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Abstract

This thesis aimed at exploring the use of video in English language teaching (ELT) in a Norwegian lower secondary school (grades 8 to 10). Videos in the thesis were represented by, for example, feature films, YouTube clips, and documentaries. The programme *Språk åpner dører (Languages open doors)*, launched in 2007 by the Norwegian Ministry of Education and Research, included a call to learn how digital media were introduced and exploited in Norwegian classrooms. In addition, the thesis aimed to find out how videos in English lessons helped to achieve the goals of the *LK06* English curriculum. The main hypothesis was that teaching with video would develop pupils' communicative skills and, therefore, was appropriate for the communicative approach to ELT.

The study addressed five research questions regarding the use of videos in English lessons in the case study school: why the teachers used videos in ELT, what kinds of videos were used in English lessons, how and how often videos were used, what was taught and learned through the use of videos and, finally, what the teachers' and pupils' attitudes to lessons with videos were.

The research was performed as a case study in a Norwegian lower secondary school. The data for the research was obtained through the use of mixed methods: qualitative, in the form of interviews with four English teachers and observations of three of the interviewed teachers' lessons with videos, and quantitative, in the form of a pupil questionnaire answered by 105 pupils from two 8th grade and two 10th grade classes.

The study showed that the lessons with video in the school were aimed at developing primarily oral and written communicative skills. Moreover, the teachers made use of videos in a meaning-based approach to ELT by providing the pupils with information on or more insight into the particular curriculum topic being taught, so that they could, for example, discuss it and produce written texts on it afterwards. The most common videos used were feature films. The teachers showed feature films in class either as a whole unit or in segments, but the most effective lessons seemed to be the ones with films shown in segments up to 35 minutes, as opposed to watching the whole film in one go.

Videos were used in general from three times a year up to every month by the different teachers.

The teachers' practices concerning viewing activities varied: while one of the four teachers made use of pre-, while- and post-viewing activities, another used only post-viewing

activities in the lessons with videos. The use of pre-viewing activities, normally without any vocabulary pre-teaching, as well as the use of English subtitles while watching, seemed likely to contribute to the pupils' overall understanding of the video. It also seemed that the pupils' vocabulary growth benefited to a large extent from subtitled videos, where the subtitles were in English.

Videos appeared to have a positive impact on the development of the pupils' four language skills and vocabulary growth, as well as to scaffold the process of acquiring the pragmatic use of the language and to teach about the target language cultures. By and large, both the teachers and the pupils had positive attitudes to lessons with video.

The findings of the study suggest that teaching with video can effectively promote communicative language teaching, bring variety into ELT classrooms, motivate pupils to learn a foreign language, benefit the development of the four language skills and vocabulary growth, supplement texts in textbooks, and approach the curriculum topics via a different medium.

The thesis has contributed to the knowledge on the use of one of the digital media, namely videos, in ELT in a Norwegian lower secondary school and, to the best of the researcher's knowledge, has contributed to a gap in the research in this field.

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List of abbreviations

EFL– English as a foreign language

ELT – English language teaching

ESL– English as a second language

L2 – second language

LKO6 – The Knowledge Promotion Curriculum (Læreplanverket for Kunnskapsløftet)

ZPD – the Zone of Proximal Development

1. Introduction

1.1. Topic, scope and background of the thesis

The thesis is based on a case study of the use of video in English language teaching (ELT) in a Norwegian lower secondary school (grades 8 and 10). Videos are defined as texts combining different modalities, such as words, images, sounds, and/or music (Gee and Hayes 2011:111). Thus, videos are multimodal texts. In this thesis, videos are represented by feature films, cartoons, YouTube clips, documentaries, commercials, TV shows, sitcoms (situational comedies), and shorts (films that combine both images and sounds and last between thirty seconds and fifteen minutes (Massi and Blazquez 2012:63)).

The research is mixed methods: it is based on interviews with four English teachers from a Norwegian lower secondary school, observations of three of the interviewed teachers' English lessons with videos, and a questionnaire answered by 105 pupils from two 8th grade and two 10th grade classes. The four classes participating in the questionnaire were taught by the four interviewed English teachers.

The choice of the topic was inspired by the researcher's personal interest in how teaching with video fits in with the communicative approach and, most importantly, how it is exercised in English classrooms in Norway. The researcher comes from a post-Soviet country where, in her own English learning and teaching experience, the use of video in education was extremely limited due to a number of reasons, such as the long domination of the grammar-translation method of teaching foreign languages and poor quality teaching resources, equipment and opportunities for teaching with video. Norway, on the other hand, seems to be a country where teaching with video in ELT is willingly adopted. Therefore, this research was a unique chance for the researcher to explore why and how the method is used in English classrooms.

The life of 21st century pupils in Norway, similar to many other countries, both inside and outside the classroom, is saturated with technology. Therefore, it seems important that contemporary teachers know how to use digital tools in education. One of the media that foreign language teachers are more likely to turn to is videos, because they are such a common feature of pupils' everyday lives.

In 2007, the Norwegian Ministry of Education and Research revised a programme called *Språk åpner dører (Languages open doors)*, which represents a strategy for promoting foreign languages in primary and secondary education and training. Norway as a multicultural

country needs people with good linguistic skills, and hence every effort should be made to reinforce the position of languages in schools and make pupils at all levels become as proficient as possible in English. The Ministry aims to increase their insight into the strategies used when learning languages. Therefore, they are interested in how activities are planned and presented to the pupils and how much the latter learn. Besides, the Ministry finds it important to learn what place digital skills occupy in foreign language teaching. They accentuate that language is increasingly being used multimodally, i.e. in complex texts (*Språk åpner dører* 2007:28). This means that language material can be presented electronically and include text, sound and film. Thus, this thesis on the use of video in ELT will provide insight into both how English teaching is organised and practised in a Norwegian lower secondary school, and, which is more important, how digital media are introduced and exploited in these Norwegian classrooms.

It is also important to take into account the English subject curriculum in the current *LK06* national curriculum. The *LK06* English curriculum is divided into three main areas: (1) Language learning, (2) Communication, and (3) Culture, society and literature. Thus, one of the main objectives of the curriculum is to enable pupils to communicate in English. New media play a significant role in achieving the communicative goals in the curriculum by providing learners with linguistic situations that are suitable for training communicative skills.

The *LK06* English subject curriculum presupposes five basic skills to be developed in English: being able to express oneself in writing and orally, being able to read, numeracy, and being able to use digital tools. According to the authors of the curriculum, using digital tools may help the development of English linguistic competence by promoting the authentic use of the language (*Læreplanverket for Kunnskapsløftet (The Knowledge Promotion Curriculum)* 2006). Good language skills include the ability to use the language through media. Thus, it is important to introduce media in English classrooms. Teaching with video is one way of enabling pupils to use digital aids. Therefore, this thesis contributes to the knowledge of to what extent, how and why some English teachers in a typical lower secondary school in Norway follow the English curriculum through the use of videos in their language learning.

1.2. Research questions and expectations

This thesis thus aims to shed light on ELT through videos by discovering how the process of teaching with video is practised by English teachers in a Norwegian lower secondary school.

The thesis addresses the following research questions:

Why do the teachers use videos in ELT?

What kinds of videos are used in English lessons?

How and how often are videos used?

What is taught and learned through the use of videos?

What are the teachers' and pupils' attitudes to lessons with videos?

One of the main expectations is that teaching with video aims at the development of the pupils' communicative skills and, therefore, fits in well with the communicative approach to language teaching. Consequently, the researcher seeks to find out whether teaching with video is primarily a meaning-based or form-based approach to ELT in the case study school. Another hypothesis is that the teachers from the case study school prefer short videos to long videos due to lack of class time, namely forty-five-minute lessons in comparison with two-hour-long feature films, as well as the limited number of teaching hours of English (two hours a week). However, in case the teachers use, for example, full-length feature films, it would be interesting to learn how the teachers handle the problem of the limited class time. Also, one would expect that the teachers use various videos, from educational documentaries to short YouTube clips, for different purposes. Since most Norwegian classrooms are well-equipped and hence offer the possibility to use videos frequently, it is expected that lessons with videos take place relatively often up to every week, or at least several times a month. The researcher's expectation is that, when teaching with video, the teachers also aim to develop their pupils' language skills and promote vocabulary growth. Thus, it is important to know what skills they train with videos first and foremost, as well as how they organise and exercise this procedure, and whether they use any pre-, while- and post-viewing activities in their teaching with video.

In addition, the research aims to find out how the teachers and their pupils perceive the results, benefits and drawbacks of lessons with videos, as well as the pupils' attitudes to such lessons. It may be expected that, on the whole, the pupils regard such lessons as entertaining and have positive experiences. On the other hand, it would also be interesting to discover if

this assumption reflects the reality and if some pupils may have negative experiences. If so, it is important to find out what makes such lessons unattractive to them. The teachers' attitudes will also be explored, as well as the issues that may prevent them from using videos in class, such as if teaching with video is extremely time-consuming.

1.3. Methods

In the current research, the researcher used mixed methods of data collection: qualitative, in the form of interviews with teachers and lesson observations, and quantitative, in the form of a pupil questionnaire.

An interview guide was prepared for the teachers from the case study school in order to interview each of them individually. The format of the interview guide was the semi-structured interview, and the main questions were concentrated on the teachers' own experiences and attitudes to the use of video in ELT. Four English teachers from the case study school were interviewed.

A questionnaire was prepared for the case study school pupils taught by the four interviewed English teachers. 105 pupils in total from two 8th grade and two 10th grade classes were asked to answer a Likert-type questionnaire, ticking off 25 statements on a five point scale from 'strongly disagree' to 'strongly agree'. The questionnaire included statements about the pupils' attitudes to and perceived benefits of using videos for the development of listening, speaking, reading and writing skills, vocabulary growth, promoting cultural awareness, and the use of subtitles. Also, it had one open question, asking the pupils to remember the lesson with video they liked most of all and explain why.

Finally, the researcher attended three of the interviewed teachers' lessons with video in order to observe how teaching with video was organised and practised in the lessons.

1.4. Outline of the thesis

The thesis consists of eight chapters. Following this introduction chapter, Chapter 2 provides the background of the research, explaining why ELT with video is an important issue to be studied.

Chapter 3 discusses the two theories of L2 acquisition on which the research is based – Krashen's Monitor theory (Lightbown and Spada 1999:38) and Vygotsky's sociocultural theory (Lantolf and Thorne 2008:201). These theories are important for the consideration of how teaching with video fits in with some mainstream theories of L2 acquisition and what prospects such teaching can have in education from a theoretical perspective. Krashen's (1982) Monitor theory is especially important for the research, because the researcher finds it highly relevant for teaching with video. Taking into account, for example, the acquisition-learning hypothesis from Krashen's (1982:10) Monitor theory, which underlines the difference between and advantage of language acquisition over language learning, one may presume that videos motivate learners to 'acquire' a foreign language rather than 'learn' it because, when watching videos, learners are normally exposed to the second language with little conscious attention to language form.

In order to provide a background of teaching with video, an historical overview of ELT is also given. With reference to Howatt's (2004) and Drew and Sørheim's (2009) works, the researcher explains why and how language teaching has developed during the 20th century from the grammar-translation method, with its accent on learning grammar rules by heart and translating texts, to the communicative approach emphasising the use of oral and written communication. The supporters of the communicative approach hence pay significant attention to the role of communication in language learning, and different digital aids can help learners to develop their communicative skills more efficiently. Videos as one such digital tool can be an efficient and effective way to learn 'real language', one that foreign language speakers will need in real life contexts, as opposed to language they learn via, for example, the grammar-translation method of teaching.

Motivation in L2 acquisition, as well as theoretical views and knowledge on learning styles, such as the ones by Leaver et al. (2005), are also taken into consideration in Chapter 3 in order to demonstrate why videos can be effective in ELT for pupils with different learning styles.

Chapter 4 provides a literature review on research on the use of video in language teaching. The researcher compares print with video by presenting Marsh and Millard's (2004) views on similarities and differences between reading printed matters and televisual texts. In addition, many other researchers', scholars' and educators' works on the use of video are considered in the current research. Thus, the researcher discusses how videos can promote language learners' motivation and influence learners' vocabulary growth and development of language skills, presents studies on the role of subtitles in video comprehension, and

examines how to use videos efficiently in the language classroom. Also, the researcher bases her study on the works of educators who exploited videos in their own language teaching and described their experiences. The researcher also considers cultural aspects of teaching with video, as well as advantages and disadvantages of the use of videos in ELT. Issues such as how to combine literature and film and how to select videos for language teaching are also handled in Chapter 4.

Chapter 5 discusses why the current research is a case study and explains in depth the methods used in the research, namely interviews with teachers, a pupil questionnaire, and lesson observations. This chapter also considers ethical issues in the research, such as informed consent, deception, and confidentiality.

Chapter 6 presents the findings of the data acquired in the interviews with the four English teachers, the pupil questionnaire data in the form of tables and, finally, the observations of three of the English teachers' lessons with video.

Chapter 7 discusses the findings of the research and relates them to the expectations for the study and the theory and literature reviewed on the use of video.

Chapter 8, the conclusion, summarises the main findings of the research, reflects on its contribution, implications and limitations, and provides the reader with possible areas for further research.

2. Background

The Digital Revolution that began in the second half of the 20th century led to the introduction of new forms of technologies, such as the computer and digital cellular phone and, consequently, new media, such as the Internet and video games. As a result, the way many people live at the beginning of the 21st century is extremely different from the lifestyle before the Digital Revolution. The Digital Age in which people live today is both beneficial and challenging. Besides enjoying and availing themselves of the fact that computers, iPads, smartphones, and other technological achievements are becoming more and more advanced, people nowadays also feel the necessity to find their own place among the technologies and adapt to their development. Many people inevitably need to indicate their level of computer proficiency in job applications because most of them will have to use digital technologies at work, such as computers, printers, or touch screen machines. Moreover, the digital world continues to accompany people at home by providing them, for example, with smart laptop computers and digital TV sets.

Graddol (1997:16) states that: 'Technology now lies at the heart of the globalization process, affecting education, work and culture.' Since the Digital Age has had such a considerable impact on both the professional and private lives of people, the increasing necessity of discovering the best ways of using and adjusting to the digital achievements arises. Schools are one of the most obvious places for this process. Children today do not acquire their mother tongue only by imitating and communicating with their parents and other human beings as was the case only a few generations ago, but also by watching, for example, cartoons and special children's TV programmes or by playing video games. The digital world becomes an integral part of their lives and, therefore, when they finally come to school, it is important to preserve this part of their lives in order to prevent the educational process from being utterly different from their home experiences. However, it is not only important to show school children how to use a computer during information technology classes, since most of them, at least in the Western countries, become acquainted with computers long before starting school. A more important reason for bringing the digital world into classrooms is another product of the Digital Revolution: multimodal texts, i.e. texts combining different modalities, such as words, images, sounds, and/or music (Gee and Hayes 2011:111). To give a more specific description, according to Mills (2011:54), the term 'multimodal' combines the following modes: linguistic, visual, auditory, gestural, and/or spatial modes. Multimodal texts can be represented by videos, video games, and websites. However, one issue is that most

children, and sometimes even adults, consider different multimodal texts as purely entertainment and amusement sources, even though they may have a range of other functions, for example educational. Therefore, the teachers' role is to show how the 'entertainment and amusement' sources can be helpful in learning.

This thesis looks into only one, but an extremely widespread multimodal text, namely video, in the context of ELT. Being one of the most popular multimodal texts nowadays, video can be a useful source for foreign language teachers who aim to develop pupils' language skills of speaking, listening, reading, and writing. Foreign language teachers may find a range of educational opportunities that videos can bring into their classrooms. Thus, videos can promote pupils' critical thinking and motivate them to express their opinions in a foreign language.

The technology-dominated world has also led to the extension of the traditional meaning of the word 'literacy'. Erstad (2008:188) uses the term 'digital literacy' in relation to the understanding of how to use technology in ways that go beyond reading, writing, and arithmetic. Being able to read and write is no longer sufficient today. Being able to understand and use different modes of communication and different types of texts is by far more important for the contemporary person. Today one may apply the word 'literacy' to different areas: for example, print literacy, film literacy, computer literacy, and musical literacy (Barton 2007:20). In other words, one deals with the issue of multilitercy. Teaching multiliteracy in classrooms is important for preparing pupils for being literate in the way that the modern world requires. The use of video for educational purposes gives pupils first and foremost access to multiliteracies by teaching them to read both print and images. Moreover, Barton (2007:43) suggests that literacy itself can be considered as a technology. At least written language always utilises some technology, whether it is a simple paper and pencil, or a complex word processor. However, contemporary spoken language often makes use of technologies as well, such as loudspeakers, microphones, or tape recorders (Barton 2007:44). Thus, it is important that teachers take into consideration the use of technology in class.

Furthermore, Prensky (2001:1) differentiates between 'digital immigrants' and 'digital natives' and uses the term 'digital natives' to designate those generations born from the 1980s on and grown in a context where digital technologies inextricably form part of their daily lives. In a similar way, Pedro (2007:244) uses the term 'millennials', or 'the New Millennium Learners', for 'digital natives'. Thus, digital natives grow up surrounded by digital media, and most of their activities are mediated by technologies. Teaching digital natives becomes a challenge for the teachers who see themselves as digital immigrants. It may seem wrong to

some teachers to learn that their pupils use Wikipedia, for example, instead of library books when preparing for class. However, the digital world requires people to be able to use the modern opportunities to gain knowledge.

Thus, Labbas (2013:56) suggests that teachers should rethink their roles in education because, within the frame of digital literacies, teachers are required to be facilitators rather than knowledge providers. Prensky (2012:71) insists that teachers are the ones who need to accept the technological changes in their teaching as their pupils cannot look backward. In fact, digital tools should be seen by modern teachers as facilitators rather than challenges because they make it possible to communicate in the language that contemporary pupils will be able to understand. Labbas (2013:62) also states that many scholars emphasise the importance of understanding modern pupils in terms of not only thinking, but the way they, for example, communicate (e.g. by using e-mail, texting, or chats), share (e.g. by using blogs), exchange (e.g. music and videos), create (e.g. their own websites), and game (by playing games, for example, on their cell phone). That inevitably leads to the necessity that teachers should have a flexible mindset as far as the use of digital tools in the classroom is concerned.

