Use of numerals. Comparatives (as ... as). Adverbs (still, absolutely). Vocabulary; reckon, stump. Description of past events.**

Good fragment to introduce students to a West country / rustic accent in opposition to the standard English accent that EFL books usually present, aside from a more informal speech and register (again, different from what academic books show).

## 7. HARRY POTTER AND THE PHILOSOPHER'S STONE (31:05-33:55)

Hagrid: What are you looking at? **Blimey**, is that the time?? Sorry, Harry, **I'm gonna have to** leave you. Dumbledore **'ll be wanting** his... well, **he'll be wanting** to see me. Now, uh, your train **leaves in** 10 minutes. Here's your ticket. **Stick to it**, Harry that's very important. Stick to your ticket.

Harry: Platform 9  $\frac{3}{4}$ ? But Hagrid, there **must be** a mistake. This says Platform 9  $\frac{3}{4}$ . There's **no such thing... is there?**

Man: Sorry.

Harry: Excuse me, excuse me.

Trainmaster: **Right** on your left, **ma'am**.

Harry: Excuse me, Sir. **Can** you tell me where I **might find** Platform 9  $\frac{3}{4}$ ?

Trainmaster: 9  $\frac{3}{4}$ ? **Think** you're being funny, **do ya?**

Mrs. Weasley: It's the same year after year. **Packed** with Muggles, of course.

Harry: Muggles?

Mrs. Weasley: Come on. Platform 9  $\frac{3}{4}$  this way! All right, Percy, **you first**. Fred, **you next**.

George: He's not Fred, I am!

Fred: Honestly, woman, **you call yourself** our mother!

Mrs. Weasley: Oh, I'm sorry, George.

Fred: I'm **only joking**. I am Fred.

Harry: Excuse me! **C-could** you tell me how to -

Mrs. Weasley: **How** to get on the platform? Yes, **not to worry, dear**. It's Ron's first time to Hogwarts **as well**. Now, **all you've got to do** is walk **straight at** the wall between platforms 9 and 10. Best do it **at a bit of a run** if you're nervous.

Ginny: Good luck.

**West country accent, informal speech (do ya, blimey). Prepositions (at). Subject omission ("think you're being funny"). Modal verbs (could, must, can, might, have to, will). Adverbs (as well, always). Future continuous, present continuous (with gonna). Tag questions. Vocabulary: family, transport, trips. Instructions, asking for directions.**

Activity: modal verbs. Protocol; 1st activity, then fragment. Explanation of modals for positive deduction (must), prediction (will), permission/request (can, could), obligation (have to/have got to) and possibility (might). They could watch the fragment and try to identify all the modal verbs they can (telling them that there are 8). Ask them to guess what modal verbs are and how they work. Then explain what modals are and the different types. After this, they could identify what type of modal verb each one in the fragment is. Functions: asking for and giving directions, politeness and giving instructions.

## 8. HARRY POTTER AND THE PHILOSOPHER'S STONE (34:20-37:47)

Ron: **Excuse me, do you mind?** **Everywhere else** is full.

Harry: **Not at all.**

Ron: I'm Ron, **by the way.** Ron Weasley.

Harry: I'm Harry. Harry Potter.

Ron: So-so it's true?! I mean, do you **really** have the...the...

Harry: The what?

Ron: Scar...?

Harry: Oh, yeah.

Ron: **Wicked.**

Woman: **Anything off** the trolley, **dears?**

Ron: No, thanks, I'm **all set.**

Harry: **We'll take the lot!**

Ron: Whoa!

Harry: Bertie Bott's **Every Flavour Beans?**

Ron: They mean every flavour! There's chocolate and peppermint, and there's also spinach, liver and tripe. George **swears** he got a bogey-**flavoured** one **once!**

Harry: These aren't real frogs, **are they?**

Ron: It's **only** a spell. **Besides, it's** the cards **you want.** Each pack's got a famous witch or wizard. I got **'bout** 500 **meself.** **Watch it!** Oh, that's **rotten luck.** They've only got one good jump in them **to begin with.**

Harry: **I've got** Dumbledore!

Ron: I got **about** 6 of him.

Harry: Hey, he's gone!

Ron: Well, you can't expect him to **hang around** all day, **can you?** This is Scabbers, **by the way, pathetic, isn't he?**

Harry: **Just** a little bit.

Ron: Fred gave me a spell **as to** turn him yellow. **Want to see?**

Harry: Yeah!

Ron: Ahem. Sun-

Hermione: **Has anyone seen** a toad? A boy named Neville's lost one.

Ron: No.

Hermione: Oh, are you doing magic? Let's see **then.**

Ron: Sunshine, daises, butter mellow, turn this stupid fat rat yellow!

Hermione: Are you sure that's a real spell? Well, it's not very good, **is it?** Of course I've only tried **a few** simple ones myself, and **they've all worked** for me.

Example... Oculus Reparo. That's better, **isn't it?** Holy Cricket, you're Harry Potter. I'm Hermione Granger... **and you are...?**

Ron: I'm...Ron Weasley.

Hermione: **Pleasure.** You two **better change into** robes. I expect **we'll be arriving** soon. You've got dirt on your nose, **by the way, did you know?** Just there.

**Courtesy patterns.** Adverbs (everywhere else, by the way, really, once, only, to begin with, just, then), prepositions (off, about, around), adjectives (besides). Future, past simple, present perfect. Deviant use of irregular verbs (swearing). Tag questions. Southern English accents (middle and low class, can deviate from the standard; “‘bout”, “meself”). Vocabulary: friends, foods and flavours.

Activity: learning a variety of adverbs and how to use them (place, time, degree...). Also works with topics such as personal identification, friends, foods and flavours, leisure activities (like collecting cards), celebrities... Good as an introductory activity. It will help review verb tenses that they should be familiarized with (present simple, perfect and continuous, past simple). Protocol; 1st fragment, then activity. → input flood

## 9. HARRY POTTER AND THE PHILOSOPHER'S STONE (39:30-41:27)

McGonagall: Welcome to Hogwarts. Now, **in a few moments, you will** pass through these doors and join your classmates. But before you **can take your seats** you **must be sorted into** your houses. They are Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Now, **while you're here**, your house **will** be like your family. Your triumphs **will earn you** points. Any rule breaking, and you **will** lose points. At the end of the year, the house with the most points **is awarded** the house cup

Neville: Trevor! Sorry.