To sum up, media-based lessons have become an essential part of modern education which has led to some shifts in language pedagogy and learning. The increasing range of multimodal texts makes it inevitable, especially for language teachers, to show pupils how to read different kinds of text forms with purpose and how to use them for learning. New multimodal practices in classroom may, however, cause difficulties and challenges in engaging different pupils into new forms of communication with digital technologies. Therefore, this research provides insight into how some current English teachers in a typical Norwegian lower secondary school use videos as multimodal texts in their classrooms, what their own and their pupils' experiences and attitudes to these practices are, and how digital media fit into their language classrooms.

3. Theory

3.1. Introduction

Firstly, this chapter presents an historical overview of ELT in section 3.2 in order to show how the process of ELT has developed in favour of the communicative approach, which is currently widely used in Norwegian classrooms (Lehmann 1999). The communicative approach is relevant for the thesis, since it would support the use of videos in ELT.

Secondly, the two theories – Krashen's Monitor theory and Vygotsky's sociocultural theory – are discussed in section 3.3 in order to illustrate how the use of videos in ELT fits in with two mainstream theories of L2 acquisition. Motivation in L2 acquisition, as well as different approaches to it, are also considered in section 3.3. Being one of the most important factors in L2 acquisition, motivation is particularly necessary for L2 learners (Lightbown and Spada 2000:163). Videos, in their turn, can become a tool for motivating and stimulating learners to acquire a foreign language, which makes it relevant to address motivation.

Finally, since the nature and quality of language learning are affected by pupils' learning styles according to Leaver et al. (2005:65), learning styles are discussed in section 3.4.

3.2. An historical overview of ELT

For several centuries, and up until the 1960s, the dominant method of teaching foreign languages in Europe was the grammar-translation method. This method had its origins in the study of Latin and Greek, the classical languages, and involved learning vocabulary lists and grammar rules by heart, doing grammar exercises, and reading and translating texts to and from the foreign language being taught (Drew and Sørheim 2009:23). However, the 1960s appeared to be a turning point in the history of ELT. That was the time when educators and teachers attended with particular interest to the importance and destiny of the teaching of English as a second language. The reason for this interest became serious political and social changes, such as rising Cold War tensions and expectations of independence and the end of the British Empire coming from the inhabitants of colonial territories. Different colonial countries were gradually becoming independent from the British Empire, for example Ghana

(1957), Nigeria and Cyprus (1960), Tanzania (1961), Jamaica and Uganda (1962), and Kenya (1963). However, all the newly independent countries joined the Commonwealth of Nations. Most countries wanted to replace the colonial language, which was English, by their national language. Undoubtedly, in view of these changes, the question of the English language and its place and role in education, arose.

In 1961, the Commonwealth Education Liaison Committee at Makerere College in Uganda held a conference on the teaching of English as a second language. The main purpose of the conference was to discuss efficient ways and approaches to ELT. In his critique of the Makerere Conference, Phillipson (1992), cited in Howatt (2004:312), could see five so-called 'tenets' established by the conference. Phillipson claimed that the 'tenets' were detrimental to the interests of the countries represented at Makerere. Howatt (2004:312), in his turn, disputes the idea of any 'tenets' advanced by the conference. However, it is worth noting one of Phillipson's objections, since it sheds light on how English as a second language was taught at that time. According to Phillipson, cited in Howatt (2004:312), it was agreed at the conference that 'English is best taught monolingually'. Thus, the direct method of teaching was approved by the members of the conference. The direct method implied no use of the native language but teaching the target language mainly through demonstration in situations. Since translation was not allowed, all the questions and explanations were given in the target language so that learners could always be actively involved. In fact, the direct method was first introduced in the USA in the 1860s by two European immigrants with teaching backgrounds, Lambert Sauveur (1826-1907) and Maximilian Berlitz (1852-1921) (Drew and Sørheim 2009:24).

The other four 'tenets' that Phillipson named were 'the ideal teacher of English is a native speaker', 'the earlier English taught, the better the results', 'the more English is taught, the better the results', and 'if other languages are used much, the standards of English will drop' (Howatt 2004).

In his overview of ELT, Howatt (2004:316) mentions three themes that characterised the development of ELT from 1960 onwards: (1) an interest in the opportunities offered by the application of modern technologies; (2) a new willingness by governments to take a positive interest in the teaching of languages; and (3) a renewed belief in the value of research and development in helping to bring about progressive change. Given the first theme, it is noteworthy to point out that modern technologies at that time were represented by visual aids and the tape recorder. Hence Howatt (2004) pays attention to the popularity of the audio-visual method of teaching a second language in the 1960s. This teaching method typically

consisted of, firstly, a story depicted in a sequence of pictures displayed to the learners on a filmstrip, and, secondly, a dialogue linked to the story played on a tape recorder along with the pictures. The concept was that the meaning of an utterance was derived from the situational context in which it occurred. However, after about 1970, the use of cassettes in lightweight machines helped to popularise the use of recordings and abandon drills in favour of dialogues and listening tasks (Howatt 2004:319). In addition, the language laboratories as a technological development were gaining ground among teachers as well. It resulted in the popularity of the audio-lingual method of teaching in the 1970s. The method implied listening and talking, and hence its supporters focused on listening tasks and dialogues, or, in other words, learning a language by listening to it and trying to speak it through imitation and practice.

Despite the popularity of the audio-lingual method in the 1970s, however, the so-called 'communicative movement' began to take place in language pedagogy at that time. Since it was more important to be able to produce language and communicate successfully than to be correct, communication became the focus of language teaching in the 1970s and 80s. Thus, the communicative approach emphasised the use of oral speech in teaching, which made foreign language learners feel that they used the language meaningfully in interactions with others.

There were several main reasons for the emergence of the communicative approach. Firstly, the 1970s were the time when a large population of people felt the need to learn a foreign language either for work or for personal reasons due to widespread European migration after the advent of the European Common Market. Traditional methods, such as the grammar-translation method, implied many years to be spent by learners before being expected to use the language in real life, which was impractical and hence unpopular. The main disadvantage of the grammar-translation method was that although learners could easily read and translate texts or perform excellently in grammar tests, they found it extremely difficult to express their thoughts orally, since the goal of the method was not the development of oral speech in a foreign language. Secondly, the audio-visual method had run its course already by the end of the 1960s (Howatt 2004:337).

Along with the increasing popularity of the communicative approach, videos began to be used in teaching a foreign language more often than previously. In fact, the arrival of videos for educational purposes at the beginning of the 1980s caused the video-cassette revolution in language teaching (Howatt 2004:319). Thus, the use of video in ELT took its start already in the early 1980s.

3.3. Theories of L2 acquisition

3.3.1. Krashen's Monitor theory

Before starting to examine the use of video in ELT, it is reasonable to see how teaching with video fits in with some theories of L2 acquisition.

One such relevant theory is Krashen's Monitor theory, which was among the most influential theories of L2 acquisition in the 1970s and early 1980s (Larsen-Freeman and Long 1991:240). The theory consists of five hypotheses: (1) the acquisition-learning hypothesis; (2) the Monitor hypothesis; (3) the natural order hypothesis; (4) the input hypothesis; and (5) the affective filter hypothesis. The hypotheses that are extremely interesting and relevant for the current research on the use of video in ELT are the acquisition-learning hypothesis, the input hypothesis, and the affective filter hypothesis.

The acquisition-learning hypothesis implies that there are two independent ways of learning a second language: acquisition and learning. 'Acquisition' as a technical term in the Monitor theory refers to the subconscious process used by children developing their first language, while 'learning' as the other technical term belongs to the conscious process of L2 study, with attention to grammar rules. For Krashen, acquisition is by far the more important process, because only the acquired language is readily available for natural and fluent communication (Lightbown and Spada 1999:38). Indeed, pupils who are taught grammar via the grammar-translation method often struggle with communication in the second language. According to the first hypothesis in Krashen's Monitor theory, the main problem can be that the pupils who are taught a second language via the grammar-translation method 'learn' the language instead of 'acquiring' it.

Teaching with video can become a source for L2 acquisition: when watching a video pupils would usually not be exposed to conscious attention to language form. On the contrary, through watching videos they develop their second language the way children develop their native language: they listen to the speech of native speakers in a context, while grammar rules with examples of language use are removed from the context. Those who 'acquire' the second language become fluent without learning any rules, while those who 'learn' the second language – and hence 'know' many rules – often fail to apply them in real communication.

One may argue that without having learned grammar rules the speakers are inevitably bound to make many mistakes in their speech. It is worth noting, however, that children, when acquiring their first language, are also prone to make many mistakes at the early stage

of the process (Lightbown and Spada 1999:162). Yet they do not receive corrective feedback constantly, because for their parents and other people around them it is the meaning but not the form that is important. Children gradually acquire the correct forms of the language with little or no explicit feedback, which is extremely important for successful communication. That is why it is important to create natural learning conditions in the L2 classroom. The use of video may help in constructing natural language learning situations when the language is used for communication as in the real outside world. In a formal language learning situation, communication is usually applied in restricted topics. In real life situations, however, topics come up unpredictably. Videos can be useful in stimulating such unpredictable or unexpected topics. Pupils can see different issues raised by a video, discuss them and perceive the whole situation as real learning. In communication promoted by video, language becomes more free and natural because attention is on the meaning of the communication rather than its form. Such a natural language learning situation can help pupils acquire a foreign language instead of learning it.

The input hypothesis claims that people acquire language when 'comprehensible input' is available. Consequently, if the input contains forms and structures that are only slightly beyond the learner's current level of competence in the language, then both comprehension and acquisition take place (Lightbown and Spada 1999:39). Different types of videos can provide learners with different levels of language competence with the necessary comprehensible input. For example, short children's cartoons can be used by beginning learners, while full-length feature films can be appropriate for intermediate and advanced learners.

The affective filter hypothesis, in its turn, claims that the 'affective filter' is an imaginary barrier which prevents learners from acquiring the second language. A learner who is tense, angry, stressed, uncomfortable, or bored is deprived of the opportunity to acquire a language. Indeed, when picking up their first language children are normally interested in everything happening around them, which makes the process of language acquisition inevitable, smooth and successful. A classroom can also become such an environment for pupils where they can be motivated to pick up the second language. Motivated learners are more successful learners than those who lack any stimulus (Lightbown and Spada 2000:163). In the abundance of different videos existing today it should not be a problem for teachers to choose videos of particular interest to their pupils. In addition, watching a video in the classroom will probably remind pupils of their home practices. As a result, such a lesson is likely to provide a low-stress learning environment, which is essential for successful L2

acquisition according to Krashen's (1982) affective filter hypothesis. In fact, Krashen (1982:31) names three affective variables important for success in L2 acquisition: motivation, self-confidence, and anxiety. Thus, less stressed or totally unstressed but self-confident, interested and motivated pupils can make successful learners.

3.3.2. Motivation in L2 acquisition

It is relevant to discuss the concept of motivation. First of all, one should address what pupils' motivation in acquiring a second language depends on. One of the assumptions is that pupils can be motivated to learn a second language when the whole language learning situation is perceived by them as interesting, pleasant, meaningful, or necessary for understanding, for example, the lyrics of their favourite rap singers. Videos are likely to help in creating such situations.

Although many scholars agree on the necessity of pupils' motivation in the process of L2 acquisition, they tend, on the other hand, to have different opinions on motivation itself. Gardner and Lambert's (1972) ideas about motivation in L2 acquisition are the most well-known ones. Gardner and Lambert (1972) differentiate between 'integrative' motivation and 'instrumental' motivation (Larsen-Freeman and Long 1991:173). Integrative motivation appears when a learner wishes to identify with another ethno-linguistic group. This motivation can be compared with children's motivation to acquire the first language. For example, Mowrer's (1950) point of view is that children's success in acquiring the first language is due to their quest for identity, firstly with family members, and secondly with members of the larger speech community (Larsen-Freeman and Long 1991:173). Instrumental motivation, in its turn, takes place when a learner is motivated to learn a second language for utilitarian purposes, such as furthering a career or meeting an educational requirement. According to Larsen-Freeman and Long (1991:173), Gardner and Lambert (1972) believe that integrative motivation is better in the long run for sustaining interest in mastering the second language. Spolsky (1969:282) also supports this belief by maintaining that: 'Learning a second language is a key to possible membership of a secondary society: the desire to join that group is a major factor in learning.'

However, the perspective of the superiority of integrative motivation over instrumental motivation has been challenged by some other scholars and researchers. Thus, Larsen-Freeman and Long (1991:174) refer to Lukmani (1972) and Izzo (1981), who conducted their own research separately from one another and found instrumental motivation

to lead to more successful L2 learning than integrative. For example, Lukmani (1972) investigated the relationship between the English proficiency of Marathi-speaking high school pupils in India and their motivational orientation. The researcher determined that the pupils with instrumental motivation outperformed those with integrative motivation on a test of English language proficiency.

Yet an absolutely different approach to motivation belongs to Strong (1984). Strong's (1984) research on Spanish-speaking children learning English in an American classroom led him to the conclusion that motivation does not necessarily promote acquisition, but rather results from it: those who meet with success in L2 acquisition become more motivated to study (Larsen-Freeman and Long 1991:175). This view is extremely interesting for the current research. In order to raise motivation in pupils, a teacher should hence create a 'situation of success' during a lesson which will make pupils feel successful at learning and, therefore, will encourage them to learn the language and feel more confident when using it. Videos can become a tool for creating such situations by providing pupils with pleasant emotions, topics of great interest to them and hence more enthusiasm in L2 acquisition.

3.3.3. Vygotsky's sociocultural theory

The other theory of L2 acquisition to be taken into consideration is the sociocultural theory. The sociocultural theory has its origins in the writings of the Russian psychologist Vygotsky and his colleagues. The main terms operated by the supporters of the theory are 'mediation', 'internalisation', 'imitation', 'scaffolding' and 'ZPD' (Lantolf and Thorne 2008:202, 204). When referring to the concept of mediation, the supporters of the sociocultural theory emphasise that language as a medium of communication mediates people's experience. When people communicate socially, they use language to mediate their mental activity. Mediation is extremely important in real life situations when people make sense of or describe an event or an experience for their interlocutors or listeners. Thus, language is a central form of mediation, and language learning is a socially mediated process. Different languages offer their speakers different linguistic options for carrying out their mental activities. Consequently, learners should immerse in the L2 environment. However, it is not easy to travel to the country of the target language for many learners because of the lack of time or money and other reasons. Videos provide learners with the linguistic options appropriate for the language they are learning and hence can help in teaching pupils to mediate their experiences in the second language.

Another core concept of the sociocultural theory is internalisation. According to Yaroshevsky (1989:230), internalisation accounts for 'the organic connection between social communication and mental activity and is the mechanism through which people gain control over their brains, the biological organ of thinking.' Internalisation, which is a mechanism of L2 acquisition (Barton 2007:135), happens in L2 classrooms through the enhancement of interactions among the learners. Following the significance of interaction among the learners, it is also vital that teachers realise that the role of 'expert' is not limited to that of a teacher, but can also be applied to those learners who have internalised an aspect of the language. Imitation is regarded as the best approach by which internalisation is realised. The concept of internalisation is inseparable from scaffolding and ZPD. ZPD, or the Zone of Proximal Development, is the gap between the results that language learners can show independently from the teacher and the results that they can achieve only with the aid of the latter (Barton 2007:135). When learners receive support from a language expert, scaffolding takes place. In second language learning, it is important for teachers to be able to solve the problem of supplying pupils with appropriate scaffoldings and supports. The use of videos can become a solution to this problem. In this case, videos themselves perform the role of the teacher: they scaffold learners by providing them with already achieved linguistic knowledge and at the same time by challenging them with new vocabulary items and language structures. Hence videos may help pupils to increase linguistic knowledge and develop language skills.

3. 4. Learning styles and learning a foreign language with video

3.4. 1. Learning styles

Language teachers as well as other teachers should consider the fact that their pupils can possess different learning styles and, therefore, require different approaches to the learning process. One of the most important issues to be taken into account is the fact that pupils usually have different types of memory. Leaver et al. (2005:67) call them 'sensory preferences' and see them as physical channels through which pupils take in and perceive new information: ears, eyes, and touch. In other words, sensory preferences refer to the channels through which learners perceive information, namely visual, auditory, and motor modalities. As opposed to Leaver et al. (2005), however, some other researchers, such as Reid (1987:89), differentiate between four basic perceptual learning channels (or modalities): (1) visual

learning: e.g. reading, studying charts; (2) auditory learning: e.g. listening to lectures, audiotapes; (3) kinesthetic learning: experiential learning, that is, total physical involvement with a learning situation; and (4) tactile learning: 'hands-on' learning, such as building models or doing laboratory experiments.

Thus, 'visual' learners acquire new information (e.g. vocabulary and grammar in language learning) through sight. Leaver (1998), cited in Leaver et al. (2005:67), differentiates between 'imagists' and 'verbalists' within visual learners. When imagists hear or read something in a foreign language, they see a picture, or an image, of what they have heard or seen. Thus, they store information in their memory as an image. Verbalists, on the other hand, see words. They do not necessarily store the picture of the word, but they definitely keep in memory the letters of the word.

'Auditory' learners, in their turn, perceive new information through sound. Auditory learners can be divided into 'aural' and 'oral' learners (Leaver et al. 2005:68). Aural learners learn by listening to others, while oral learners learn by listening to themselves.

Finally, 'motor' learners acquire new information through movement. They can be differentiated between kinesthetic and mechanical learners (Leaver 1998, cited in Leaver et al. 2005:68). While the former prefer to use gross motor muscles (arms, legs, or whole body) and hence learn and remember new vocabulary and grammar via role plays and total physical response activities in language classes, the latter use fine motor muscles (fingers or hands) and, therefore, prefer to write. Thus, there are differences between pupils even with the same sensory preferences (e.g. imagists vs. verbalists among visual learners).

Since classrooms do not usually consist of pupils with the same sensory preferences, teachers may see a great advantage in using video in classrooms with pupils with different kinds of memory. Video viewing practices and different activities in connection with videos can appeal to different pupils. For example, watching a video and listening to the actors or speakers will satisfy aural learners' needs, while post-viewing activities, such as classroom discussions or presentations on the video, will help oral learners. The use of subtitles can assist visual learners, especially verbalists. Imagists, in their turn, may gain more useful information from the pictures and images used in a video. Different role plays in pre-, while- or post-viewing activities will help kinesthetic pupils, while written tasks, such as essays or articles or film reviews, will be of great aid to mechanical pupils. Thus, with a thoroughly selected approach to the use of video and video viewing activities, teachers may find an important key to teach a foreign language to different pupils.

3.4.2. Core intelligences

In a similar way, Berk (2009:3) refers to 'core intelligences'. He says that verbal/linguistic, visual/spatial, and musical/rhythmic are core intelligences in every pupil's brain. Verbal/linguistic intelligence implies learning by reading, writing, speaking, listening, debating, discussing, and playing word games. Visual/spatial intelligence presupposes learning by seeing, imagining, drawing, sculpting, painting, decorating, designing graphics and architecture, coordinating color, and creating mental pictures. Musical/rhythmic intelligence includes learning by singing, humming, listening to music, composing, keeping time, performing, and recognizing rhythm. These three intelligences are part of the unique profile of strong and weak intelligences that every pupil possesses. Teachers can only work with what each pupil brings to the classroom. According to Berk (2009:3), drawing on from four to six intelligences allows virtually every pupil to use their strong intelligences and to strengthen their weaker ones. Videos can assist in this task because they include verbal/linguistic, visual/spatial, and even musical/rhythmic intelligences (Berk 2009:3).

In addition, Berk (2009:3) also refers to the issue of the left and right hemispheres of the brain and their role in learning. The left hemisphere is predominately the logical and analytical side that processes information sequentially, as in mathematics, logic, and language. It is also the verbal side that is structured, factual, controlled, rational, organised, planned, and objective (Miller 1997, cited in Berk 2009:3). In contrast, the right hemisphere is the nonverbal, creative side, which is spontaneous, emotional, disorganised, experimental, empathetic, subjective, intuitive, and seeking relationships. It focuses on art, colour, pictures, and music (Jourdain 1997 and Polk and Kertesz 1993, cited in Berk 2009:3). Berk (2009:3) insists that a video clip engages both hemispheres: the left side processes the dialogue, plot, rhythm, and lyrics, whereas the right side processes the visual images, relationships, sound effects, melodies, and harmonic relationships.

Furthermore, Ishihara and Chi (2004:31) claim that film's multi-sensory input is likely to assist in more effective memory retention, since it requires viewers to use the right hemisphere of the brain in addition to the left, which is already activated for language learning. Consequently, it would be reasonable for language teachers to 'stir up' these intelligences and hemispheres in the classroom to promote language learning.

4. Literature review

4.1. Introduction

This chapter presents research on the use of video in ELT. First, section 4.2 looks at differences and similarities of reading print and video, mainly in the light of Marsh and Millard's (2004) views. Section 4.3 considers the benefits of teaching with video, such as different potential learning outcomes. The fact that videos illustrate the authentic use of the target language and acquaint learners with the target language cultures is also addressed. In addition, effective ways of using video in ELT are examined. Therefore, section 4.4 studies how pre-, while- and post-viewing activities can help to make English lessons with videos more effective, as well as their type, length, content and language goals. Section 4.5 studies the effect of videos in developing, firstly, the four language skills of listening, speaking, reading, and writing and, secondly, vocabulary. Section 4.6 considers the role of subtitles in video comprehension with regard to the language of subtitles, the language level of pupils, vocabulary growth and retention, and listening and reading skills. Finally, section 4.7 addresses how to select videos appropriate for the language classroom. Thus, selection criteria, types of video, and appropriate sources for selection videos are taken into account.

4.2. Reading print vs. reading video

Since the use of video materials in language teaching began to become widespread in the early 80s (Tuffs and Tudor 1990:29), many educators have since been concerned about the nature of videos and their place in the language classroom. One of the issues that has been discussed by some researchers and educators is the difference between video texts and written texts and, consequently, between, for example, reading a book and watching a film.

  Many scholars have acknowledged the power of visual media in children's lives. For example, Stempleski and Tomalin (1990:3) assert that: 'Children […] feel their interest quicken when language is experienced in a lively way through television and video.' Marsh and Millard (2004), in their turn, examined in depth children's engagement with television, video and film. Opposing critics' views on the destructive force of television, Marsh and Millard (2004:223) found more similarities than differences in reading printed matters and

televisual texts. According to Marsh and Millard (2004:223), the common feature of reading both a book and a televisual text is that reading develops social, cognitive and emotional skills, although each in their own way. Besides, reading both printed and televisual texts involves orchestration of a range of skills – phonic, graphic, syntactic and semantic, or aural, visual and semantic respectively. Also, linear narratives occur in each medium as well as non-linear texts. Moreover, readers are active meaning-makers, who are socially, historically, politically, economically and culturally situated. They fill the gaps in the text and can re-read texts. However, televisual texts can be more ephemeral, if they are not taped and stored, while printed texts can be revisited over time. Another important difference between reading printed and televisual texts is that the former obviously make meaning through printed words and symbols, while televisual texts use images, symbols, sounds, spoken and written words. On the whole, Marsh and Millard (2004) believe that televisual and printed texts share a number of common features which can successfully be used in the language classroom.

In a similar way, Mirvan (2013:62) believes that, in reading both a written text and a visual text, learners predict, make connections, ask questions and interpret, as well as make meaning through the details of character, theme, plot, mood, conflict and symbolism. At the same time, Mirvan (2013:65) stresses that while the meaning of a novel is controlled by the writer, the meaning that viewers get from a film is the result of a mutual effort by a large number of people.

Arguably the most important findings of Marsh and Millard's research, however, are the ones concerning the link between books and films. Marsh and Millard (2004:222) rely on Browne's (1999) study of her own daughter's juxtaposing of visual and printed versions of the same texts. Browne concluded that watching videos helped her daughter to gain confidence and enjoyment in books. Working with both film and text versions of the same text can hence be valuable for developing understanding of plot, setting, character and themes. According to Marsh and Millard (2004:222), videos can familiarise children with the language of books and can provide them with a more concrete picture of characters and make visible characteristics which were implicit within the printed narrative. Moreover, media can be an essential tool for making pupils read, because the latter may be motivated to read the texts which relate to their television, film and video consumption. The most widespread example is the case of the Harry Potter books, which became extremely popular after film adaptations.

In addition to Marsh and Millard, Vetrie (2004:41) also has a positive view on developing pupils' literacy skills with video: 'Film can be used to increase literacy skills if it

is taught as literature.' Similar to Marsh and Millard (2004), who emphasise the fact that the moving image plays a central part in children's cultural life, Vetrie (2004:39) also believes that, since film is pupils' most popular 'popular' culture', it can be used to increase their literacy skills through reading film as text, especially in the case of at-risk pupils, who, by virtue of their circumstances, such as low socioeconomic status, are statistically more likely than others to fail academically.

4.3. Benefits of the use of video in ELT

Video technology is becoming increasingly popular in education because of the rapid technological advancement (Lewis and Anping 2002:122; McNulty and Lazarevic 2012:51). However, the availability of modern equipment, such as a personal computer or a DVD player, is not the only reason for the use of video in the language classroom. The other important reason is that teaching with video can have a number of educational benefits.

The main advantage is that videos provide teachers and pupils with so-called 'potential learning outcomes'. According to Berk (2009:2), the most significant potential learning outcomes are as follows: videos attract pupils' attention, focus pupils' concentration, generate interest in class, energise or relax pupils for learning exercises, improve attitudes toward learning, increase understanding, foster creativity, stimulate the flow of ideas, provide an opportunity for freedom of expression, serve as a vehicle for collaboration, inspire and motivate pupils, make learning fun, and decrease anxiety and tension on scary topics.

In addition, videos that are produced in the country of the foreign language provide viewers with authenticity. Thus, Ishihara and Chi (2004:30) state that: '[…] because they [feature films] are not designed for instructional purposes, they reflect authentic use of the target language.' Nunan (1999:27) defines authentic materials as spoken or written language data that have been produced in the course of genuine communication, and not specifically written for purposes of language teaching. Such authentic materials can be represented by TV and radio broadcasts, feature films, cartoons, magazine stories, hotel brochures, bank instructions, TV or newspaper advertisements, song lyrics, and the like. Joy (2011:8) refers to Brosnan et al. (1984) when emphasising the importance of authentic texts in their 'naturalness' and hence their ability to connect pupils to the real world. Since it is not realistic for teachers to use only authentic materials in the classroom, Nunan (1999:27) finds it important that learners read and listen to authentic materials of different kinds as often as

possible. This will help learners make the important connections between the classroom world and the world beyond it. Moreover, in Peacock's (1997:153) research, the use of authentic materials resulted in overall class motivation, which implied that authentic materials seemed to increase learners' concentration and involvement in the learning activities more effectively than artificial materials. Similarly, McNulty and Lazarevic (2012:49) claim that the most prominent feature of the use of video-based activities is that they contribute to the overall learning motivation.

Videos as authentic materials also bring intercultural awareness to the classroom. The foreign language teacher needs to consider the fact that teaching a foreign language does not consist of teaching, for example, only vocabulary and grammar, but also teaching the target cultures. Otherwise, the whole teaching process may appear to be useless and artificial. However, teachers have very limited time available in the classroom and there are curriculum constraints, and hence the inclusion of cultural lessons often comes second in language teaching. Teaching with video, on the other hand, provides teachers with the opportunity to develop pupils' cultural awareness and make them acquainted with the target cultures in addition to training the four basic language skills (listening, speaking, reading and writing) and increasing pupils' vocabulary.

Roell (2010:2) believes that films are a great medium to be used to facilitate intercultural learning. By using the term 'culture', Roell (2010:2) means the values, traditions, customs, art, and institutions shared by a group of people who are unified by nationality, ethnicity, religion, or language. Since culture considerably impacts communication, it is helpful for teachers to introduce lessons and activities that reveal how different dialects, forms of address, customs, taboos, and other cultural elements influence interaction among different groups. Numerous films contain excellent examples of intercultural communication and are hence highly useful resources for teachers. According to Roell (2010:10), among such films suitable for intercultural training can be 'A Love Divided' (1999), describing a true story of a Catholic man and his Protestant wife whose mixed marriage causes hostility and conflict in the small Irish village where they live and hence describing Ireland in the 1950s with its religious conflicts and prejudices; 'American History X' (1998), representing a stark drama about a neo-Nazi skinhead and his family and touching upon racism issues; 'Bread and Roses' (2001), about a young Mexican immigrant who enters the United States illegally in search of a better life and becomes involved in a labour strike by revealing the issues of immigration, discrimination, exploitation and human rights; and 'Dangerous Minds' (1995), depicting a white teacher who struggles to be accepted by African American inner-city

students and representing the race relations in the United States and the problems of inner-city 'kids'.

Harrison (2009:92) insists that in a curriculum that envisions a shift toward cultural studies, the use of a feature film in the classroom can foster cultural competence, since a feature film places language in context, gives students an in-depth understanding of a country's culture and history, and eventually becomes the gateway to language and culture. Indeed, videos are saturated with cultural information and touch upon different cultural themes, such as national diversity, national identity, national character, people's values and lifestyle.

According to Kramsch (1995), cited in Roell (2010:3), in the future the language teacher will be defined 'not only as the impresario of a certain linguistic performance, but as the catalyst for an ever-widening critical cultural competence.' Intercultural topics that show how people from different backgrounds communicate and interact are becoming more prominent in language teaching. Teachers can benefit from the films that deal with such subjects as immigration, xenophobia, adjusting to a new culture, or the dilemmas faced when one belongs to two cultures. Although films cannot substitute for actual interaction with members of other cultures, they can provide useful preparation for those encounters by fostering understanding and developing sensitivity. Films are also important for teaching the target cultures because they can represent intercultural misunderstandings and the roots of racism, foster empathy with foreigners, illustrate intercultural conflicts, contain stereotypes, show cultural traditions and intergenerational conflicts, and deal with different patterns of behaviour (Roell 2010). In addition, films can open doors to various disciplines, such as cultural studies, media studies, and film studies, which can bring diversity into language classrooms (Eken 2003:58).

Videos can also be used for many other purposes. For example, video materials can be useful for promoting communication in the classroom. Lonergan (1984:4) states that: 'The outstanding feature of video films is their ability to present complete communicative situations.' Indeed, video-based assignments can extend beyond passive video watching by requiring pupils to interact and respond to the video content. For instance, after watching the video pupils can be asked to answer questions.

Videos can also be an important tool for learning new words. Gee and Hayes (2011:116) claim that: 'When a person has images, actions, goals, and dialogue to attach to words, they have an embodied understanding of those words.' Consequently, videos help

learners to see language 'embodied' by providing them with, first and foremost, images, as well as the other features named by Gee and Hayes.

Besides, Köksal (2004:63) sees as one of the advantages of videos the fact that they can be adapted for use with both large and small classes. Indeed, it may be easier to prepare activities for video-viewing classrooms than for other types of lessons by creating, for example, more oral tasks for small groups of pupils and more written tasks for larger ones. Furthermore, Köksal (2004:64) points out that videos can be an endless source of grammatical structures and words as well as a discussion starter. Consequently, teachers can benefit from videos if they exploit those opportunities that videos provide them with.

Mills (2011:32) draws attention to the fact that, in the current abundance of media, print and online sources, the need for critical literacy skills greatly arises. She insists that children entertained by videos and television programmes need the conceptual tools to understand, select, challenge and evaluate the messages of texts. Teaching with videos can become a good start for developing pupils' critical literacy skills by making them analyse, evaluate and challenge the texts that they have been exposed to.

Even though one may find drawbacks in teaching with video as well, they are likely to be outweighed by the benefits. However, the main drawback in teaching with video that should be noted is that such teaching is time-consuming. First, it takes time for the teacher to preview and select authentic videos suitable for classroom use regarding their language use and context. Teachers then need to spend some more time on preparing activities for pupils. Secondly, videos take much class time, especially if they are full-length feature films.

Another disadvantage can be the risk of making lessons entertaining rather than educating, which may lead to meaningless viewing without any purpose and hence without any educational outcome. Vetrie (2004:40) states:

> Teachers sometimes use the film as a relief or a nonteaching break. The worst application of all is to use a feature film as an entertaining reward between the conclusion of a teaching unit and a holiday, a practice that is unethical as well as illegal.

To sum up, technology is an essential part of the educational world and, if used properly, can effectively promote successful language acquisition. It is important for every language teacher to be able to integrate video technology in the classroom routine and language learning activities. The instructional value of video should by no means be

underestimated. On the other hand, it is also crucial to be cautious about overusing or misusing videos in class.

4.4. Effective ways of using video in the L2 classroom

When using videos in ELT, teachers face the problem of how to avoid making lessons purely entertaining and how to make the most of videos for pedagogical objectives. However, many researchers agree that teachers can prevent the practice of film showing in classrooms from becoming sheer entertainment with no learning experience by using videos effectively with educational objectives in mind (e.g. Scacco 2007; Stephens et al. 2012).

On the one hand, making lessons with video efficient is a complicated and time-consuming process because it requires careful consideration and thorough planning. Since there are so few textbooks aimed at supplementing particular videos with exercises, teachers are constrained to devote their own time for planning activities, making exercises and preparing language tasks for their pupils. However, the results that their pupils may show after lessons with video could be worth these efforts.

First of all, many researchers and educators, such as Stephens et al. (2012), Massi (2012), Roell (2010), Harrison (2009), and Köksal (2004), support the idea that lessons with video should be supplied with pre-, while- and post-viewing activities in order to make them more effective. In particular, Roell (2010:5) insists that: 'It is wise to have activities, not passive teaching.' Roell gives a range of ideas on how these activities can be organised. She advises that pre-viewing activities should include class discussions about the video to be shown. If the whole feature film is to be shown in class, it may be useful to provide pupils with an introduction to the film or a particular scene before they actually watch it. According to Roell (2010:5), film trailers can be used for this. In this case, pupils first watch the trailer and then speculate about the film's details, such as the characters, plot, and setting. Similarly, teachers can employ a warming-up exercise using the front cover of the DVD by asking their pupils to guess the identity of the person in the front cover or the genre of the film. Another similar activity is to display a film still, which is a photograph of a film scene that can be found in a magazine or on the Internet, and use it as a prompt to make pupils speculate about the film (Stempleski and Tomalin 2001, cited in Roell 2010:5).

In addition, it may be helpful to pre-teach unfamiliar or difficult vocabulary before pupils actually watch a film. For example, the teacher can hand out a list of words taken from

a dialogue or describe a scene and ask the pupils to guess about the situation that the vocabulary refers to (Roell 2010:5). Consequently, before presenting the video, the teacher can arouse the pupils' interest in what they will be doing and motivate them to do it successfully. Preparation can include a pre-viewing reading activity or a discussion of new vocabulary from the video. Some scholars even claim it to be language teachers' mistake when they show their pupils a film with no language preparation focus. According to Harrison (2009:90), for example, no vocabulary preparation in advance is the main reason for pupils' frustration, and it results in the fact that the teacher does most of the talking about the film, and pupils' summaries are poorly written because they cannot explain the details or express their opinion since the vocabulary and grammar are often beyond them.