McGonagall: The sorting ceremony **will begin momentarily.**

Draco: It's true then, what **they're saying** on the train. Harry Potter **has come** to Hogwarts. This is Crabbe, and Goyle and I'm Malfoy... Draco Malfoy. **Think** my name's funny, **do you?** **No need** to ask yours. Red hair, and a **hand-me-down robe?** You **must be** a Weasley. Well soon find that some wizarding families are **better than** others, Potter. You **don't wanna go making** friends with the **wrong sort.** I **can** help you there.

Harry: I think I **can tell** the wrong sort **for myself,** thanks.

McGonagall: We're ready for you now. Follow me.

Future simple, imperative (instructions, descriptions), present with future meaning, present continuous (with past meaning?). Prepositions (into),

conjunctions (while), adverbs (momentarily). Omission of subjects and auxiliaries (no need to). Tag questions. Modals meaning positive deduction (must), prediction (will), no necessity (no need to) and ability (can). Comparatives (better than). Contractions (wanna). Vocabulary: friends, family, education, bullying.

Activity: modal verbs (can, will, no need and must) → explanation of modals for positive deduction (must), prediction (will), no necessity (no need to) and ability (can). Protocol; 1st activity, then fragment. They could watch the fragment and try to identify all the modal verbs they can (we could tell them there are 11), and then ask them to guess what modal verbs are and how they work. Then explain what modals are and the different types. After this, they could identify what type of modal each one in the fragment is. There could also be an exercise related to instruction-giving, or work with the topic of bullying/choosing friends/unfriendliness. Possibility; Task inside of a project about giving instructions (fragments as a way to focus on form for a bigger project).

## 10. HARRY POTTER AND THE PHILOSOPHER'S STONE (42:50-46:05)

McGonagall: **When** I call your name, you **will come forth**, I **shall** place the sorting hat on your head, and you **will be sorted into** your houses. Hermione Granger.

Hermione: Oh, no. Okay, relax.

Ron: **Mental that one**, I'm **telling** you.

Sorting Hat: Ah, **right then...** hmm... **right. Okay...** Gryffindor!!

McGonagall: Draco Malfoy.

Sorting Hat: SLYTHERIN!

Ron: There's not a witch or wizard **who went bad who wasn't** in Slytherin.

McGonagall: Susan Bones.

Harry: Ahh!

Ron: Harry, **what is it?**

Harry: Nothing... nothing, I'm fine.

Sorting Hat: **Let's see... I know...** Hufflepuff!

McGonagall: Ronald Weasley.

Sorting Hat: Hah! Another Weasley. I know **just what to do** with you... Gryffindor!!

McGonagall: Harry Potter.

Sorting Hat: Hmm... difficult, very difficult. **Plenty** of courage I see, not a bad mind, **either**. There's talent, oh yes, and **a thirst to prove yourself**. But **where to put you?**

Harry: Not Slytherin. Not Slytherin.

Sorting Hat: Not Slytherin, eh? Are you sure? You **could** be great, **you know**. It's all here in your head. And Slytherin **will** help you on the **way to greatness!** **There's no doubt about** that! No?

Harry whispers: Not Slytherin, please... **anything but** Slytherin

Sorting Hat: Well, **if** you're sure... **better be**... GRYFFINDOR!!

Fred and George: We got Potter! We got Potter!

**Instruction-giving: future, auxiliars with future meaning (shall). Prepositions (into), adjectives (plenty of), adverbs (either, where, when). Present continuous, conditionals. Omission of subjects and verbs. Relative pronouns (who). Hesitation forms, process of choosing, possibilities. Description of future events.**

Fragment useful for learning or reviewing the giving of instructions, aside from various grammatical elements such as adverbs, prepositions and adjectives.

## 11. HARRY POTTER AND THE PHILOSOPHER'S STONE (51:18–53:16)

Snape: **There will be no foolish** wand-waving or **silly** incantations in this class. **As such**, I **don't expect** many of you to appreciate the **subtle science** and **exact art** that is potion-making. However, for those **select few**, **who possess** the predisposition, I can teach you **how to bewitch** the mind and **ensnare** the senses. I can tell you **how to bottle** fame, **brew** glory and even **put a stopper** in death. **Then again**, maybe some of you have come to Hogwarts in possession of abilities **so formidable** that you feel **confident enough to** not...pay...attention. Mr. Potter. Our... new... celebrity. Tell me, **what would I get if** I added powdered root of asphodel to an infusion of wormwood? You don't know? **Well, let's** try again. **Where**, Mr. Potter, **would you look if** I asked you to find me a bezoar?

Harry: I don't know, Sir.

Snape: And what is the difference **between** Monkshood and Wolfbane?

Harry: I don't know, Sir.

Snape: **Pity. Clearly**, fame isn't everything, **is it**, Mr. Potter?

**Instructions, prohibition and requests: future, adverbs (as such), relative pronouns (who, how). Question-making. Use of conditionals. Formal register, old-fashioned or literary/fantastic terms (ensnare, asphodel). Vocabulary: education.**



Useful fragment for focusing on modality; prohibition, ability, obligation and requests. Focus on meaning; topic of education, different ways of approaching students (Draco vs. Harry), use of politeness.

## 12. HARRY POTTER AND THE PHILOSOPHER'S STONE (55:05-59:10)

Hooch: Good afternoon, class.

Class: Good afternoon, Madam Hooch.

Hooch: Good afternoon, Amanda, good afternoon. Welcome to your first flying lesson. Well, what are you waiting for? Everyone step up to the left side of their broomstick. Come on now, hurry up. Stick your right hand over the broom and say, Up! Adverb, preposition, adverb (up), preposition (over), adverb.

Class: Up! Adverb

Harry: Whoa.