However, pre-teaching vocabulary is one of the debated issues in ELT. Mishan (2010:163) sees pre-teaching as a technique for rendering input 'comprehensible' according to Krashen's input hypothesis. However, Mishan (2010:165) also emphasises the controversial nature of pre-teaching: on the one hand, pre-teaching is based on the assumption that incomplete comprehension is detrimental to learning, but, on the other hand, partial comprehension is an integral part of language learning. Newton (2001:30), in his turn, claims that excluding the option of pre-teaching approximates authentic language use and enables learners to develop strategies for managing new vocabulary. Thus, pre-teaching may reduce the opportunity to develop strategies, such as guessing with the use of context cues or negotiating meaning with others. As a result, Newton (2001:31) states that: '[…] all too often pre-teaching vocabulary involves too much teacher-led explanation, and a lack of engagement by learners.' Thus, being taught in this way, learners may remember new words only superficially and quickly forget them. In addition, Mishan (2010:166) points out that the pre-teaching of lexis in isolation and outside of meaningful contexts may result in making lexis more difficult for comprehension and even more impenetrable. Consequently, it is questionable if the acquaintance with the unfamiliar vocabulary before watching the video itself can promote vocabulary growth.

With regard to while-viewing activities, such activities, according to Roell (2010:5), provide an opportunity to deepen understanding of the film – or any other video – and conduct a comprehension check. In order to use this opportunity, Roell describes a technique in which the teacher prepares a handout with expressions, some of which are taken from the film, with others added that sound similar. While pupils watch the scene, they have to identify the vocabulary that is actually used. It may also be an opportunity for the teacher to observe

their reactions and see if they do not understand some words. The teacher can use the pause, rewind, and play buttons as often as needed.

While watching the video, the following while-viewing activities can be selected and assigned to the pupils to do: they may be asked to predict what is coming next, or what one of the characters is going to say next, to interpret facial expressions and body language and to focus on specific details, such as names, dates, or numbers.

Post-viewing activities, in their turn, allow students to check their comprehension and use the new language they have learned. Written tasks may often be included in post-viewing activities. Köksal (2004:66) suggests such post-viewing activities as class surveys, video summaries, alternate endings, comparisons, discussion, agree/disagree/unsure activities, ranking group consensus, organisation in writing, speed writing, role-plays, simulation, and debates. After viewing the video, these activities can be done for specific language skill practice (mainly for speaking and writing): to review and answer general comprehension questions, to describe the scenes, people and objects, to discuss the events, the particular topic, body language, and acting, to role play sequences they have seen, and to write a summary, a journalist's report or a film review.

An effective way to stimulate pupils' critical thinking may be to write a diary entry from one of the film characters' point of view. This written task can be followed by an oral one. For example, each pupil can be asked to engage in a discussion with another pupil who is writing the diary of another character. They can discuss each other's characters and the way they described them. In addition to critical thinking skills, video-based activities help to develop pupils' memory skills. Thus, Köksal (2004:64) states that activities based on videos, such as role-plays, acting out the dialogues, and simulations, make it possible for pupils to employ actions which contribute to their developing memory strategies. By means of video, pupils also have the chance to place new expressions in a context with which the new information is linked. This helps them to recall those items easily. Activities such as summarising after both reading the novel and viewing its film version, taking notes when viewing to answer comprehension questions, and making notes when reading the novel to make comparisons, are important for enhancing the use of cognitive strategies, which help learners to manipulate and transform the target language.

Berk (2007:10) suggests that there is a common procedure for using a video clip in teaching that consists of the following eight steps. Firstly, the teacher picks a particular clip to provide the content or illustrate a concept or principle. Secondly, he or she should prepare specific guidelines for pupils or discussion questions so that they can have directions on what

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to see, hear, and look for. Thirdly, the teacher should introduce the video briefly to reinforce the purpose and only then play the clip. The following step is to stop the clip at any scene to highlight a point or replay clip for a specific in-class exercise. The next steps are to set a time for reflection on what was seen and to assign an active learning activity to interact on specific questions, issues, or concepts in clip. The final (eighth) step is to structure a discussion around those questions in small and/or large group format.

Undoubtedly, teachers can use video clips in this way or sequence, but they can also extend their applications far beyond these steps. It depends on serious consideration of pupils' preferences in TV programmes, feature films, commercials, and music videos.

It is often problematic to decide what type and length of video should be shown in the classroom: a short video clip or an entire feature film. Lebedko (1999:2), for example, relies on Arcario's (1992) assumption that 5-10 minutes of video can easily provide enough work for an-hour long period and hence supports the use of cartoons by believing that they meet this goal.

There is a tendency to show short videos to beginning learners. However, while most teachers limit their use of full-length feature films to intermediate-to-advanced level classrooms, there are some researchers who see advantages in using a full-length feature film for beginners as well. For example, Ishihara and Chi (2004:30) describe their experiences teaching adult beginners listening and speaking strategies using the film 'What about Bob'. They divided the film into 10 segments of approximately 10 minutes each and played each segment in a language lab or the regular classroom. They provided the learners with handouts with tasks pertaining to the particular scene and language use, as well as cassette tapes and tape players for assessing individual pupil's speaking skills while carrying out specific tasks. The researchers carefully planned pre-viewing, while-viewing, and post-viewing activities. Pre-viewing activities included new vocabulary introduction, as well as reading the comprehension questions on the handout and predicting the answers. Such pre-viewing activities stimulated learners' imagination, sparked their interests, and aided in comprehension of the segment to be shown. While viewing, it was recommended that learners focused on the gist of the content and watched carefully so as not to miss important visual clues. The researchers played the segment or part of it more than once if necessary to ensure the learners' understanding. Post-viewing activities included going over the answers to the comprehension questions, predicting future occurrences, and getting learners to practise the language through role-play and summaries. Ishihara and Chi (2004:35) concluded that the use of full-length feature films has a definite place in the beginning-level foreign language

classroom because: '[…] films provide meaningful language through interesting content and extended context, thereby enabling learners to become more motivated to learn and communicate in the target language.'

Another issue similar to the one of the choice between short and long videos is whether pupils should watch a feature film entirely or in segments. If pupils watch the whole film in one go, they may become bored because of the length of the film or they may get the wrong impression of the lesson as being pure leisure and entertainment. On the other hand, the film shown in segments can annoy and irritate pupils by constant stops because they may find it difficult to follow the plot. Researchers' and educators' views on how to solve this challenge vary. Canning-Wilson (2000), cited in Seferoğlu (2008:2), suggests that short sequences should be shown rather than the whole film, which may be followed by activities which practise and recycle the target language.

Others do not support this idea on the ground that showing chunks or sequences presents a danger of losing the 'wholeness' of the film. Yet, a film requires a high level of focused concentration, which can become problematic because of its length, especially in learning purposes. Muller (2006:35) suggests that teachers can choose to show only particular clips from a film in twenty to thirty-minute segments. This way, teachers will have more class time remaining to discuss the clip as well as to rewind it to review key moments. Voller and Widdows (1993), in their turn, claim that to show a film in chunks of approximately fifteen minutes works best, choosing moments where the story breaks naturally:

> If the segments are too long, students will be unable to organise what they have seen, and some may lose the thread. If segments are too short, the stopping and starting interrupts the flow, and prevents students from enjoying the film.
>
> (Voller and Widdows 1993:344)

Roell (2010:5) states that the teacher's choice depends on the teaching aims and objectives, and the class might watch a complete film or only parts of it, if one or two key scenes can be sufficient to illustrate a linguistic or cultural point.

Some educators have a different approach to solving the problem of showing full-length feature films in classrooms. For instance, Stephens et al. (2012:16) suggest that if pupils have access to computers or a TV elsewhere besides a classroom, they can watch the film in a library or at home as another option. Thus, class time can be saved by assigning the film as homework outside of class.

To sum up, in order to use video in language teaching effectively, teachers should take into consideration the following aspects: they should evaluate and select the appropriate video materials regarding length, content and language goals. Also, they should find out if it fits the outlined goals and objectives of the lesson, and hence preview it first, or even watch it several times before using it. Besides, teachers should plan learning activities in advance and prepare worksheets of comprehension questions, and lists with difficult and unusual vocabulary and grammar. Obviously, teachers should also practise with the technology ahead of time, and always check the quality of the video and the equipment condition beforehand.

4.5. The effect of videos on developing language skills and vocabulary

4.5.1. Videos and listening comprehension skills

Foreign language learning implies training the four skills: listening, speaking, reading, and writing. Videos can aid the development of these skills, as well as promote vocabulary growth.

First of all, in listening comprehension, video has an advantage over audio. On the one hand, videos acquaint pupils with different ways of pronunciation and intonation the way audio does. On the other hand, Postovsky (1981:175) states that his experience with aural comprehension programmes indicates that mere exposure of a pupil to the sounds of the target language is not sufficient. As opposed to audio, video provides language learners with visual cues that help to maintain their interest and concentration while listening. Thus, video aids in the retention of information. Köksal (2004:65) also suggests that videos can help in training concentration while listening by the teacher stopping the video and asking pupils to predict how it continues.

In general, the advantage of video over audio regarding teaching listening comprehension warrants being discussed in more detail. Rahmatian and Armiun (2011:122) studied the effects of audio and video documents (i.e. texts) on the listening comprehension of a foreign language and concluded that video documents are a better choice for practising listening comprehension in language classes because: '[…] a video document, by nature, is less tiring and could be tolerated by learners for a longer time compared to an audio document.' A video document can also contain more characters without confusing learners. Moreover, regarding the question of concentration, the use of an audio document – even

though it forces the learner to listen more attentively – does not necessarily lead to better understanding. Rahmatian and Armiun's (2011:122) results indicate that a video document increases the accuracy of listening comprehension because the video channel visualises or justifies what is being said and facilitates the act of guessing and anticipating what is going to be said, while an audio document could be misleading or equivocal at times. Thus, audio materials create unnatural conditions, while video materials are closer to real life conditions.

The advantage of video over audio is supported by Wagner's (2010) experiment on an ESL listening test. University students (aged from 18 to 60) were divided into two groups: the control group and the experimental group. The control group took a listening test with audio-only texts. The experimental group took the same listening test, but received the input through the use of video texts. It was found that the video (experimental) group scored 6.5% higher than the audio-only (control) group overall, which was a statistically significant difference. The results of the study suggest that the non-verbal information in the video texts contributed to the video group's superior performance.

Baltova (1994:508) points out that in real listening comprehension people both listen and view. People do not receive information only via words, but also via body language, for example. Köksal (2004:64) even claims that communication can be achieved without the help of language, because people often interact by gesture, eye contact and facial expression to convey a message. Thus, viewing is important in communication.

Similarly, Wagner (2010) argues that the use of video texts allows listeners to view the kinesic behaviour of speakers. Wagner (2010:494) refers to Kellerman (1992), who described kinesic behaviour as a broad category that includes the movement of the body, with gestures and facial expressions, and specified that kinesic behaviour is 'co-verbal' with spoken language, in that it accompanies speech and is a part of a human communicative interaction. The gestures, facial expressions, and visible stress patterns of the speaker serve to reinforce the linguistic message. Moreover, Wagner underlines that the number of gestures and other kinesic behaviours used by a speaker increases when the risk of making speaking errors (and consequently hearing misrepresentations) becomes greater. Consequently, listeners often rely more on non-verbal than verbal cues when interpreting spoken texts.

According to Baltova (1994:510), a very important advantage of teaching comprehension with video is that it can have the effect of holding attention. For example, presenting relatively long segments with video (as opposed to audio) contributes to pupils' concentration, since the picture provides a focus of attention while they listen. Baltova (1994:510) states that: 'Videotapes mirror realistic discourse, while audiotapes contain

language which is verbally more explicit than is typical of most real life encounters in order to compensate for the lack of visual clues.' Thus, videos possess visual, contextual, and non-verbal input, and, therefore, provide foreign language learners with simultaneous visual and aural stimuli which can make up for any lack of comprehension resulting from listening alone. Ismaili (2013:128) also claims that visual images in videos stimulate pupils' perceptions directly, while written words can do this indirectly: 'Movies are more sensory experience than reading – besides verbal language, there is also color, movement, and sound.' Köksal (2004:64) also states that the value of videos is that they contain live speech, which is crucial for listening comprehension, since word stress and intonation are important factors in understanding the speaker's intention.

Also, Herron et al. (2006:283) claim that classes that use video-based instruction score considerably higher in overall listening comprehension than do the classes which use traditional, text-based approaches with no accompanying video. Herron et al. (2006:284) conducted a classroom experiment with intermediate-level college students who studied French. The researchers compared a teacher-managed story-based video instructional package, with a French feature-length film as its focal point, to a text-based programme. The purpose of the study was to investigate the effectiveness of each approach to enhance intermediate-level French students' listening performance and grammar performance. The results of the study showed that while a text-based instructional programme improves intermediate students' foreign language grammar skills, a story-based, episodic video-based instructional programme improves both students' grammar and listening skills.

4.5.2. Videos and speaking skills

Videos can be used for developing speaking skills in a number of different ways. For example, discussions about films can successfully promote speaking. Also, the teacher can ask pupils to watch a certain episode from a film with the sound removed and create their version of the possible dialogue. One should further take into consideration that films are a powerful tool for improving learners' pronunciation and intonation. Qiang et al. (2007:41) claim that even if pupils merely watch a film silently, their articulatory organs work. However, it happens only if learners are completely engaged in what they watch.

The necessity of different learning activities for teaching with video is emphasised by many researchers and educators, such as Köksal (2004) and Stephens et al. (2012). Thus, Stephens et al. (2012) claim that the use of pre-, while- and post-viewing activities in their

project called 'The Film Circle' successfully fulfilled the role of scaffolding and motivated pupils to speak, which was the primary goal of their experiment. 'The Film Circle' represented a structured group project where five high school pupils were assigned different roles to perform according to their abilities and interests. Each pupil in the group had to analyse a film from a different perspective and present conclusions. After viewing the film, the pupils worked in their groups, taking turns to present the information they gathered and participated in a discussion of the film they had seen. The discussion was very basic, often with pupils asking and answering simple questions or reading their observations out loud. The conclusion that Stephens et al. (2012:18) made after having conducted their project was that pupils can rise to their teachers' high expectations and improve their English, if the latter set attainable communicative goals for their pupils and design motivating interactional activities with adequate support, i.e. scaffolding.

Most importantly, scholars, such as Washburn (2001) and Quaglio (2009) assert that videos, such as situation comedies, or simply sitcoms, and television talk shows, are the best source for training pupils' 'real life' oral skills. Quaglio (2009:1) compares the language of 'Friends', a popular American television situation comedy, to natural conversation. Quaglio (2009:13) states that: 'Excerpts from 'Friends' have been used (and are still being used) to exemplify features of conversational English in ESL classrooms in the United States.' What is more, sometimes television shows do not reflect, but, on the contrary, exert influence on the spoken language itself. Thus, discussing 'Friends', Quaglio (2009:12) claims that:

In terms of language, the use of the adverbial intensifier *so* modifying an adjective split by the negator *not* (as in *That is so not true*) or followed by a clause (as in *That is so not what this is!*), often used by the characters, has become a regular feature of American English conversation, not only among younger groups.

Washburn (2001:21), in his turn, emphasises that situation comedies enable viewers to acquire pragmatic language use, namely how to use the language appropriately in different situations, depending on such factors as the relationship between the speakers, the setting, and the context of the situation. According to Washburn (2001:22), dialogues in textbooks often reflect what we think to say, rather than what we actually say, which makes it difficult for teachers to teach their pupils pragmatic language use correctly. Television, on the other hand, provides opportunities for observing pragmatic use and has several advantages over real interaction, such as the advantage that viewers are not directly involved in the interaction and

hence can focus and analyse the patterns and forms of pragmatic language use, as well as that television shows can provide viewers with access to a wide variety of interactions and interlocutors with various permutations of status, gender, settings, and formality (Washburn 2001:22).

Thus, taking into consideration the fact that teaching speaking does not consist of only teaching pronunciation and intonation, but also some other important aspects, such as pragmatic language use, videos can be valuable resources in language teaching in these respects.

4.5.3. Videos and reading skills

Videos can benefit pupils' reading skills. If subtitles are used, pupils inevitably make use of them, thus developing their reading skills. Mirvan (2013:63) refers to Weyers' (1999) research with an authentic soap opera, measuring whether it can increase learners' reading comprehension. Weyers incorporated caption-on and caption-off activities in order to allow learners to practise their reading skills. The final results of the research indicated that the learners' reading skills improved after lessons with captioned videos during one school year.

However, subtitles used in a video are not the only source for improving learners' reading comprehension skills. Sticht and James (1984), cited in Chen (2012:23), claim that listening and reading comprehension require the same abilities of recall, prediction, drawing conclusion, making inferences, or following directions. Thus, a learner who watches a film improves almost the same abilities as when reading a book.

What is more important, films can cultivate a love for literature in pupils. Smilanich and Lafreniere (2010:604) insist that: 'Film makes a difference to struggling and reluctant students who refuse to engage with text.' The main reason for this is that film offers an immediacy and accessibility that the printed text frequently does not. As a result, learners who are intimidated by, or even impeded from, accessing print text, are able to discuss film with acuity and insight (Smilanich and Lafreniere 2010:604). Muller (2006:33) suggests that teachers should use film as literature in order to put struggling readers at less of a disadvantage and hence favour learners with a strong grasp of narrative analysis skills. Film can become a good way of developing critical-thinking skills, which are necessary for both viewers and readers. According to Muller (2006:33), unlike literature, film can use lighting, music, camera angles, and other tools and elements that may attract and help struggling readers. In a similar way, Vetrie (2004:42) claims that the use of film for at-risk students far

surpasses literature as facilitation for increasing the literacy and critical-thinking skills of students including, surprisingly enough, reading skills as well. Vetrie (2004:39) strongly advises teachers to use film as other literature is used: 'as a basis for anchoring most writing and critical-thinking activities.' To exemplify his point of view, one can imagine, for example, watching an action film in two different situations: as an entertainment tool at home and as an educational tool in the classroom. Action films may feature violence but they can also be utilised as literature in the language classroom by being followed by classroom discussions provoked by the teacher or writing essays about the horrible consequences of the violent acts of the film characters.

Also, Vetrie (2004:42) points out that videos can supplement reading:

Reading, I have discovered, cannot be taught in isolation. Students who can listen, discuss, and think are going to read more effectively. I can add from my experience in more than ten years of teaching film as literature that students who gain experience in listening, speaking, and writing through interaction with film begin to radically improve their reading and writing proficiency.

Thus, videos can successfully supplement reading in the language classroom. Scacco (2007:11) insists that: '[…] using a book and its accompanying film can provide the language teacher with so many potential activities that an entire course could be built around just one title.' Scacco bases this confidence on his own experience of showing the film 'To Kill a Mockingbird' to a group of university students in Morocco. The film fulfilled the function of the book: it made the students reflect on the topics and problems raised by the author of the book. Furthermore, it made it possible for the pupils to train their language skills.

In their turn, Zoreda and Vivaldo-Lima (2008) describe their positive experience of the use of simplified novels, i.e. novels that are adapted from the original text to match learners' linguistic ability, and their film adaptations in EFL classrooms when scaffolding learners' linguistic and intercultural goals. The educators' inspiration for the simplified novel lessons comes from Krashen's (1982:20) input hypothesis, which asserts that learners acquire a language when they receive a great deal of meaningful comprehensible input. According to Zoreda and Vivaldo-Lima (2008:23), the use of simplified novels fits in with the input hypothesis, because such novels and their film adaptations provide pupils with the necessary amount of comprehensible input.

Finally, Köksal (2004:64) states that teachers can make reading classes more interesting if they integrate film versions of novels into in-class reading activities by means of videos shown in segments.

4.5.4. Videos and writing skills

Writing as a language skill can also be trained by film-viewing. Marsh and Millard (2004:233) suggest that pupils' fascination with soap operas can be a source for writing in the classroom. Teachers can encourage their pupils to have media diaries for commenting on what they have watched or write their own film reviews.

The post-viewing phase can be especially favourable for developing learners' writing skills. A teacher can ask pupils to write a film review or a film response for a journal. For example, at the end of his workshop based on watching the film 'You've Got Mail', Eken (2003:57) asked his pupils to write a review for the readers of 'Film', a popular British magazine. He distributed the guidelines for writing the review and copies of two sample reviews on another film from the magazine in order to familiarise them with its style and format. The pupils wrote their reviews individually, then peer-checked each other's work, and submitted their revised reviews. The teacher gave his feedback on each assignment. The reviews revealed an improvement in the pupils' written language ability, with effective use of terminology and creative expressions.

4.5.5. Videos and vocabulary growth

Besides developing the four language skills, videos can assist in pupils' vocabulary growth. Webb (2010:497) claims that: 'Movies can offer the same potential for vocabulary learning as written texts through repeated encounters with unknown words.' The results of Webb's research, however, provide evidence that watching a single film will have very little effect on vocabulary learning. Regular viewing of films over a long period of time, in contrast, has great potential for increasing vocabulary. Webb (2010:514) suggests that: 'Watching 70 movies may have considerable benefit in terms of vocabulary learning. Over a year, it is approximately 1.3 movies a week.' Thus, in terms of vocabulary growth, there is a considerable difference in value between watching an occasional film and watching films regularly. The problem with film-viewing, however, can be the lack of a sufficient number of examples of how to use a word. In addition, Webb (2010:514) insists that only the learner

who has reached the target vocabulary size, which is 3,000 word families, may be able to understand and learn a language through watching films.

In their turn, Stephens et al. (2012) performed a project called 'The Film Circle', where the pupils learnt relevant vocabulary and discussed a preview of what they were going to see before watching the film. A cloze activity was particularly useful to pre-teach the vocabulary: the pupils participating in the project were given a script of the film trailer where several deleted words had been replaced by blank lines. As they watched the trailer, the pupils had to read and listen in order to fill in the missing words.

Sydorenko (2010:64) also stresses that teachers should provide their pupils with feedback and opportunities to train new vocabulary, otherwise learners may not perceive that they learn new words from videos. Although learners may guess the meaning of certain words from visual context in combination with either aural or written language, they may easily forget them if they do not use them in their own speech. Moreover, Sydorenko adds that videos can be used not only for learning new vocabulary, but also for reinforcing already learned vocabulary, since the combination of images and verbal forms in the aural or written mode helps subsequent recall of vocabulary.

4.6. The use of subtitles

According to Hsu et al. (2013:404), subtitles were initially used in foreign language instruction in the 1980s when videos themselves became extensively used in education. The main reason for the use of subtitles is that they facilitate the understanding of the spoken language and, therefore, enhance the effectiveness of listening comprehension. Garza (1991:239) found a positive correlation between the presence of subtitles and increased comprehension of the linguistic content of the video material. The most significant conclusion made by Garza's (1991:246) study is that the use of subtitles bridges the gap between the development of skills in reading comprehension and listening comprehension. Pupils assign meaning to previously unintelligible aural entities when given the visual representation of the word and, gradually, build their aural comprehension in relation to their reading comprehension. Similarly, Nagira (2011:95) maintains that subtitles can contribute to learning word meanings when learners may have failed to understand appropriate meanings. This way, subtitles can help in vocabulary growth and retention (Nagira 2011; Hsu et al. 2013).

The issue of the language of subtitles is, however, disputable. Vandergrift (2007), cited in Hsu et al. (2013:404), claims that providing native subtitles for learners will obstruct their familiarity with pronunciation. Similarly, Mitterer and McQueen (2009:1) argue that subtitles in the listeners' native language hinder them from adapting to an unfamiliar foreign accent and hence harm foreign speech perception. However, Mitterer and McQueen (2009:4) agree that native-language subtitles are essential for listeners with limited language proficiency. Similarly, Koolstra and Beentjes (1999), cited in Webb (2010:500), also discovered that watching television in the foreign language with native-language subtitles may lead to better vocabulary growth for those who have just started to learn a language.

Despite the above benefits of subtitles, some scholars argue that subtitles can be detrimental to listening comprehension. For example, Lavaur and Bairstow (2011:458) insist that advanced learners do not need subtitles in order to comprehend the original version because the presence of subtitles has a distracting effect, especially for visual comprehension. However, Lavaur and Bairstow (2011:457) agree that beginning learners need subtitles because of their poor language level, as well as learners with an intermediate fluency level. However, according to Lavaur and Bairstow (2011:457), subtitles produce contradictory effects for the learners with an intermediate language level because they will be distracted by the necessity to read the subtitles for more in-depth comprehension. Similarly, Koolstra et al. (2002:331) claim that subtitles can distract a viewer from attending to the images by attracting his or her attention and causing an automatic reading behavior, even when subtitles are not necessary for comprehension.

Among other drawbacks of subtitles is that reading subtitles is different from 'normal' reading (Lavaur and Bairstow 2011:457). The reading time is limited, since subtitles must keep pace with the oral dialogue and hence often move at a brisk pace. As a result, one should be a proficient reader in the subtitle language, otherwise subtitles may be of little use to the viewer.

To sum up, according to Lavaur and Bairstow (2011:457), subtitles appear to have a detrimental effect on visual information processing, but a facilitating one on linguistic information processing.

4.7. Selecting videos for classroom use

Choosing videos for classroom use involves several issues. Berk (2009:6) emphasises the following three issues to be taken into account by foreign language teachers who show video clips in their classrooms: (1) criteria for selection; (2) types of videos; and (3) sources for selecting videos.

As for selection criteria, teachers should obviously consider videos that are suitable for their pupils. Gareis (1997:20) suggests that teachers should avoid controversial topics and opt for safe materials. However, she also notes that using only safe materials has its own drawbacks, such as the lack of students' interest, especially if they are adolescent and adult learners. The selection process is hence complicated. On the other hand, there are certain issues to be taken into account by any teacher choosing what video to show. Thus, irrespective of the age of pupils, teachers should avoid videos with too much violence, obscene language and constant cursing, nudity, sexuality and explicit sex, and offensive humour. That is why Gareis (1997:20) emphasises that teachers should always preview videos before showing them in class. She also states that teachers should consider the cultural and religious background of the pupils. If teachers find it difficult to ensure the suitability of certain videos, they can ask their pupils to decide if the videos are appropriate to be shown in class by informing them about potentially objectionable content.

Berk (2009:7) has an even more scientific approach to the selection criteria. He defines three sets of criteria that must be considered: (1) the pupils' characteristics; (2) the offensiveness of the video; and (3) the video structure. The first set of criteria relate to salient socio-demographic characteristics: age or grade level, gender, and ethnicity. Teachers know their pupils and these characteristics are a 'must' consideration in choosing the right video. The second set of criteria concerns the possible offensiveness of the video. According to Berk (2009:7), a pupil who is offended by a video '[…] will withdraw, turn off, and harbor anger, which are emotions hardly conducive to learning.' On the other hand, it may be difficult to decide what video can be interpreted as offensive according to pupils' own values, beliefs and principles. The best solution for a teacher is to make every effort to reject any material that is even borderline or potentially offensive. Finally, the structure of the video must be appropriate for instructional use. Berk (2009:7) names the following characteristics as important: length, context, actions/visual cues, and number of characters.

Teachers and pupils may benefit from many educational video programmes produced specifically for classroom use, such as 'Extr@', a language learning sitcom. The main

advantage of such videos is that they are likely to have been evaluated for language, content and length. In addition, many instructional videos are packaged as multimedia resources that include workbooks, teacher guides, and video transcripts. On the other hand, such videos can be reproached to be 'unnatural' due to creating artificial language situations. As a result, the need for authentic videos becomes obvious. Authentic videos are produced for native speakers, and hence they generally present real language that is not simplified and is spoken at a normal speed with genuine accents. Authentic videos in language learning can be represented by e.g. feature films, cartoons, documentaries, news, interviews, talk shows, or TV commercials.

Regarding the types of videos, Berk (2007:7) names a range of them that can be shown in the language classroom: drama, action, romantic, comedy, romantic comedy, documentary, TV programmes, commercials, music videos, and even videos made by pupils themselves. Berk stresses that all the above videos have different emotional effects and, therefore, the choice of the video type largely depends on what effect teachers want to produce in a given learning situation. Otherwise, if applied inappropriately, a video clip can distract and decrease learning.

In their turn, Massi and Blazquez (2012) suggest one more type of video to be used in the language classroom: shorts. Shorts can be defined as films that combine both images and sounds and last between thirty seconds and fifteen minutes (Massi and Blazquez 2012:63). In other words, shorts are self-contained mini-films. Massi and Blazquez distinguish between three following sub-categories of shorts: animated shorts, documentaries, and live-action shorts. The first type refers to hand-drawn or computer generated films that develop stories. The second category – documentary – presents facts and opinions about single topics. The people in documentaries are not actors as the main objective is to 'document' reality. The third type – live-action shorts – offers a series of events that tell a story performed by actors and actresses. Massi and Blazquez particularly support live-action shorts for classroom use. Massi and Blazquez (2012:65) insist that live-action shorts can be exploited in different ways in the language classroom with the following purposes in mind: (1) to introduce a topic or issue, for example bullying at school, ambitions, bad and good luck, life and values; (2) to illustrate a particular language function in context, for instance expressing feelings and emotions, describing people and places, giving opinions or advice; (3) to consolidate a set of grammar structures, such as conditional forms, passives, reported speech, to develop a lexical domain or semantic field, e.g. education, greed, psychology, jobs and work routines; (3) to provide exposure to distinct stress and intonation features; and (4) to generate opinion on a

controversial issue. According to Massi and Blazquez (2012:66), the advantages of using live-action shorts as language learning resources are the clarity, simplicity and economy of story-telling. In addition, live-action shorts can serve as the starting point of a lesson focused on the development of receptive and productive skills. Lastly, a live-action short offers a story in a nutshell and its exploitation in the ELT setting can be as productive as watching a full-length film.

Finally, when advising on teaching with video in the American college classroom, Berk (2009:8) points out the five most appropriate sources from which a foreign language teacher can select videos for class: (1) TV programmes based on Nielsen Media Research (an American company that measures media audiences, including television, radio, theatre films, and newspapers) survey results for the college age group; (2) feature films based on cult classics, Oscar winners, and most recent and popular films; (3) YouTube videos that are top-rated or most often viewed; (4) music videos targeted for the college audience; (5) informal and formal pupil surveys of what videos pupils watch.

It is also important to take into account the characteristics of the video itself: clear picture and sound as well as the balance between dialogues and visual support. The question of accent is also important. It can be reasonable to use videos with standard accent most of the time, especially for beginning learners, but teachers may also find it useful to use videos with some other accents and dialects in order to familiarise pupils with them.

Another view on the selection of video for classroom use belongs to Vetrie (2004:42), who claims that selecting a film that relates to pupils, connects to their schemata, and engages them with its story (by answering the questions of experience and relevance) can provide teachers with good opportunities to improve their pupils' communication. Vetrie (2004:42) insists that:

> […] choosing a film that strongly fits within the experiences of the students and has relevancy for their lives creates a dynamic environment in which the students think about the film critically, express their opinions orally, and write profusely.

In other words, Vetrie finds pupils' experience and video relevance as the main criteria for classroom video selection. Vetrie (2004:42) uses the term 'schemata' as it applies in psychology, as 'a pattern imposed on complex reality or experience to assist in explaining it, mediate perception, or guide response.' He believes that every teacher must discover what their pupils know and have already experienced and then choose the right video to tap into or

connect to that knowledge. The reason for this is that films around which pupils have already built strong interconnected structures make it much easier for them than trying to build a new knowledge base or schemata from the very beginning. Stephens et al. (2012:16) also support the idea that videos need to be appealing to pupils and related to their background knowledge. Thus, videos to be shown in class should correspond to the pupils' experiences and should raise or touch upon the problems and topics that are relevant for the pupils in the classroom. This leads to better results and higher achievements. According to Vetrie's (2004:43) experience, '[…] when the students are caught up in a film […], they are more successful with their writing and discussion prompts. They write more and express themselves better. The discussions are heated and intense.'

There are also some other aspects to be considered:

[…] degree of visual support, clarity of picture and sound, density of language, the actors' speech delivery (including accent), language content, and language level should precede any other consideration if the experience is to be enjoyable and educational.

(Arcario 1992, cited in Gareis 1997:23)

Teachers should also select videos that are relevant to the current educational objectives and their pupils' needs and interests. Selecting the right film is crucial because it has a profound effect on pupils' participation (Stephens et al. 2012:16), as well as inspiration, concentration and motivation. Thus, teachers should make careful selections before using video in the classroom.

5. Methods

5.1. Introduction

The research was based on a case study of the use of video in ELT in a Norwegian lower secondary school (grades 8 to 10). The case study school was located in an urban area and had four parallel classes in each year, 38 teachers and approximately 320 pupils. The main research questions were why the English teachers in the case study school used videos in ELT, what kinds of videos were used, how and how often videos were used, what was taught and learned through the use of videos and, finally, what the teachers' and pupils' attitudes to lessons with videos were.

In order to answer the above questions, mixed methods research was used. Thus, the researcher employed qualitative methods of data collection, namely teacher interviews and lesson observations, and a quantitative method, namely a pupil questionnaire. Different methods of data collection increased the validity of the research. According to Dörnyei (2007:124), qualitative inquiry is very different from quantitative: while the latter can be easily divided into two distinct phases − data collection and data analysis − because they usually follow each other linearly, qualitative data collection and analysis, in their turn, are often circular and frequently overlap. Moreover, it is sometimes problematic to decide whether a particular qualitative method refers primarily to data collection or data analysis (Dörnyei 2007:124). Besides, Dörnyei (2007:125) accentuates the two main characteristics of a typical qualitative dataset: first, the tendency of qualitative data to become increasingly long and, second, its unfocused and heterogeneous nature. Nevertheless, because of its heterogeneity, qualitative inquiry can provide the researcher with rich, various and multiple data on the topic and hence with valuable results. Quantitative research, in its turn, can contribute to the study by providing proof of a greater accuracy and eliminating bias by the researcher.

Since the present research combines three different research methods − interviews, a questionnaire and lesson observation − it is relevant to comment on each of them before discussing them in detail.

Interviewing, the most commonly used method in qualitative inquiries according to Dörnyei (2007:134), is one of the most efficient ways of collecting data since it enables the researcher, who performs the role of the interviewer, to receive immediate feedback and question the respondents at any moment of their speech. Furthermore, the popularity of questionnaires as a quantitative inquiry tool is mainly due to the fact that they are capable of

gathering quick and compact information in general from a large number of respondents on the topic being investigated. However, the questionnaire in the current research provides with both quantitative and qualitative data, since it contains both closed items and an open-ended question. Finally, observation is a major method of a case study. According to Cohen et al. (2000:185), the case study researcher, as opposed to, for example, the experimenter, typically observes the characteristics of the case in order to probe it deeply and analyse it intensively. On the whole, a case study gives a 'thick' description of the issue being studied. Below is a detailed presentation of the methods employed in the current research.

5.2. Case study

A case study is defined as 'a detailed examination of a single subject or group or phenomenon' (Borg and Gall 1989:402). Thus, the current case study involved an investigation of why and how the English teachers from the particular Norwegian lower secondary school used videos in their teaching, as well as how their pupils reacted to and learned from such teaching. Borg and Gall (1989:403) differentiate between several types of case studies, such as historical case studies of organizations, observational case studies, oral histories, situational analysis, and clinical case study. The present case study can be distinguished as observational, because it focuses on English classrooms as a part of an organisation (a lower secondary school) and the focus of the study is a group of individuals (the teachers and pupils).

Borg and Gall (1989:402) believe that: 'A case study requires the collection of very extensive data in order to produce an in-depth understanding of the entity being studied.' Therefore, the researcher employed the three aforementioned methods of data collection. The researcher believed that these three methods would provide detailed information and a deep vision of the topic, since multiple methods increase the validity of the study and provide versatile results.

5.3. Interviews

Four English teachers from the case study school were interviewed. Two of them taught English in the 8th grade, whilst the other two in the 10th grade. The researcher got in contact

with one of the teachers via her university lecturer. The contacted teacher became a 'gatekeeper' for the researcher and helped her to contact the other three English teachers. The four teachers were all interviewed individually for approximately 45 minutes each. The interviews were recorded by means of a sound recorder.