Draco: Up! Adverb

Hooch: With feeling!

Hermione: Up. Up. Up. Up. Adverb

Ron: Up!! Ow! Shut up, Harry. Adverb

Hooch: Now, once you've got hold of your broom, I want you to mount it. And grip it tight, you don't want to be sliding off the end. When I blow my whistle, I want each of you to kick off from the ground, hard. Keep your broom steady, hover for a moment, and then lean forward slightly and touch back down. On my whistle...3 ...2 ... Mr. Longbottom. Adverb, preposition, adjective, adverbs (off & when), preposition (from), adjectives (hard, steady), prepositional phrase (for a moment), adverbs (then, forward, slightly, back down), preposition.

Girl: Neville, what are you doing?

Students: Neville... Neville...

Boy: We're not supposed to take off, yet. Phrasal verb & adverb

Hooch: M-M-Mr. Longbottom Mr. Longbottom! Mr. Longbottom!

Neville: Down! Down! Ahhhh! Adverb

Harry: Neville!

Neville: Help!!!

Hooch: Come back down this instant! Adverbial phrase

Neville: Help!

Hooch: Mr. Longbottom! Everyone out of the way! Come on, get up. Preposition & phrasal verb

Girl: Is he alright?



Hooch: Oh, oh, oh, oh dear. It's a broken wrist. Tch, tch, tch. Good boy, come on now, up you get. Everyone's to keep their feet firmly on the ground while I take Mr. Longbottom to the hospital wing. Understand? If I see a single broom in the air, the one riding it will find themselves out of Hogwarts before they can say Quidditch. Adjective, adverb, particle in a phrasal verb (get up), adverb + preposition (firmly on), conjunction, preposition, adjective (single), prepositions (out of, before).

Draco: Did you see his face? Maybe if the fat lump had given this a squeeze, he'd have remembered to fall on his fat ass. Adjectives & Preposition

Harry: Give it here, Malfoy. Adverb

Draco: No. I think I'll leave it somewhere for Longbottom to find. How 'bout on the roof?? What's the matter, Potter? Bit beyond your reach? Prepositions

Hermione: Harry, no way! You heard what Madam Hooch said! Besides, you don't even know how to fly. What an idiot. Adverbs (besides is a linking adverb)

Harry: Give it here, Malfoy, or I'll knock you off your broom! Adverbs

Draco: Is that so? Have it your way, then! Adverb

Boy: Good job, Harry!

Boy 2: Oh, that was wicked, Harry. Adjective

McGonagall: Harry Potter? Follow me.

Good fragment for explaining how to give instructions + directions (up, right, forward...). Use of imperatives and conditionals (3rd type). Adverbs (once, when, down, forward, slightly, up, besides), prepositions (off, on, over, beyond), conjunctions (while). Future tense. Structure for...to (purpose). Omission of subject/verb. Vocabulary; education, sports, health, bullying.

Activity: working with adverbs, adjectives and prepositions. Learn what they are, how to distinguish/identify them and how to use them. Protocol; 1st fragment, then activity. Could also be used to work with how to give instructions or the theme of bullying. Activity; tell students to identify all the adverbs, adjectives and prepositions they can the first time they watch the scene, then do a class-share with their findings. Ask if someone knows what an adverb/adjective/preposition is, then explain what they are, the different types and how to identify them. There could also be an exercise related to instruction-giving, sports or work with the topic of bullying. Possibility; Task inside of a project about giving instructions (fragments as a way to focus on form for a bigger project).

### 13. STRANGER THINGS, SEASON 1, EP. 1 (1:43-4:50)

MIKE: **Something is coming...** something **hungry for** blood... A shadow **grows on** the wall **behind you...** **swallowing** you **in** darkness... it is **almost** here...

WILL: What is it?

DUSTIN: **What if** it's the Demogorgon? Oh Jesus, we're so **screwed if** it's the Demogorgon

LUCAS: It's not the Demogorgon

MIKE: An army of Troglodytes **charge into** the chamber!

DUSTIN: Troglodytes?!

LUCAS: **Toldja.**

MIKE: Wait a minute... Did you hear that? That- that sound... Boom! Boom! BOOM! That **didn't come** from the Troglodytes, no, that **came from** something else... THE DEMOGORGON.

DUSTIN: We're **in deep shit.**

MIKE: Will, **your action.**

WILL: I don't know

LUCAS: Fireball him

WILL: **I'd have to roll** thirteen or higher

DUSTIN: **Too** risky. **Cast** a protection spell

LUCAS: Don't be a **pussy!** Fireball him!

DUSTIN: Cast protection!

MIKE: The Demogorgon is tired of your **silly** human **bickering!** It **stomps toward** you. BOOM!

LUCAS: FIREBALL HIM WILL!

MIKE: Another step. BOOM!

DUSTIN: Cast protection!

MIKE: It **roars in anger**

LUCAS: Fireball!

DUSTIN: Protection

MIKE: And --

WILL: FIREBALL!

MIKE: **Where'd** it go?

LUCAS: Where is it?

WILL: I don't know!

DUSTIN: Is it a thirteen?

WILL: I DON'T KNOW!

LUCAS: Where is it?

DUSTIN: Oh my God! Oh my God!

(...)

KAREN: Mike!

MIKE: Mom, we're **in the middle of** a campaign

KAREN: You mean the end. **Fifteen after.**

MIKE: Mom, wait! Just twenty more minutes

KAREN: It's a school night, Michael. I **just** put Holly to bed. You can finish next weekend

MIKE: But then **it'll ruin the flow**

KAREN: Michael

MIKE: I'm serious, Mom! The campaign took two weeks to plan. **How was I supposed to** know it was **gonna** take ten hours?

KAREN: **You've been playing for** ten hours?

MIKE: Dad, don't you think that twenty more -?

TED: I think you **should** listen to your mother. **DAGGUM PIECE OF JUNK!**

WILL: Oh, I got it! Does the seven **count**?

LUCAS: It was a seven? Did Mike see it? **Then** it doesn't count.

DUSTIN: Yo, hey guys, does anyone want this?

LUCAS/WILL: No!

NANCY: No, I don't think... Yeah, he's cute. Barb, no, I don't think so... Barb, you're not...

DUSTIN: Hey Nancy, there's a slice left **if you want it.** Sausage and pepperoni!

NANCY: **Hold on**

DUSTIN: **There's something wrong with** your sister.

MIKE: What're you talking about?

DUSTIN: She's got a **stick up her butt**

LUCAS: Yeah, it's 'cause she's dating that **douchebag**, Steve Harrington

DUSTIN: Yeah, she's **turning into** a real **jerk**.

MIKE: She **'s always been** a real jerk

DUSTIN: Nu-uh. She **used to be cool**. Like **that time she** dressed up as an elf for our Eldertree campaign

MIKE: Four years ago!

DUSTIN: Just **sayin'**.

LUCAS: **Later**

WILL: It was a seven.

MIKE: Huh?

WILL: The **roll**. It was a seven. The Demogorgon, it got me. See you tomorrow.

**American accent and slang (toldja, gonna, daggum, sayin'), informal and rude speech (screwed, in deep shit, pussy, silly, piece of junk, up her butt, douchebag, jerk). Metaphors and expressions (she's got a stick up her butt, daggum piece of junk, we're in deep shit, we're so screwed...). Narration of events, role-playing; use of present simple + present continuous, use of prepositions (in, on, for, from, into, toward...). Past simple, future. Use of Used to. Giving orders (imperative). Vocabulary: informal and rude, friendship, family, relationships, gaming.**

Useful fragment for teaching and reviewing reported speech (already introduced in the 3rd year, needs to be developed in the 4th year). It could also be used to learn how to give orders or review the modalities of obligation and suggestion. Focus on meaning: this scene could be used when learning about American English (new accent, expressions and slang) and American culture (Dungeons and Dragons). It could also be used for learning about the past (scene set in the 1980s).

#### 14. STRANGER THINGS, SEASON 1, EP. 1 (11:08-12:40)

JOYCE: **Where the hell** are they?! Jonathan!

JONATHAN: **Check** the couch.

JOYCE: I did! Oh, got them! Okay sweetie, I **will see** you tonight.

JONATHAN: Yeah, see you later

JOYCE: Where's Will?

JONATHAN: Oh, I didn't **get him up yet**. He's **probably just sleeping**.

JOYCE: Jonathan, you **gotta make sure** he's up

JONATHAN: Mom, **I'm making** breakfast

JOYCE: I told you this a thousand times. Will, come on honey, it's time to get up. He came home last night, **right?**

JONATHAN: **He's not** in his room?

JOYCE: **Did he come home or not?**

JONATHAN: I don't know

JOYCE: You don't know?

JONATHAN: No, I got home late, I **was working**

JOYCE: You were working?

JONATHAN: Eric asked **if I could cover**, I said yeah; I just thought we **could use the extra cash**

JOYCE: Jonathan, **we've talked** about this

JONATHAN: I know, I know

JOYCE: You can't take shifts **when I'm working**

JONATHAN: Mom, it's **not a big deal**. Look, he was **at the Wheelers'** all day. I'm sure he just **stayed over**.

JOYCE: I can't believe you sometimes.

NANCY: That's disgusting!

MIKE: You're disgusting!

KAREN: Hello?

JOYCE: Hi Karen, it's Joyce.

KAREN: Oh Joyce, hi

NANCY: WHAT THE HELL MIKE?!

TED: Hey, **language!**

KAREN: QUIET! I'm sorry Joyce, it's **one of those** mornings...

JOYCE: Was that Will I **heard back there?**

KAREN: Will? No, no, no, it's just Mike.

JOYCE: Will **didn't spend** the night?

KAREN: No. He **left here** a little bit after eight. Why, he's not home?

JOYCE: Um, you **know what**? I think he just left early for.. for school. Thank you so much.

KAREN: Okay. Bye.

Daily life vocabulary (daily-life activities: making breakfast, going to work, waking up...), cursing (where the hell, what the hell), **informal language (gotta) vs. polite**. Different verb tenses; **imperative, future, past simple, present continuous, present perfect**. **Report of past events. Difference between conversation with family (parents-children) and with acquaintances (mother of son's friend).**

Good fragment for revising and learning new vocabulary related to daily-life activities, routines and family life. It could be useful as an introductory activity at the beginning of the school year, since these topics are usually the first to be seen. Also useful to see different registers and ways of talking (between family members vs. with acquaintances).

#### 15. STRANGER THINGS, SEASON 1, EP. 1 (12:50-13:57)

MIKE: That's weird. I don't see him.

LUCAS: **I'm telling you**, his mom's right. He **probably just** went to class early again

DUSTIN: Yeah, he's **always paranoid** Gursky's **gonna** give him another **pop quiz**.

TROY: **Step right up**, ladies and gentlemen! Step right up and get your tickets for the **freak show**! Who do you think **would make more money** in a freak show: "**Midnight**", "**Frogface**" or "**Toothless**" ?

JAMES: **I'd go with** Toothless.

DUSTIN: I told you a million times, my teeth **are coming in**. It's called **cleidocranial dysplasia**

JAMES: I told you a million times

TROY: Do the **arm thing**.

JAMES: Do it, freak.

TROY: God, **it gets me every time**!

LUCAS: **Assholes**.

MIKE: I think it's **kinda cool**. It's **like you have** superpowers or something. Like Mr. Fantastic.

DUSTIN: Yeah, **except** I can't **fight evil** with it.

Bullying, racism, disability discrimination (vocabulary and actions like mocking). Insults (frogface, midnight, toothless, freak show, freak, assholes). Disability awareness (cleidocranial dysplasia). References to pop culture (Mr. Fantastic) and old American culture (freak shows). Informal register (gonna, kinda, do the arm thing). Verb tenses: present continuous, conditional, imperative (obligation). This extract helps talking about bullying (for different reasons, such as disability, racism or just physical appearance).