The interview as a research method involves the collection of data through direct verbal interaction between individuals. The interview has the advantage of immediate feedback as contrasted with the questionnaire. Besides, the questionnaire is often criticised for being too shallow to provide a true picture of opinions (Borg and Gall 1989:446). On the other hand, the questionnaire also has a number of benefits, which are to be discussed in section 5.4.

Some preparations had been made before the interviews with the teachers. Firstly, an interview guide was created (see Appendix 1). Secondly, the researcher conducted an hour-long pilot interview with an English teacher using a sound recorder in order to test the interview guide. The pilot interview helped the researcher to practise her interviewing skills and find out whether some questions should be added, re-formulated or removed. Many researchers, such as Borg and Gall (1989:464), Bailey (2007:101), and Seidman (1998:32), insist on the necessity of pilot interviews in order to gain practice in interviewing, reveal flaws in the questions to be asked and memorise them so that the interviewer could maintain eye contact with the respondent with minimal glancing at the interview guide. This is crucial for establishing a friendly relationship between the interviewer and interviewee, and hence for a successful and informative interview. Besides, the use of a sound recorder, as opposed to the note-taking method, also helps the researcher with the effectiveness of the communication. When the researcher is busy with taking notes, he or she may seem to be taking little participation in what is being said, which can make the respondent feel uncomfortable and frustrated by this way of being interviewed. Thus, the sound recorder was used in the pilot interview and the actual interviews. According to Seidman (1998:97), in-depth interviews should be tape-recorded because the tape lets the researcher work more reliably with the words of participants. The recording provides the researcher with the opportunity to transcribe the interview word by word, to have the original data and to return to it any time for accuracy.

When creating the interview guide, the researcher included more open questions than closed questions so that the interviewees could provide the former with broad, detailed and extensive answers. By leaving out or reducing yes/no and agree/disagree questions, the researcher aimed to hear the interviewees' own words in order to obtain the necessary data, such as the teachers' own experiences and attitudes to the use of video in ELT.

The researcher conducted semi-structured interviews for verbal data collection. This kind of interview can provide the researcher, on the one hand, with a certain amount of precision and accuracy, as opposed to unstructured interviews, and, on the other hand, with some level of flexibility, as opposed to structured interviews. In a semi-structured interview, the researcher uses an interview guide with specific questions that are organised by topic but are not necessarily asked in a specified order (Bailey 2007:100). According to Borg and Gall (1989:452), semi-structured interviews have the advantage of being reasonably objective and deep because they provide the interviewer with the opportunity to ask open-ended questions in order to obtain more complete data.

Also, the location of the interview plays an important role in obtaining good results. The location of the interviews with three of the case study school teachers was a quiet empty classroom in the school, whilst the fourth teacher preferred to be interviewed in her home.

The interview with each teacher was conducted in English. The interview consisted of seven main topics (see Appendix 1). It started with questions about the teachers' background and opening questions on the use of video, such as how long the teachers had been using videos and whether they had ever been taught how to use videos in class. The interview continued with questions on the teachers' opinions and experiences of the importance of videos for developing their pupils' speaking and listening skills, as well as reading and writing skills. Another block of questions referred to the vocabulary growth of pupils during the lessons with video: how and whether videos helped the pupils to learn more words and expressions. There were also several questions on cultural awareness provided by videos, such as if videos were an appropriate tool to show learners how people communicate in real life in different conversational contexts and if videos taught about the target language cultures. In addition, the role of subtitles when teaching with the use of video was also addressed in the interview, including questions about the language of subtitles and their necessity.

While interviewing, the researcher focused on listening to the interviewees more and speaking less by only asking the questions from the interview guide and the questions that arose during the interview. The researcher's aim was not to probe, dispute or judge the teachers' answers about their experiences; therefore, she tried to explore the latter with as objective as possible an attitude by asking more open-ended questions and following up without interruptions.

In order to keep the received data confidential for satisfying the ethical requirements of the research, the researcher transcribed parts and summarised the rest of the interviews herself.

5.4. Questionnaire

In total, 105 pupils from two 8th and two 10th grades were asked to answer a questionnaire. The questionnaire was originally written in English (see Appendix 2) and then translated into Norwegian (see Appendix 3) so that there was less risk of the pupils misunderstanding the items, thus increasing the reliability of the research. Specifically, 50 pupils from two 8th grade classes and 55 pupils from two 10th grade classes participated. Brown (2001), cited in Dörnyei (2008:6), gives the following definition of questionnaires: 'Questionnaires are any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting from among existing answers.' The pupils were asked to answer a Likert-type questionnaire, ticking off 25 statements on a scale from 'strongly disagree' to 'strongly agree' ('strongly disagree', 'disagree', 'neutral', 'agree', and 'strongly agree'). The questionnaire included statements concerning the pupils' attitudes to lessons with videos, as well as the effect of videos on the development of oral, reading and writing skills, vocabulary growth, promoting cultural awareness, and the use of subtitles. Thus, the questionnaire contained, for example, statements, such as: 'Videos in English lessons provide me with topics to communicate with other classmates' or 'Videos in English lessons inspire me to read books that I may have previously had little interest in or that I did not know about before'.

The questionnaire as a method of data collection was chosen because of the following advantages: time and effort. Firstly, it took the pupils only about 20-25 minutes to answer the questionnaire, which is beneficial when collecting information from teenagers who may find the research procedure long, boring, or unnecessary to spend much time on it. Secondly, since 105 pupils participated in the project, it would not have been possible for the researcher to interview so many of them. However, the disadvantage of questionnaires is that they give general data without extensive information on the personal feelings and opinions of the participants. That is why the researcher included an open question in the questionnaire to learn whether the pupils had positive or negative attitudes and experiences of lessons with the

use of video: 'What was your favourite English lesson with video? Why?' In order to keep the received data confidential, the questionnaires were anonymous.

5.5. Observation

Lesson observation took place in four lessons with video taught by three of the interviewed teachers from the case study school. Observation as a method of data collection in a case study implies the thorough examination of the characteristics of the phenomena being studied. The main advantage of observation is that it provides direct access to the phenomena under examination. Instead of relying on collecting information from other people, the researcher has the opportunity to observe the case himself or herself. As opposed to observation, interviews as well as questionnaires may not always provide accurate or complete information because the respondents might answer in the way that corresponds, as they may think, to what is desirable. However, interviews and questionnaires are still an important basis of research data and they should by no means be ignored. Observation as the third method in mixed methods research can simply complement the first two methods more effectively and efficiently by providing the researcher with more unbiased and objective data.

Cohen et al. (2000:186) distinguish between two kinds of observation in a case study: participant observation and non-participant observation. The type of observation in the present case study is non-participant. Hence the researcher as an observer took the non-participant role by sitting at the back of the classroom and watching the educational process without taking any active participation in the tasks. Dörnyei (2007:179) also emphasises that it is typical for the researcher to take the role of non-participant observer in classroom observations, because he or she is usually not or only minimally involved in the setting, as opposed to the researcher who does ethnographic studies and hence becomes a full member of the group and participates in all the activities.

In addition, Dörnyei (2007:179) distinguishes between structured and unstructured types of observation, referring to the quantitative and qualitative methods correspondently. In the current research unstructured observation took place. Consequently, the researcher did not have to focus on concrete observation categories in order to fill in a special observation scheme, or protocol, prepared in advance. She only observed the setting by completing narrative field notes without looking for anything special, but deciding what aspect was significant for her research. However, during the lesson observations the researcher paid

special attention to the following aspects: the teachers' methods and ways of using video, the pupils' responses and attitudes to the lessons, and the structure and efficiency of the lessons. The English lessons visited by the researcher were not recorded so that both the teachers and pupils could feel more natural during the lessons. The note-taking method of data collection was used instead.

5.6. Ethical issues

Before collecting data, every researcher must consider ethical issues in their research. Thus, Bailey (2007:15) accentuates three major ethical concerns to be faced by the researcher: informed consent, deception, and confidentiality.

Informed consent presupposes that potential participants are aware of such important matters as the purpose of the research, the procedures used during the research, the risks and benefits of the research, the voluntary nature of the research participation, their right to stop the research at any time, and the procedures used to protect confidentiality (Bailey 2007:17). In order to satisfy this requirement, the researcher wrote information letters to the case study school teachers and pupils (see Appendices 4 and 5) after first sending them to and having them approved by the Norwegian Social Science Data Service before the start of the research (see Appendix 6).

The second important ethical issue to be taken into consideration by the researcher is deception. According to Bailey (2007:20), deception takes place when people are not told that they are participating in a study, when they are misled about the purpose or details of the research, and when they are not aware of the correct identity or status of the researcher. Therefore, the researcher gave as full and correct as possible information when filling in the form for the Norwegian Social Science Data Service. This procedure is obligatory for any researcher who attempts to conduct his or her research in an educational institution in Norway in order to protect the participants from deception and other serious ethical violations.

Confidentiality is the third important ethical issue in research. All the participants of the current case study had been informed by the researcher through the above mentioned information letters that the research was anonymous and the researcher would not identify the participants in her study. It is also important to emphasise that all the information received by means of the sound recorder was kept by the researcher for her own use and was not disclosed to any other person.

6. Findings

6.1. Introduction

This chapter presents the results of the research on the use of video in ELT carried out in the case study school. As stated in the previous chapter, the researcher implemented the following three research methods in her project: teacher interviews, a pupil questionnaire, and lesson observation.

In section 6.2, the chapter first presents the data acquired in the interviews with four teachers from the case study school: two teachers taught English in the 8th grade, whilst the other two in the 10th grade. The four interviewed teachers are given the following pseudonyms: Maria, Anna, David and Adam.

Secondly, section 6.3 presents the pupil questionnaire data in the form of seven tables. In total, 105 pupils filled in the questionnaire consisting of 25 statements on the use of video in the English classroom. This section also gives an account of the pupils' answers to the open question at the end of the pupil questionnaire.

Finally, the observations of the three teachers' English lessons with video are described in section 6.4. The researcher observed English lessons with video taught by the interviewed English teachers except for Anna, because she explained that her class consisted of emotionally vulnerable pupils who might consider an observation lesson as a difficult or unpleasant experience. Therefore, the researcher observed two lessons of Adam teaching with a complete film and one lesson of Maria and David teaching with a film, in which they showed part of the film during the observed lesson. The two latter observations with part of a film were carried out because the researcher's aim was to observe a typical lesson with video, rather than necessarily all the lessons with the same video from beginning to end. The teachers reassured the researcher that the observed lessons were the teachers' typical way of using video in class. During all her observations, the researcher took a seat at the back of the classroom in order to have the possibility to observe the whole class and take field notes.

6.2. Interviews

6.2.1. Interview with Anna (teaching English in the 8th grade)

At the time of the interview, Anna had 27 years of English teaching experience. She had taken a university year-and-half English programme called *mellomfag* in Norway in addition to her BA degree.

Anna had ten years of experience of teaching with video. She preferred to use films, music videos (songs) and short YouTube clips. She started to use video because, in her opinion, videos helped her to illustrate what she was talking about:

> When you talk about a person, it is very useful to show that actual person, to hear him or her speak like, for example, Martin Luther King and his speech 'I have a dream'. If you go to Nelson Mandela, you could show films about him or short clips […]. They [pupils] get a face, they get a tune, they get a sound, they get a total picture of the subject. And in that way, I think, they will remember and learn more.

When Anna was a pupil, and subsequently a student, there was not much video and, therefore, she was not exposed to being taught with videos. She said that collaboration with her colleagues, especially younger ones, helped her to learn how to make the most of videos in teaching.

The main benefit of teaching with video that Anna had experienced was the pupils' motivation to learn English. She also added:

> It's easier to discuss a film or a video piece from YouTube than just an article or a written text because I think many of those who are slow learners or pupils who don't read well remember more when they see a film and pictures.

Anna was hesitant on commenting on the drawbacks of teaching with video: 'It depends on how to use it [video]. If it's a part of what you are going to teach, there are not many drawbacks.' However, she pointed out that some practical aspects, such as electricity failure and technical flaws, might be seen as a disadvantage when teaching with video.

Anna used videos once a month in general. When showing films, she practised both showing them in segments and as a whole unit. However, most of the time she preferred to

stop a film between different scenes and discuss with pupils what they had seen in order to learn their reactions to it and answer their questions. She said: 'I seldom show a film just to show a film. I use it together with other tasks, like writing a film review or article. […] I may have written questions they [pupils] are going to answer during the film.' Thus, Anna liked using while- and post-viewing activities. She was not focused on making pupils learn the vocabulary from the film beforehand. She used English subtitles in order to help pupils with the complicated vocabulary, but if she could see that pupils did not understand some words, she stopped the film and explained them. Before seeing the film, however, Anna made her pupils read about the film and its topic.

Anna mentioned that they had a small video library at the school consisting of approximately 60 videos, mostly feature films and some documentaries. She said that she collaborated with and borrowed videos from her younger colleagues, who were also keen on using video in teaching.

When discussing film selection criteria, Anna said:

It has to be, first of all, a film that is acceptable for the age group, of course. And it has to be the film that they can learn something from. […] It has to illustrate the topic that we are dealing with. And I like to use high quality films.

Anna remembered showing 'Mississippi Burning', dealing with racial segregation in the USA and hence illustrating racism. The topic that her pupils were studying according to the curriculum at that time was human rights and different liberation movements around the world.

Anna found videos to be useful for her pupils' speaking skills: 'I find it very useful as a starting point for a discussion. It's, as I said earlier, easier for many students to discuss something that they have seen and not only have read about.' Anna preferred to make her pupils sit in pairs and sometimes in groups of four in order to make them speak about the film and its main topic and share their impressions.

Anna also believed that videos helped her pupils to develop their intonation and pronunciation skills: 'You can hear some of them have, for example, an American accent. And they've learned it from films. […] And I encourage them. I think it's good that they are trying to speak real English.'

When asked to comment on the difference between a video and a sound recording, and their influence on the development of pupils' listening skills, Anna suggested that it depended

on the type of learner. Thus, some pupils might be distracted by visual aids in a video and hence might learn more and better from a recording. Others, on the other hand, might find visual cues helpful in developing listening skills and understanding the speech from the video.

When comparing videos with written texts, Anna suggested that the latter would teach pupils more vocabulary and provide more sentences and examples to learn from than videos. On the other hand, she pointed out that her pupils remembered words better from videos than from the texts that they had read.

Anna found videos to be influential on pupils' reading skills via primarily subtitles. She also stated that videos made some of her pupils motivated to read more about someone or something that they had watched about, for example Martin Luther King, Nelson Mandela, or racial segregation. She added that videos provided pupils with ideas to help them to write more and better: 'Their writing skills and speech will obviously profit from films. They hear the words, the correct sentences, the idioms, and the way of saying.'

As for cultural awareness, videos helped Anna to acquaint her pupils with the target culture more easily:

If you read a text about the USA, you get only images in your head. But if you watch a video, you will see how it actually is. You may observe the clothing, you may listen to accents, and you see the environment. Well, you see people, and you see the actual places.

Anna used subtitles mostly if the sound of the video was not good enough or if a dialect was spoken in the video. She preferred English subtitles to Norwegian ones because, in her opinion, English subtitles supported learning better by showing the exact words that had been uttered in the same language, which she considered as the main advantage of subtitles. The disadvantage of subtitles was that pupils might lean back and keep reading rather than listening.

6.2.2. Interview with Adam (teaching English in the 8th grade)

At the time of the interview, Adam had seven years of English teaching experience. He had a university background (BA) with a one-year university course in English.

Adam started to use videos in his teaching at the very beginning of his teaching career because he enjoyed watching English videos himself both for entertainment and learning. In

his teaching, he preferred to choose only those videos that were suitable for the subject. He aimed to use a video not only because it was in English, but also if the video had something more to teach pupils.

Adam also used to be taught with videos at school himself. He assumed that different teachers had different approaches to the use of video in the classroom, so he concluded that he used videos the way it seemed natural to him. Adam also acknowledged that different teachers had different purposes when showing a video in class: 'I see a lot of English teachers who use a video just because it's all in the English language. And that's all. But I often think that it should be something that they [pupils] love as well.'

When asked about the benefits of teaching with video, Adam replied that the main benefit was that videos provided the format that contemporary pupils were used to. He also stressed that he would rather use books, but that would take much longer. When he used a film, in contrast, it took less time: '… and that's [a film is] as long as two hours or one hour and forty-five minutes, or something like that. So that's very effective, I think.' Adam found this time advantage of watching films over reading books in class more efficient in training certain skills or introducing certain themes.

According to Adam, the drawback of teaching with video was that this method did not appeal to all pupils. He gave an example of a recent lesson with a video when some 8th grade pupils did not understand why they had watched it. The film that the pupils had watched was called 'Billy Elliot', a drama about a young boy who found himself in love with ballet dancing. Adam assumed that his 8th grade pupils hardly watched films like that at home and hence they were not used to the videos that both entertained them and supplied a certain idea or information to be discovered. He expressed his hope that in future his pupils would get used to watching films in order to discover some information or learn something rather than to be merely entertained.

Although Adam claimed that he mostly used videos in class in order to present, reveal, and illustrate some topic or idea, that is he focused on 'meaningful videos' with a certain idea or problem in the centre, he also intended to train his pupils' language skills with videos, namely the ability to understand oral language and reading skills via reading subtitles.

As for the types of videos used in his teaching, Adam usually used feature films and sometimes short Internet clips (for example other people's speeches), and documentaries if they were related to the topic that they were studying.

When asked about a video library at the school, Adam answered that there was one, but it was not extensive and, therefore, he used his own videos as well. He stressed that most

of the videos that he used were his own ones. He also said that he collaborated with his colleagues and provided them with his videos if they asked.

Regarding the most important video selection criteria that he adhered to, Adam underlined that videos should be relevant to the topic being studied: 'It [a video] should be relevant to the subject that we are working on. And that's important. Other than that, it just has to be useful.' Thus, he chose to show a film about ballet dancing called 'Billy Elliot' when studying the topic 'Hobbies'.