Activity focused on a topic (bullying) rather than on grammar. Vocabulary related to bullying, racism, disability discrimination, mocking someone because of their appearance, variety of insults. Protocol; 1st fragment then activity. Disability awareness, references to pop and American culture (maybe unknown by 16 years-old students). Some useful verb tenses appear (imperatives, obligation). Good activity to raise awareness about highschool bullying and the unethicality of insults. Idea → watch the fragment and check what they have understood with some activity related to vocabulary (can it be watched more than one time?). Then provide the transcript, do a class share/ debate/ role-play. Write a blog entry giving advice to someone who is suffering bullying (ex; turn an insult into a superpower). (This ensures the assessment of both the process and the product). → motivation for a project

## 16. STRANGER THINGS, SEASON 1, EP. 1 (16:15-18:52)

FLORENCE: **Good of you to show**

HOPPER: Oh, hey, **mornin'**, Flo. Mornin' everybody.

OFFICER POWELL: Hey, Chief

OFFICER CALLAHAN: Damn, you **look like hell**, Chief.

HOPPER: Oh yeah?

OFFICER CALLAHAN: Yeah

HOPPER: Well, I look **better than** your wife **when** I left her this morning.

FLORENCE: **While** you were drinking or sleeping or **whatever it is you deem so necessary on** Monday mornings, Phil Larson called, **said** some kids **are stealing** the gnomes out of his garden again

HOPPER: Oh, those garden gnomes again. Well I tell you what, I'm gonna get right on that.

FLORENCE: At a more pressing matter, Joyce Byers can't find her son this morning

HOPPER: Mmm okay, I'm gonna get on that. Just give me a minute

FLORENCE: Joyce is very upset

HOPPER: Well Flo, Flo, we've discussed this. Mornings are for coffee and contemplation.

FLORENCE: Chief, she's already in your-

HOPPER: Coffee and contemplation, Flo!

JOYCE: I've been waiting here over an hour, Hopper

HOPPER: And I apologize, again

JOYCE: I'm going out of my mind!

HOPPER: Look, boy his age, he's probably just playing hookie, okay?

JOYCE: No, not my Will. He's not like that, he wouldn't do that.

HOPPER: Well, you never know. I mean, my mom thought I was on the debate team, when really I was just screwing Chrissy Carpenter in the back of my dad's Oldsmobile, so...

JOYCE: Look, he's not like you, Hopper. He's not like me. He's not like... most. He has a couple of friends but, you know, the kids, they're mean. They - they make fun of him, they call him names, laugh at him, his clothes

HOPPER: His clothes? What's wrong with his clothes?

JOYCE: I don't know. Does that matter?

HOPPER: Maybe.

JOYCE: Look, he's... he's a sensitive kid. Lonnie... Lonnie used to say he was queer. Called him a fag.

HOPPER: Is he?

JOYCE: He's missing is what he is.

HOPPER: When was the last time you heard from Lonnie?

JOYCE: Uh, last I heard he was in Indianapolis. That was about a year ago. But he has nothing to do with this.

HOPPER: Why don't you give me his number?

JOYCE: You know, Hopper, he has nothing to do with this, trust me.



HOPPER: Joyce, **ninety-nine outta a hundred times**, kid goes missing, the kid is with a parent or relative

JOYCE: **What about** the other time?

HOPPER: What?

JOYCE: You said "ninety-nine out of a hundred." What about the other time? The one. The one!

HOPPER: Joyce, this is Hawkins, **okay?** You **wanna know the worst thing** that's **ever** happened here **in the four years** I've been working here? You wanna know the worst thing? It was when an owl attacked Eleanor Gillepsie's head because it thought her hair was a **nest**.

JOYCE: Okay, fine. **I will call** Lonnie. He **will talk to me before he talks to-**

HOPPER: What, a pig?

JOYCE: A cop! Just find my son, Hop. Find him!

**Insults among friends/co-workers, rude vocabulary (look like hell, screwing, queer, fag), slang (Playing hookie). Past continuous (use of "while"), present continuous, present perfect. Conjunctions (While), adverbs (again, right on, already, ever, before), prepositions (over, out of, from, in, on), report of events (reported speech). Question-response procedure, suggestions.**

Focus on form: useful for reviewing the use of some verb tenses (present and past continuous, present perfect, future...). There is also a variety of adverbs and prepositions, so an activity regarding how to identify and differentiate them could be carried out. Focus on meaning: topics related to missing people, resorting to the police for help, crimes...

## 17. STRANGER THINGS, SEASON 1, EP. 2

(0:10-4:30)

MIKE: **Is there** a **number** we can **call for your parents?**

DUSTIN: **Where's** your hair? **Do you** have cancer?

LUCAS: **Did you run away?**

MIKE: **Are you in some kind of trouble?**

LUCAS: **Is that** blood?

MIKE: Stop it! You're **freaking her out!**

LUCAS: She's freaking me out!

DUSTIN: I **bet** she's **deaf**. Not deaf.

MIKE: All right, **that's enough**, **all right**? She's **just** scared and cold. Here, these are clean. Okay?

ALL: No, no, no!

DUSTIN: **Oh, my God!** Oh, my God!

MIKE: See **over there**? That's the bathroom. **Privacy. Get it?** You **don't want it closed**?

ELEVEN: No.

MIKE: Oh, so you can speak. Okay, well... Um, **how about** we just keep the door... just like this. Is that better?

ELEVEN: Yes.

DUSTIN: This is **mental**.

MIKE: **At least** she can talk.

LUCAS: She said "no" and "yes." Your three-year-old sister says more.

DUSTIN: She tried to **get naked**.

LUCAS: There's **something seriously wrong with** her. Like, **wrong in the head**.

DUSTIN: She just **went like**...

LUCAS: **I bet** she **escaped from** Pennhurst.

MIKE: From where?

LUCAS: The **nuthouse** in Kerley County.

DUSTIN: You got a lot of family there?

LUCAS: **Bite me. Seriously though**, think about it. That **would explain** her shaved hair and why she's so crazy.

DUSTIN: Why she went like...

LUCAS: She's an **escapee is the point**. She's probably a **psycho**.