Adam preferred to let his pupils watch a film in one go and then give them activities afterwards, such as writing a film review or engaging in discussions about the film. Hence Adam used mostly post-viewing activities when teaching with video. His reasons for watching a film as a whole unit rather than in segments were that, first, some pupils might not attend the next lesson due to sickness or some other cause and hence might miss part of the film and, second, because he assumed that it would be easier for the pupils to understand and follow the plot when watching a film in one go.

As for listening skills, Adam found it important that videos could provide pupils with different accents and help them with pronunciation by showing how the word was pronounced. From Adam's experience, videos stimulated pupils' communication in English in the classroom. However, he also mentioned that they did not function so well with the pupils who were usually shy or unwilling to speak English in class. Thus, he divided pupils into small groups in order to make it more comfortable for shy pupils to talk.

As for the advantage of video over audio materials, the pupils comprehended oral speech from videos much better than from just ordinary sound recordings thanks to visual clues, such as body language.

When comparing videos with written texts, such as books, Adam asserted that books helped the pupils to use their imagination much better than films, which *per se* provided them with visual images. He preferred books to videos in teaching because books were extremely important in developing reading and writing skills. However, he acknowledged that teaching with books was quite time-consuming for teaching in class and, therefore, he found films to be a more economical teaching tool in the classroom.

In his teaching with video, Adam used mostly English subtitles and rarely Norwegian ones (only when English subtitles were not available):

I always use subtitles. I teach 8th to 10th grade, and they are usually intermediate English students. Most of them usually are. And I find it most useful to use English subtitles. All the time.

The reason why Adam preferred English to Norwegian subtitles was that he believed that pupils learned more words from English ones. From his experience, if subtitles were not used at all, there was always some dialogue that was not understood by the pupils. Adam believed that most pupils benefited from subtitles, and he was not able to name any drawbacks that subtitles might have.

When asked if he thought that films could help to cultivate a love for literature, Adam answered that none of his pupils had ever told him that they would like to read, for example, a novel on which the film that they had watched in class was based. However, Adam believed that many of his pupils read books connected to their video consumption outside of school, such as 'Harry Potter'. His point was hence that film could supplement reading.

In Adam's opinion, whatever pupils read or saw in English could help them to improve their writing skills and, as long as they saw and read something, they would be developing their writing skills simultaneously: 'Anything they read or see in English will help them to become better writers. It doesn't matter what, in my opinion.' Thus, he believed that videos helped to develop writing skills as well as to inspire pupils to write.

Adam found it hard to say to what extent videos helped his pupils to increase their vocabulary, but he believed that videos did help them to enrich vocabulary, especially via subtitles. However, he did not use follow-up word tests or glossaries in order to test how many words his pupils had picked up from a film. He could see if there were any vocabulary improvements from his pupils' essays:

A lot of teachers use word tests or glossaries, or something like that. I don't use them that much. But it becomes evident when you see their essays or their written work… what kind of vocabulary they have. And you will see if it gets better or not.

Finally, Adam added that one more reason why he used videos in his English teaching was because they showed the target culture and acquainted pupils with the cultural differences, for example between Norway and Britain.

6.2.3. Interview with David (teaching English in the 10th grade)

At the time of the interview, David had one year of experience of English teaching. He had a one-year university course in English in addition to a university BA.

David had one-year experience of teaching English with video. He himself had experienced being taught with video as a pupil, mostly in lower secondary school, but also in upper secondary school, but as a university student he had not been exposed to much video.

David started to use video at the very beginning of his teaching career for several reasons. First, he wanted to 'spice up' and introduce a little variety into the lessons. Second, he thought that most teenagers liked to watch videos and understood them better than written texts. He explained that for most people it was easier to comprehend what they saw on the screen rather than in a book because, when a story was visualised, it was easier to understand. David believed that visual aids helped pupils to comprehend language. He also found it useful to use subtitles combined with videos because pupils could read along while watching. These were all advantages of teaching with video. Discussing disadvantages, David mentioned the absence of being able to sit down with every pupil to explain every detail that he or she had not understood. He added: 'And also I think that it is a disadvantage that pupils are passive. They are not doing anything active while they are watching the film. That is definitely a disadvantage.'

David preferred to watch films in segments rather than as a whole unit: 'We have to watch it in segments because the timetable is so strict. Only 45 minutes, maybe. So the film can go over one or two weeks.'

Before showing a film, David usually gave a short introduction of the film in order to explain what it was about and encourage pupils to look for the main theme and be aware of certain language issues. For example, David remembered that when his pupils watched a film about Northern Ireland, he had asked them to be attentive to the Irish dialects and listen to the particular features of these dialects. David usually encouraged his pupils to have a notebook in front of them while watching a video so that they could write down important points. However, he admitted that only a few pupils usually did so.

When asked about teaching vocabulary while watching a video, David said that, while pupils were watching a film, he usually tried to predict what words might be unfamiliar to them and explained these words to them. On the other hand, he avoided being too detailed in explaining the vocabulary from a video.

When asked how often he used video, he answered that he tried to use it once or twice each semester. Usually, he used films and preferred them to other types of video, but he also found films time-consuming.

When teaching with film, although David found all language skills important to be trained, he paid attention mostly to oral skills. He aimed to teach listening comprehension with films. He also used new difficult words from the film to expand pupils' vocabulary. Pupils might be given a task to make an oral presentation about the film. Sometimes he asked them to write an essay or an article about the film or the topic of the film.

They had a video library at the school with 50 to 100 films. The videos had been bought by either the library or the school's English teachers. Teachers collaborated with one another and borrowed films from one another if those were unavailable in the library.

When asked about his video selection criteria, David answered that it was important that the video could be both educational and relevant for the subject. He added:

> The main message of the film should correspond with the curriculum. And this needs to be appropriate for the age group. And [the film] shouldn't be too long. [The film] Shouldn't be longer than two hours because it takes a very long time to finish it.

When asked to remember a lesson when he had chosen a particular video and explain why, David described a lesson when he showed a film about Nelson Mandela in connection with the theme of 'human rights'.

David believed that videos influenced his pupils' speaking skills in a positive way: 'I think that listening to different English varieties and dialects may help the pupils expand their vocabulary and pronunciation as well.' However, he could not say that videos helped his shy or modest pupils, who preferred to keep silent rather than talk in the English classroom, to gain confidence in speaking. At the same time, he confessed that he himself used to be the type of person who did not like to speak English, but he learned greatly from listening to people speaking English in videos thanks to the exposure to a good deal of English video in his life.

David was uncertain whether he had seen any improvement in his pupils' listening skills after lessons with video: 'I'm not sure. I have not seen it yet. But that's because I haven't been looking for it. But I'm sure some connection exists.' David also thought that listening to video was less effective than listening to a sound recording when one tried to teach only listening skills:

If you should focus purely on listening, I think that it may be best to play a recording , or a tape, or a CD. Because I think if you focus purely on listening skills, I believe that the visuals may be a bit distracting. Because I think that will gain the most of pupils' focus.

David found watching videos completely different from reading books. He said that subtitles were much shorter texts than texts in books and added:

Of course, you have the visual aspect and you have the audio aspect […] If you do not include subtitles, there are no texts at all [in videos]. And the experience is different from a reading a book, or a novel, or a text, or a story, or anything like that. Completely different from what you get when you are watching a film. When you watch a film, you are kind of given everything. You are given the visuals. You are given the audio part. When reading a book, you have to imagine them yourself. You have to create those things inside of your head. So I think there is a huge difference.

David had never had a pupil who had been interested or inspired to read a book after watching a particular video in class. However, he was aware of the fact that teenagers were usually influenced and encouraged by their media consumption and read books related to what they watched.

Videos were helpful in teaching about the target cultures because, as opposed to a written text, pupils could see people from different countries and cultures and hear them talk, which might bring them closer than written texts did. Film sessions were a more absorbing and exciting experience for David's pupils when introducing a foreign culture.

As for subtitles, David used only English subtitles because in general subtitles helped his pupils to stay on track with the plot and not to lose attention. In his view, only English subtitles, as opposed to Norwegian ones, were appropriate in English classrooms. He claimed that he would not use Norwegian subtitles in English teaching, except for a lesson whose aim was to translate. Another exception would be if his pupils with very low English skills found the language in the film too difficult.

The main disadvantage of subtitles was that they affected pupils' listening skills in a negative way:

They [pupils] are not listening as acutely as they would without subtitles, maybe. That's one disadvantage. And they [subtitles] can sometimes be distracting for the visuals. Because they [visual pupils] will focus more on reading, and will not see what's going on.

However, David could also see advantages in the use of subtitles:

Pupils who don't normally read a lot get something to read when they watch a film. And they see the spelling of the words at the same time when they hear the pronunciation. That's a big advantage.

David believed that it was easier for his pupils to understand videos with subtitles. But at the same time he did not approve of the fact that most of his pupils followed subtitles during the whole film.

6.2.4. Interview with Maria (teaching English in the 10th grade)

At the time of the interview, Maria had 13 years of English teaching experience in lower secondary school (teaching English to 13- to 16-year-olds). However, before that she had been teaching English in primary school since 1976, which added up to 37 years of English teaching experience in total at the time of the interview. As for her qualifications, Maria had a basic teacher training education, a one-year university course in English (*engelsk grunnfag*), and an extra half year of English (*mellomfag*). In addition, Maria had done a part of *hovedfag*, which is now equivalent to a Master's degree.

Maria had 12 years of experience of teaching with video. When she started using videos, they were mostly represented by VHS. She began to use videos in order to introduce variation into her teaching. Besides, she was convinced that teaching with video would be motivating for her pupils. In Maria's view: 'To see a film helps you to make a theory more concrete by showing examples [and] by having a theory converted into a piece of drama with characters.' She also explained that visuality, as well as voices and emotions in the voices, and emotions from the film, would appeal more to pupils. She expected most of her pupils to be visual learners.

Maria found teaching with video to be a more holistic approach: 'Normally, if you see a film – and it's basically a feature film – it's not neutral, […] like the textbook stuff.' Also, films gave her the possibility to discuss something with pupils.

On the other hand, she saw teaching with video as a time-consuming process, which appeared to be the main drawback. In her view, out of the 45 minutes of a lesson, one could spend about 30 minutes on watching a film because of other practical things, such as logging in, having a projector prepared and making a few comments. If a film were two hours long, a teacher would hence have to dedicate four lessons to it. As a solution, Maria suggested that some film trailers that would acquaint pupils with the theme of the film could be published on *Its Learning* and be watched by pupils beforehand.

Maria admitted that some films suited some pupils better than others. When asked to give an example of a lesson with a video she had taught and explain its choice, Maria remembered that when she had discussed with her pupils the conflict in the history of Northern Ireland, they had watched a film about the Irish Civil War. According to Maria, for some girls that film appeared to be a little too heavy and overdramatised. Therefore, she paid attention to the fact that a teacher should be aware of the kind of films to choose. Among other film selection criteria, Maria named the necessity to choose a film connected with the topic being studied according to the curriculum, or a theme-based film. Out of all video types, in her teaching with video, Maria preferred feature films and something from drama series in order to introduce variety in class.

As a pupil, Maria did not have any experience of being taught with video. When asked if she herself had learned how to teach with video, she pointed out that a shared awareness among her colleagues was a very important factor in understanding how this form of teaching could be successfully implemented.

When asked how often she taught with videos, Maria answered that for her 10th grade she was planning to show three or four films during that school year (2013/2014). She also said that the school had a video library, though it was not systematic. Therefore, some English teachers from the school who kept their own video libraries shared videos with other colleagues.

As for pre-, while- or post-viewing activities, Maria explained that before showing a film she usually talked to her pupils in order to give them an introduction to it and clues about what they should be looking for while watching. She did not give her pupils any particular film tasks, because they would take too long and, in addition, some of the tasks might not be completed by every pupil. She also added that she expected films shown in class to be a part

of the curriculum and, if the necessary films were absent from the school library, she tried to borrow them, for example from her colleagues.

After having watched a film, she would discuss it with her pupils in order to see if they had any questions about it, as well as to learn what they had understood. She underlined that she used videos for the purpose of practising English and, therefore, had no formal set of activities.

When asked about which language skills she aimed to develop mostly with videos, Maria named mainly listening skills. She specified that teaching to listen in order to learn, find information and develop English understanding was more important than training the pupils' intonation and pronunciation. However, she added that with videos, pupils got used to different kinds of pronunciation and intonation and even developed their own pronunciation and intonation skills because they tended to be aware of what they were listening to. She said that she had never heard her pupils imitating accents or word pronunciation simply for fun. If her pupils repeated something, it was because they thought that it was a good way of saying it. Maria said that Norwegian children were exposed to many English films since early childhood because films were not normally dubbed in Norway, although most of them had Norwegian subtitles. She thought that films had a great impact on her pupils' lives:

> It's difficult for us to say, really, how much our film viewing at school contributes to this [the development of pronunciation and intonation]. But I think the fact that they come to school at a very young age and often have a good, naturally good English pronunciation, could be due to the fact that they have seen quite a bit of English films, listened to English music […]. They are like sponges, maybe, absorbing it unconsciously or subconsciously […].

Thus, she noted that Norwegian children also heard a lot of original English from videos outside school.

Maria also commented that videos helped her to train pupils' speaking skills through film discussions, conversations and presentations. She stressed the fact that some films worked better than others in promoting speaking skills. When she showed a film called 'This is England' to the 10th grade, she noticed that the pupils were really involved in the story because the film was not political. On the contrary, it told a story from the perspective of a 12-year-old boy by showing his life, as well as his family's and friends' lives, and their

problems, which made it easier for the pupils to understand and become involved in the story. The film hence helped to promote communication in the classroom. Maria explained:

It's [a film is] audial, it's visual, it's textual, it's a story, and I think it is the story that some pupils often miss. It's also factual in school. If they [pupils] can be part of the story, like when they can be involved in a film, I think it appeals to more sides of their personalities. And it is easier to communicate for them on the basis of this. If the film is good. [It] May not be [good].

Thus, according to Maria, if the film was good, it helped to initiate and promote speaking in the classroom and also helped the pupils to be more active in speaking than before.

When asked to compare a video with a sound recording, Maria assumed that visual aids in videos might contribute to better listening comprehension. On the other hand, she pointed out that the majority of people were visually stronger than audibly and, when watching a film, she herself had a habit of reading the subtitles because of her visual side. Because of this, she assumed that learning to listen from a video was not as good and did not provide as much learning potential as learning to listen from an audiotape. On the other hand, learning from an audiotape seemed to her a less natural setting because of the presence of only one medium, as opposed to what happens in real life.

When comparing videos with written texts, Maria recalled reading a short story by Liam O'Flaherty called 'The Sniper' and watching a film called 'The Wind That Shakes the Barley'. She explained that both the story and the film depicted two different, although parallel, stories with similar topics in the centre, and hence represented two approaches to the same issue. She found that experience to be positive and instructive for her pupils. Also, she said that studying a biography in combination with watching scenes from films based on the biography was quite illustrative and useful in her teaching experience.

When discussing the influence of videos on reading skills, Maria acknowledged that the film 'This is England' made her pupils more focused and interested to read the text about the historical period that she published on *Its Learning* afterwards:

Some factual writing that I published […], it was as if the film had helped them to become a part of the time […] and then it was easier for them to relate [reading to

film]. […] In general, I think they are more motivated to read about what they have seen a film about.

As for the development of writing skills with videos, Maria could see the influence of videos on her pupils' writing skills mostly in their picking up new vocabulary items from films and using them in their own writing. She added:

Their writing may flow more easily since they have been emerged into this theme. […] I can see [in her pupils' writing] they [pupils] use something that they have seen or heard about in the film or the things they have become aware through the discussions of the film. So obviously it's [watching video is] useful for the writing. That's my opinion.

In the 8th and 9th grades Maria sometimes introduced vocabulary from the film (especially if it had to do with names, historical periods, and the like) before showing the film, depending on what it was about and if the vocabulary was too complex for the pupils.

Maria found videos to be useful in teaching the target cultures. She paid attention to the fact that one should be more flexible in understanding the term 'culture'. In her teaching, the film 'This is England' illustrated some period and political issues, the film 'Oliver Twist' acquainted pupils with the Victorian Age, and the film 'Bend it like Beckham' introduced a multicultural aspect.

As for the issue of subtitles, Maria preferred to use English subtitles, but also allowed Norwegian subtitles with younger pupils, i.e. when teaching the 8th grade. Moreover, she could use Norwegian subtitles depending on the main purpose of the film and the kind of pupils, especially if it were an English specialization group that struggled with English. The use of subtitles, in her opinion, would facilitate the comprehension of oral speech. The main drawback was the fact that subtitles also performed a distracting role. As Maria had suggested previously in the interview, because of the visual nature of most people, pupils might attend to subtitles without having any real need to read them and hence be distracted from the film itself.

6.3. Pupil questionnaires

This subsection presents the findings from the questionnaires answered by the 8th and 10th grade pupils from the case study school, comprising 105 respondents in total. Each of the tables addresses one specific aspect concerning teaching with video. These aspects are the affective aspects of watching videos, the general educational aspects, the frequency of watching videos in relation to vocabulary growth, the connection between watching videos and the development of oral language skills, the connection between watching videos and the development of other language skills, the cultural and contextual aspects of watching videos, and videos and subtitles.

Table 1 presents an overview of the questionnaire responses on the affective aspects of watching videos.

Table 1: Affective aspects of watching videos

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
English lessons with videos are fun and entertaining.	69 (65%)	30 (29%)	2 (2%)	2 (2%)	2 (2%)
I do not like English lessons when my teacher uses videos.	5 (5%)	4 (4%)	29 (28%)	54 (51%)	13 (12%)
Videos in English lessons help me to gain confidence in speaking to my classmates.	18 (17%)	27 (26%)	24 (23%)	8 (7%)	28 (27%)
Visual cues (for example, face expressions and body language) in videos help me to maintain my interest and concentration while listening.	29 (28%)	57 (54%)	6 (6%)	2 (2%)	11 (10%)

As Table 1 shows, the large majority of the pupils (94%) agreed or strongly agreed that English lessons with videos were fun and entertaining and roughly four out of five indicated that they liked English lessons with videos. The same tendency can be seen with regard to the statement that visual cues helped the pupils to maintain their interest and concentration while watching a video (82% agreed or strongly agreed). There was, however, a greater spread in answers about whether videos helped the pupils to gain confidence in speaking to their classmates: 43% agreed or strongly agreed, three out of ten disagreed or strongly disagreed and roughly one out of four neither agreed nor disagreed.