DUSTIN: Like Michael Myers.

LUCAS: **Exactly!** We **should've never** brought her here.

MIKE: So you just wanted to leave her **out in that storm**?

LUCAS: Yes! We went out to find Will, not another problem.

DUSTIN: I think we should tell your mom.

LUCAS: **I second that**.

MIKE: Who's crazy now?

LUCAS: How is that crazy?

MIKE: 'Cause, we weren't supposed to be out tonight, remember?

DUSTIN: So?

MIKE: So if I tell my mom and she tells your mom and your mom...

DUSTIN: Oh, man.

LUCAS: Our houses become Alcatraz.

MIKE: Exactly. We'll never find Will. All right, here's the plan. She sleeps here tonight.

DUSTIN: You're letting a girl-

MIKE: Just listen! In the morning, she sneaks around my house, goes to the front door and rings my doorbell. My mom will answer and know exactly what to do. She'll send her back to Pennhurst or wherever she comes from. We'll be totally in the clear. And tomorrow night, we go back out. And this time, we find Will. Here you go. This is my sleeping bag.

DUSTIN: You really think she's psycho?

LUCAS: Wouldn't want her in my house.

DUSTIN: Mental.

MIKE: Hey, um, I never asked your name. Is that real? Sorry, I've just... never seen a kid with a tattoo before. What's it mean? Eleven? That's your name? Eleven. Okay. Um, well, my name's Mike. Short for Michael. Maybe we can call you "El." Short for Eleven. Um, well, okay. 'Night, El.

ELEVEN: 'Night, Mike.

Inquiry (many question types; is there, where, do you, did you, are you, is that, how is). Non-verbal communication (facial expressions, reaction to noise, gestures). Using the present to talk about future plans (mixed with the future will). Informal vocabulary; nuthouse, mental, freaking out, psycho, bite me, wrong in the head. Giving instructions, suggestions, advice. Good extract to talk about empathy / friendship / making new friends / question types / decision-making.

Focus on form: Most part of this scene is a questioning to one person, so an activity about how to formulate different types of questions could be carried out. It could be related to a role-play activity in which students have to question each other (e.g. as in an interrogation) using the different kinds of questions seen in the scene (is there, where, do you, did you, are you, is that...).

18. PEAKY BLINDERS, SEASON 1, EPISODE 1 (10:00-14:35)

HARRY: **On the house**, Mr Shelby.

FREDDIE: **I'll take a Mild**.

HARRY: **'Right**.

FREDDIE: **Cheers** Thomas. **Good health to you**. The crown of a Prince. **Soon to be King I'd bet**.

THOMAS: You don't bet.

FREDDIE: No, but **these past few days I've been speculating**.

THOMAS: **'Bout** what?

FREDDIE: One of my Union **comrades** has a sister, **works** in the telegraph office at the BSA factory. She says **over the past week they've had** messages **coming up from** London to the **brass**. From Winston Churchill **himself**. Something about a robbery. 'A robbery **of national significance**' it said. She found a list of names **left on** the telegraph machine. And on that list was your name and my name together. What **kind of a** list would have the name of a Communist and the name of a bookmaker **side-by-side**?

THOMAS: **Perhaps** it's a list of men **who give false hope** to the poor. The **only difference between** me and you Freddie is that **sometimes** my horses **stand a chance of winning**.

FREDDIE: **You know**, there are days **when** I hear about the **cuttings and beatings** that I **really wish I'd** let you **take that bullet** in France.

THOMAS: Believe me, there are nights **I wish you had**.

DANNY: **They're going to get me!**

THOMAS: **On three!**

DANNY: **They're going to get me!**

THOMAS: One, two, three, down! Breathe Danny, breathe!

DANNY: **They're going to get me! They're going to get me!**

THOMAS: Danny, Danny **you're home**. We're all home in England. You're not in France. You're not an **artillery shell**, Danny, you're a man. Hey? You're not a **whizz-bang**. You're a human being, Danny. **You're all right**. You're all right. You're all right.

FREDDIE: Up! Up!

THOMAS: It's all right. It's all right.

DANNY: Ah hell. **Did I do it again?**

THOMAS: You did it again, Danny. **Got to stop doing this, man**. It's all right.

DANNY: Oh, God. Mr. Shelby I'm sorry.

THOMAS: It's all right. You **go home to your wife now**, Danny. **Try to get all that** smoke and mud **out of** your head, eh?

DANNY: Yes Mr Shelby. I'm sorry.

THOMAS: **Go on.**

HARRY: Mr Shelby, you **have to do something about** him.

FREDDIE: **Damn right**, Harry. You pay the Peaky Blinders a lot of money **for protection**. You're **the law around here** now Tommy, **aren't you**? Maybe you should **put a bullet in Danny Whizz-Bang's head**, like they do with mad horses. Maybe **you'll have to put a bullet in my head someday too**.

THOMAS: **Bring the bill to** the Peaky Blinders. **We'll take care of it.**

**Main topics:** Bar/pub talking (on the house, I'll take -, cheers, good health to you), unions and community (union comrades), money (robbery, pay for protection, bring the bill to), bets and businesses (stand a chance of winning), war (cuttings and beatings, take that bullet, artillery shell, whizz-bang), threats and power (we'll take care of it, what kind of a list..., I really wish I'd let you, they're going to take me, you're the law around here, the crown of a Prince soon to be king), Comfort talk (it's all right, you're all right, you're home, you're a human being). Brummin (Birmingham) accent (might be difficult to understand, but good example of different accents in England). **Relative clauses (who), present (perfect) continuous, future. Suggestions.**

Good fragment to introduce new English accents aside from the usual standard ones from EFL students' books (Birmingham accent; students will probably need subtitles and/or a transcript to follow the dialogue).

## 19. IRON MAN (0:40-3:50)

TONY: I **feel like you're driving me to court-martial**. This is crazy, **what did I do?** I feel like you're **gonna pull over and snuff me**. What, you're **not allowed to talk?** Hey, Forrest.

JIMMY: We can talk, sir.

TONY: Oh. **I see**, so it's personal?

RAMIREZ: No, **you intimidate them**.

TONY: **Good God**, you're a woman. I **honestly**, I **couldn't have called that**. I mean **I'd apologize**, but isn't that **what we're going for here?** I **thought of you as a soldier first**.

RAMIREZ: I'm an **airman**.

TONY: Well you **have actually** excellent **bone structure** there. I'm **kind of... having a hard time not looking at you** now. Is that weird? Come on, it's okay, laugh. Hey!

JIMMY: Sir, I **have a question to ask**

TONY: Yes, please.

JIMMY: Is it true **you're twelve for twelve** with last years' *Maxim* cover models?

TONY: That is an excellent question. Yes and no. March and I had a **scheduling conflict**, but **fortunately** the Christmas cover was twins. Anything else? You're **kidding me with the hand up**, right?

PRATT: **Is it cool if** I take a picture with you?

TONY: Yes, it's very cool. I **don't wanna** see this on your MySpace page. Please, **no gang signs**. No, **throw it up**, I'm kidding. Yeah, peace, I love peace. **I'd be out of a job** with peace.

PRATT: Come on, hurry up! **Just click it**, don't change any settings. Just click-

RAMIREZ: **Contact left!**

TONY: **What's going on?**

RAMIREZ: Contact left!

JIMMY: **What do we got?**

PRATT: Jimmy, **stay with** Stark!

JIMMY: **Stay down!**

TONY: Yeah

JIMMY: Son of a bitch!

TONY: Wait, wait, wait! **Give me a gun!**

JIMMY: Stay here!

Present continuous (to talk about the future and making speculations), past perfect, conditionals, imperatives. Topic; meeting a celebrity (is it cool if I take a picture with you?, I have a question to ask), army, war (vocabulary; pull over and snuff me, soldier, airman, contact left, give me a gun), flirting (you have actually excellent bone structure, I'm kind of having a hard time not looking at you). American accent. Obligation, prohibition.

Focus on meaning: the main topic of this scene is war and the army, aside from meeting a celebrity. These are two very contrasting topics, so the scene could either be used for two different units or combine the two topics to

develop an activity (e.g. debate or opinion essay about having to perform a role because of your occupation - soldiers as serious and diligent - and the problems of breaking that role, as the scene portrays).

## 20. THE DA VINCI CODE (3:30-5:13)

LANGDON: Thank you. Thank you. Symbols are a language that can help us understand our past. As the saying goes, “a picture says a thousand words”. But... which words? Interpret for me, please, this symbol. First thing that comes to mind, anybody.

WOMAN 1: Hatred, racism.

MAN 1: Ku Klux Klan.

LANGDON: Yes, yes, interesting. But... they would disagree with you in Spain. There they are robes worn by priests. Now, this symbol. Anyone?

MAN 2: Evil.

WOMAN 2: La fourche du diable.

LANGDON: In English, please?

MAN 3: Devil's pitchfork.

LANGDON: Poor, poor Poseidon. That is his trident, a symbol of power to millions of the ancients. Now this symbol.

WOMAN 3: Madonna and child.

WOMAN 4: Faith, Christianity.

LANGDON: No, no, it's the pagan god Horus and his mother Isis centuries before the birth of Christ. Understanding our past determines actively our ability to understand the present. So, how do we sift truth from belief? How do we write our own histories, personally or culturally, and thereby define ourselves? How do we penetrate years, centuries, of historical distortion to find original truth? Tonight, this will be our quest.

Topic; symbols, symbolism, different cultures, problems of relying on first impressions and your own culture (interesting topic for students). Racism, religion, mythology, pop culture.

Activity: good fragment to talk about the topic of symbolism / cultures (multimodality; can be related to history, art, literature...). This fragment focuses mostly on vocabulary, the grammar present is quite simple (how questions, that-relative clauses, present simple and continuous, demands). Protocol; 1st fragment, then activity. Activity; current symbolism (new language) → emojis, memes... visual literacy. Communicative competence through symbols and images and its relativity. → motivation for a project

21. FRIENDS, SEASON 5, EP. 9 (11:35-13:35)

DONALD: Um, Ross, **may I have a word with you?**

ROSS: Oh, of course Donald.

DONALD: **We've been getting reports** of some very angry behaviour **on your part.**

ROSS: What?

DONALD: **Threatening letters, refusal to meet deadlines...** apparently people now call you **"mental"**.

ROSS: Yeah.

DONALD: We **want you to speak to a psychiatrist.**

ROSS: Oh no, you... you don't understand. Ugh, this is so **silly.** Um, **this is all just because of** a sandwich.

DONALD: A sandwich?

ROSS: Yeah, you see, my... My sister **makes these** amazing turkey sandwiches. Her secret is, she puts an **extra slice of gravy-soaked bread in the middle.** I call it the **"moist-maker"**. **Anyway,** I-I put my sandwich **in the fridge over here,** and...

DONALD: **You know what?** I-I'm sorry, I-I **believe I** ate that.

ROSS: You ate my sandwich?

DONALD: It was a **simple mistake,** it **could happen to anyone.**

ROSS: Oh really? **Did you confuse it with your own** turkey sandwich with a "moist-maker"?

DONALD: No, I-

ROSS: **Do you perhaps remember seeing** a note **on top of it?**

DONALD: **There may have been** a joke or... **limerick of some kind?**

ROSS: That said it was my sandwich!

DONALD: Now, now, calm down. **Come look in** my office, some of it **may still be** in the trash.

ROSS: What?

DONALD: Well it was **quite large,** I-I **had to throw most of it away.**

ROSS: You, you, you... you **threw my sandwich away?** My sandwich? MY SANDWICH?

**Suggestions (may I...?). Vocabulary/topics related to offices/work colleagues (reports, meet deadlines, office), food (gravy-soaked, moist-maker) and misunderstandings (simple mistake, could happen to anyone, confuse).**



Present perfect continuous, present simple to report past events, past simple (grammatically simple fragment), modal verbs (may, could).

Focus on form: this is a good fragment to practice the report of past events / reported speech. Like the previous one, the topic in this scene is also misunderstandings (aside from some other topics). To work these two elements, students could use the reported speech to describe some misunderstanding that has happened in their lives. As a possibility, students could compete to see who writes the funniest story, and upload it to some platform (a blog, Padlet...).

## 22. FRIENDS, SEASON 10, EP. 3 (4:40-7:12)

MAN: Alright Mr. Geller, **right this way**. So, **how dark do you wanna be?** We have one, two or three.

ROSS: Well, uh, I **like how you look**. What are you?

MAN: Puerto Rican.

ROSS: Two, I think a two.

MAN: You're **gonna face** the red light. **When** the red light **goes on** the spray's **about to** start, so close your eyes. **When** the spraying stops, count to five. **Pat yourself down to avoid drip-marks, then turn around** so we can get your back. **You got it?**

ROSS: Spray, count, pat and turn, spray, count and pat.

MAN: Wow, you **catch on quick**.

ROSS: Well, I have a **P.h.D**, so... **One Mississippi**, two Mississippi, three Miss- Wait, wait! I'm not- **I'm not finished counting!** You **sprayed my front twice!**

MAN: You **never** turned?

ROSS: No, I **barely even got to** three Mississippi!

MAN: Mississippi? I said count to five.

ROSS: **Mississippilessly?** Well, how-**how bad is it?**

MAN: Not that bad **yet**, but it **keeps getting darker for the next** four hours.

ROSS: So, **how dark is it gonna get?**

MAN: Well, you got sprayed **with two twos** and-

ROSS: I'm a four?

MAN: Yeah, but **your back's a zero**. You're **gonna want to even that out**.

ROSS: Really?

MAN: You **might wanna get back in there**.

ROSS: Oh, okay. Wait, wait a minute, there's no light **on the back wall**. **How do I know when** it's gonna start? Hello? Ow, my eye! The same thing happened again!

MAN: You got two more twos?

ROSS: I'm an eight!

Adverbs (right, how -how dark, how you look-, when, then, about to). Phrasal verbs (catch on). Giving instructions (when, then, imperative, you got it?). Topic; importance of following instructions accurately / importance of giving clear instructions / misunderstandings, physical appearance. Informal language (gonna, wanna), American slang (one Mississippi...). Creation of new vocabulary by using suffixes; Mississippilessly → less (without) + ly (in this way).

Activity: giving instructions. Focus on form: Working with imperatives and commands. Protocol; 1st fragment, then activity. Record a tutorial on giving clear and easy to follow instructions about doing something → upload it to Flipgrid (could be related to Covid-19/quarantine new routines). Another option; re-enact the scene so that it has a good outcome (clearer instructions and better way of following them).

### 23. THE HUNGER GAMES 1 (12:50-14:00)

PRESIDENT SNOW: [voice over] **War**, terrible war. **Widows, orphans, a motherless child**. This **was** the **uprising that rocked** our land. Thirteen **districts rebelled against** the country **that** fed them, loved them, protected them. Brother **turned on** brother **until** nothing remained. And then came the **peace, hard fought, sorely won**. The people **rose up from** the ashes and a new era was born. But freedom has a cost and the **traitors** were defeated. We **swore as a nation** we **would** never know this **treason** again. And so it was decreed, that each year, the various districts of Panem **would offer up in tribute**, one young man and woman, to fight to the death in a **pageant of honor, courage and sacrifice**. The **lone victor bathed in riches**, **would** serve as a **reminder** of our **generosity** and our **forgiveness**. This is **how** we remember our past. This is **how** we **safeguard** our future.

Vocabulary → war, past, uprisings. Grammar → Past simple, conditionals (grammatically simple fragment). Reporting past events.

Activity: Protocol: 1st activity, then fragment. Topic of natural disasters. Do a pre-task reading activity to inform about what the clip is about (the situation

in the movie is an aftermath of natural disasters and war). Then watch the clip (subtitles? transcript?). Good topic to do a writing (e.g. short composition on how natural disasters can affect the future / reflection on what was the role of natural disasters in the present situation in the movie → maybe better for those who know the story? / how do you come back from a natural disaster?). Writing = 5 lines, personal opinion (Padlet) → positive aspects of a natural disaster.

## 25. THE HUNGER GAMES 1 (26:00-28:36)

HAYMITCH: You'd freeze to death first.

PEETA: No, cause I'd have a lot of fire.

HAYMITCH: No, that's a good way to get killed.

KATNISS: What's a good way to get killed?

HAYMITCH: Oh, joy! Why don't you join us? I was just giving some life-saving advice.

KATNISS: Like what?

PEETA: Oh, I was just asking about how to find shelter

HAYMITCH: Which would come in handy if in fact you were still alive.

KATNISS: How do you find shelter?

HAYMITCH: Pass the jam?

KATNISS: How do you find shelter?

HAYMITCH: Give me a chance to wake up, sweetheart. This mentoring is very taxing stuff. Can you pass the marmalade?

EFFIE: That is mahogany!

HAYMITCH: Look at you, you just killed a place mat. You really wanna know how to stay alive? You get people to like you. Oh! Not what you were expecting. Well, when you're in the middle of the games, and you're starving or freezing, some water, a knife or even some matches can mean the difference between life and death. And those things only come from sponsors, and to get sponsors, you have to make people like you. And right now, sweetheart, you're not off to a real good start.

PEETA: There it is. It's huge! It's incredible. Come on! Come on!

HAYMITCH: You better keep this knife, he knows what he's doing.

Simple grammar (present simple, past simple, past continuous, conditionals, relative clauses). Survival-related vocabulary (fire, shelter, knife, starving, freezing, matches).

Focus on meaning: the vocabulary found in this fragment is about survival, and related to some of the lexis the curriculum indicates should be studied in the 4<sup>th</sup> year of Secondary Education (journeys, nature, physical care). Students could put in common the survival vocabulary they identified after watching the fragment once, and create a WordCloud with it. They could do a writing activity about what they would need to survive two days in a forest, using this vocabulary and “would” clauses.