Table 2 provides an overview of how the pupils perceived the educational benefits of lessons with videos.

Table 2: Educational benefits of watching videos

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
I learn more English during English lessons with videos.	14 (13%)	41 (39%)	17 (16%)	3 (3%)	30 (29%)
I learn in a more efficient way during English lessons with videos.	19 (18%)	44 (42%)	13 (12%)	5 (5%)	24 (23%)

As Table 2 shows, approximately half of the pupils agreed or strongly agreed that they learned more English during English lessons with videos, whilst one out of five disagreed or strongly disagreed. In addition, six out of ten of the pupils agreed or strongly agreed that they learned in a more efficient way during English lessons with videos, whilst just under one in five disagreed or strongly disagreed and roughly one in four neither agreed nor disagreed with the statement.

Table 3 provides an overview of the pupils' responses to the frequency of watching videos in English lessons in relation to vocabulary growth.

Table 3: Frequency of watching videos in relation to vocabulary growth

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
Just a few lessons with videos do not help me to increase my vocabulary.	8 (7%)	22 (21%)	38 (36%)	10 (10%)	27 (26%)
Regular lessons with videos help me to increase my vocabulary a lot.	30 (29%)	55 (52%)	7 (7%)	2 (2%)	11 (10%)

As Table 3 shows, nearly half of the pupils (46%) disagreed or strongly disagreed that just a few lessons with videos did not help them to increase their vocabulary, whilst roughly one in four neither agreed nor disagreed with the statement. In contrast, approximately four out of

five agreed or strongly agreed that regular lessons with videos helped them to increase their vocabulary considerably, while roughly one in ten disagreed or strongly disagreed.

Table 4 illustrates how the pupils evaluated the role of videos on the development of their oral language skills.

Table 4: Effects of watching videos on oral language skills

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
Videos in English lessons provide me with topics to communicate in English with other classmates.	11 (10%)	37 (35%)	25 (24%)	6 (6%)	26 (25%)
Videos in English lessons help me to improve my pronunciation and intonation.	41 (39%)	50 (48%)	3 (3%)	2 (2%)	9 (8%)
Videos in English lessons help me to understand oral English better than just ordinary audio sound recordings (CD, etc.).	34 (32%)	50 (48%)	5 (5%)	1 (1%)	15 (14%)
Videos in English lessons are a good source to make me familiar with and used to different ways of pronunciation and intonation.	50 (48%)	46 (43%)	3 (3%)	-	6 (6%)

As Table 4 shows, slightly less than half of the pupils agreed or strongly agreed that videos provided them with topics to communicate in English with their classmates, while three out of ten disagreed or strongly disagreed. Furthermore, the large majority (87%) agreed or strongly agreed that videos in English helped them to improve pronunciation and intonation, whilst very few (5%) disagreed or strongly disagreed. Another large majority, roughly four out of five of the pupils, agreed or strongly agreed that videos in English helped them to understand oral English better than just ordinary audio sound recordings, while 6% disagreed or strongly disagreed. Finally, as many as 91% of the pupils agreed or strongly agreed that videos in English were a good source to make them familiar with and used to different ways of pronunciation and intonation.

Table 5 demonstrates how the pupils evaluated the role of videos in English on the development of the other language skills, namely reading and writing, and vocabulary growth.

Table 5: Effects of watching videos on reading, writing and vocabulary

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
Videos in English lessons inspire me to read books that I may have previously had little interest in or that I did not know about before.	13 (12%)	22 (21%)	35 (34%)	11 (10%)	24 (23%)
Videos in English lessons make me more interested in doing written tasks.	12 (11%)	43 (41%)	25 (24%)	9 (9%)	16 (15%)
Videos in English lessons help me to learn vocabulary.	46 (44%)	46 (44%)	5 (4%)	4 (4%)	4 (4%)

As Table 5 shows, one third of the pupils agreed or strongly agreed that videos in English lessons inspired them to read books, whilst roughly half of the pupils disagreed or strongly disagreed with the statement. As for writing skills, almost every second pupil agreed or strongly agreed that videos made them more interested in doing written tasks, as opposed to one third of the pupils who disagreed or strongly disagreed with the statement. Finally, the large majority (88%) agreed or strongly agreed that videos helped them to learn vocabulary, whilst only one in ten pupils disagreed or strongly disagreed with the statement.

Table 6 shows the pupils' responses about the cultural and contextual aspects of watching videos.

Table 6: Cultural and contextual aspects of watching videos

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
Videos in English lessons help me to understand how certain words and expressions are used in real life.	46 (44%)	48 (45%)	7 (7%)	1 (1%)	3 (3%)
Videos in English lessons are the best way to see how people communicate in real life and in different situations.	33 (31%)	50 (48%)	12 (11%)	2 (2%)	8 (8%)
Real life contexts in videos help me to learn about the English-speaking cultures.	32 (30%)	47 (45%)	7 (7%)	3 (3%)	16 (15%)

As Table 6 shows, almost nine out of ten of the pupils agreed or strongly agreed that videos in English helped them to understand how certain words and expressions were used in real life,

while just under one in ten disagreed or strongly disagreed. Roughly four out of five agreed or strongly agreed on videos being the best way to see how people communicate in real life and in different situations, while 13% disagreed or strongly disagreed. Finally, 85% of the pupils agreed or strongly agreed that real life contexts in videos helped them to learn about English-speaking cultures, as opposed to every tenth pupil disagreeing or strongly disagreeing with the statement. The pupils who neither agreed nor disagreed with the statement accounted for 15% of the respondents.

Finally, Table 7 illustrates the pupils' attitudes to the use of subtitles in teaching English with videos.

Table7: Attitudes to subtitles in videos

Statement (N = 105)	Strongly agree	Agree	Disagree	Strongly disagree	Neither agree nor disagree
I prefer subtitled videos to non-subtitled videos.	29 (28%)	33 (32%)	13 (12%)	11 (10%)	19 (18%)
Subtitles distract me.	8 (8%)	17 (16%)	29 (28%)	40 (38%)	11 (10%)
Subtitles help me to follow what is happening.	25 (24%)	38 (36%)	19 (18%)	9 (9%)	14 (13%)
Subtitled videos help me to learn new vocabulary and idioms more quickly than non-subtitled videos.	26 (25%)	43 (41%)	9 (9%)	10 (9%)	17 (16%)
I prefer Norwegian subtitles to English ones.	21 (20%)	22 (21%)	25 (24%)	18 (17%)	19 (18%)
I learn more from English subtitles than Norwegian ones.	38 (36%)	34 (33%)	11 (10%)	8 (8%)	14 (13%)
English subtitles used in videos help me to develop my English reading skills.	29 (28%)	48 (45%)	8 (8%)	2 (2%)	18 (17%)

As Table 7 shows, three out of five of the pupils preferred subtitled videos, as opposed to one fifth of the pupils preferring non-subtitled videos. Roughly one out of four of the pupils agreed or strongly agreed that subtitles distracted them, compared to roughly two thirds of the pupils disagreeing or strongly disagreeing with the statement. An equal number of pupils (41%) preferred Norwegian subtitles to those who did not. However, slightly more than two thirds of the pupils (69%) agreed or strongly agreed that they learned more from English subtitles than from Norwegian ones, whilst only one in ten pupils had the opposite view. Finally, 73% of the pupils agreed or strongly agreed that English subtitles helped them to

develop their reading skills, as opposed to every tenth pupil who disagreed or strongly disagreed.

Last but not least, at the end of the questionnaire the pupils were asked to answer one open question on what English lesson with video they liked best of all and explain why. Most of the pupils (60 out of 105) came up with the name of a specific feature film that they had seen in an English lesson or lessons that they liked best of all. The following feature films were mentioned in the pupils' answers: 'The Wind That Shakes the Barley' (17 pupils), 'In the Name of the Father' (16 pupils), 'A Christmas Carol' (14 pupils), 'Billy Elliot' (eight pupils), 'Rabbit-Proof Fence' (two pupils), 'Oliver Twist' (two pupils), and 'Love Actually' (one pupil). Furthermore, ten pupils liked episodes of approximately 30 minutes from the comedy sketch show 'Little Britain', while one mentioned a short YouTube video explaining the reasons for the start of the Second World War. As for the rest, 21 pupils gave a general description of English lessons with video and provided reasons why they usually liked these lessons, such as 'because they were fun', 'because they taught something about the foreign culture' and 'because they taught new vocabulary'. Four pupils wrote that they did not like any English lessons with videos because the lessons or videos were boring or because they did not learn anything useful or interesting from those lessons or videos. Finally, the remaining nine pupils did not answer the open question at all.

6.4. Lesson observations

6.4.1. Lesson observation 1

Lesson observation 1 took place in the 8th grade in Adam's class. The film that was used during the lesson was called 'Billy Elliot'. The film was about a young boy who found himself in love with ballet dancing. The topic being studied by the pupils according to the curriculum at that time was 'Hobbies'. Two lessons were spent on watching the whole film in one go. The researcher observed both lessons. During the first lesson, the film took approximately 40 minutes, while in the second lesson it took all the class time, namely 45 minutes. Since there was no pause between the two lessons, an extra fifteen minutes of the school break were also spent on showing the film. Adam used English subtitles in the both lessons.

The first lesson started with greetings and the teacher's explanation of the researcher's presence in the lesson. During the lesson, Adam used both English and Norwegian. Norwegian was used in order to clarify something to the pupils. For example, before watching the film, Adam explained to the pupils in English that they were going to write an essay based on the film. However, he did not advise the pupils to take notes. Adam used Norwegian to introduce the theme of the film so that the pupils could have an idea of what was going to be shown to them. Adam explained that the film was about a young boy who became torn between his affection for ballet dancing and the expectations of his family, who would prefer to see him practise boxing instead.

At the beginning of the first lesson, all the pupils took seats closer to the screen by moving their chairs forward. Adam asked the pupils to immediately raise their hands if they could not understand a word or expression so that he could explain the meaning. Although the pupils did not ask any questions, Adam tried to predict himself what words might be unfamiliar to the pupils. That is why he stopped the video several times in order to ask if the pupils had understood certain words and, if they answered negatively, he explained the words either in English or Norwegian. While watching the film during the two lessons, the pupils were quite noisy and talked to each other, especially during the moments when there was only music in the film without any dialogue. For example, the episodes where the main character was dancing to music and no talking took place seemed to be the most uninteresting moments for the pupils and they immediately started to talk to their classmates. Thus, the pupils might have found the scenes without dialogues boring and hence seemed only slightly interested in the film and did not take any notes. As Adam commented later in his interview, he believed that the pupils had not watched many films of this kind at home because they preferred more entertaining videos to the ones with some serious central problem to think about. However, Adam expressed his hope that the pupils would get used to watching, learning and benefiting from videos such as 'Billy Elliot'. In fact, eight pupils noted in the questionnaire this film as their favourite lesson with video at school.

There was no pause between the two lessons. However, at the end of the first lesson Adam stopped the video and told the pupils in Norwegian that they could leave the classroom if that was necessary for them. Then he continued to play the film. Approximately five pupils left the classroom during the break and came back at the beginning of the second lesson, while the rest of the class was still watching the film.

During the second lesson the pupils still seemed to be little interested in the plot of the film and the actions and conversations taking place. By the end of the film in the second

lesson (approximately 20 minutes before the bell), although the film had not finished yet, the pupils had started to chat with each other even louder than before, as if they had become extremely tired of sitting and watching it.

At the end of the second lesson, Adam reminded the pupils that they were to submit an essay with their impressions of the film a week later.

6.4.2. Lesson observation 2

Lesson observation 2 took place in the 10th grade in David's class. The film that was used during the lesson was called 'Goodbye Bafana' and was about the relationship between Nelson Mandela and his prison guard. The topic that the pupils were studying at that time was human rights and freedom. David showed the film with English subtitles. The film was planned to take two lessons, and the observation lesson was of the first one. The second one was planned for the following week.

The lesson started with David's explanation of the researcher's presence in the lesson and the presentation of the film and its topic. English was mostly used during the whole lesson. The teacher explained to the pupils in English that they would have to write a film review a week later and gave them handouts with tasks connected to watching the film. The handouts consisted of advice on how to write a film review (see Appendix 7). In the handouts, David suggested that the review should have both objective and subjective parts. The objective part included questions about the main theme, genre, setting, and message of the film, such as 'What is the film about? What is the theme?', 'What is the message of the film?' and 'In what type of environment does the story take place?' The subjective part consisted of questions about the pupils' personal impressions of the film, such as 'What do you like/dislike about the film, and why?' and 'Did the story make you feel anything, or see things from a different perspective?' David also advised the pupils to take notes and ask him to stop the video if they needed something to be explained.

During the lesson, David sat at the back of the classroom. Although only a few pupils were taking notes, all of them looked interested in the plot and watched the film quietly and attentively, probably because of the teacher's instructions at the beginning of the lesson, as well as because of the interesting plot and comprehensible language of the film. From time to time, the pupils discussed some scenes from the film with their neighbours, but the class discipline was on the whole preserved and these small discussions did not interfere with the

other pupils' experience of watching. The pupils watched the film for approximately 30 minutes. David did not stop the video because the pupils did not ask him any questions.

At the end of the lesson, approximately three minutes before the bell, David stopped the film and asked the pupils to think about what ideas they already had for their film review on the basis of the handout and advised them to make some notes at home so that they could be ready to write the review later. Also, he informed them that they were going to watch the rest of the film a week later.

6.4.3. Lesson observation 3

Lesson observation 3 took place in the 10th grade in Maria's class. It was the second lesson out of four planned lessons to watch the film 'Mississippi Burning'. The film was about two FBI agents with completely different styles who investigated the disappearance of some civil rights activists in the 1960s. The film was used in connection with the topic being studied by the pupils on the curriculum, 'Free characters', and hence involved the study of the struggle for human rights and liberation movements in different parts of the world.

The lesson started with greetings and the teacher's explanation of who the researcher was and why she was present in the lesson. Maria spoke only English during the whole lesson. First, she gave the pupils a handout of a text on black history in America (see Appendix 8). As it was the second lesson of watching the film, the pupils had already watched part of the film (about ten minutes) in the previous lesson. The rest of the first lesson had been spent on making the pupils acquainted with, for example, the states of America and the map of America.

Therefore, during the observed lesson, before showing more of the film, Maria asked the pupils some basic questions about the film, such as who was fighting against whom in the film, in order to clarify if they had any questions about the plot. Subsequently, a brief discussion of approximately four minutes took place. The pupils seemed engaged and interested in the film and its plot. Before showing the rest of the film, the teacher asked the pupils to pay attention to some aspects, such as ideology, beliefs, as well as the aim, plot, setting, and characters of the film. Maria stressed that the pupils should make notes while watching because they were going to write an essay the following week. Maria encouraged the pupils to ask her to stop the video during the viewing if they had any questions, either on the plot or vocabulary of the film.

Then Maria started showing the film from the episode at which the class had stopped watching the previous lesson. The class spent approximately 30 minutes on watching the film. While watching it, Maria stopped the video several times in order to explain or comment on an episode (for example, she reminded the pupils that one of the characters was the man whom they had seen in the previous lesson) or to explain some words or phrases (for example what words exactly stood for in the acronym of FBI). While watching the film, the pupils looked interested and absorbed in the plot, sometimes discussed it with their neighbours, and a few pupils made notes. Once when Maria stopped the video, she asked the pupils to pay attention to the two FBI investigators and their way of investigation because the pupils were going to discuss it at the beginning of the next lesson.

Approximately five minutes before the end of the lesson, Maria stopped the video in order to discuss the aspects of the film that she had asked the pupils to be aware of at the beginning. About three pupils were actively involved in the discussion, while the others listened to their peers.

At the end of the lesson, the teacher reminded the pupils that their task for the next lesson was to prepare to discuss in class the two characters from the film.

7. Discussion

7.1. Introduction

This chapter discusses the findings of the research and relates them to the expectations for the study and the theory and literature reviewed on the use of video. The researcher addressed five research questions, and this chapter consists of sections relating to each one. Firstly, section 7.2 discusses the main reasons why the teachers used videos in ELT. Secondly, section 7.3 gives an overview of the kinds of videos used in English lessons in the case study school. Thirdly, section 7.4 considers how and how often videos were used in the school. Section 7.5 discusses what was taught and learned through the use of videos. Finally, section 7.6 discusses the teachers' and pupils' attitudes to lessons with videos.

7.2. Why the teachers used videos in ELT

The first research question concerned the reasons why the English teachers from the case study school used videos in their teaching. In their interviews, the teachers explained the use of videos mainly by the desire to make lessons more interesting and bring variety into the classroom. Besides, the teachers found videos helpful in introducing the target language cultures into the classroom, which helped to achieve one of the aims of the *LK06* English curriculum. The latter reason can be considered as one of the most important aspects of the use of videos in the language classroom, since language teaching also presupposes the acquaintance of the pupils with different dialects, forms of address, customs, taboos, values, traditions, and other cultural elements that influence communication (Roell 2010:2). Thus, the teachers underlined that they found it important that videos reflected the real life use of the language.

      Above all, the teachers claimed that they used videos in class not because the videos were in English or they were entertaining, but because they had some educational value, provided additional information on the topic, and hence represented a supplement to the textbook. Since the teachers usually selected particular videos in order to supplement the topic on the curriculum, they found videos informative and educational. For example, David showed the film 'Goodbye Bafana' when studying the topic 'Free characters'. The film shed

light on racism and liberation issues and provided the pupils with information about a South African anti-apartheid revolutionary, politician, and philanthropist, namely Nelson Mandela.

On the one hand, the teachers' choice of the videos relating to the topic being studied might have seemed boring to the pupils and that is why some of them showed little interest in some lessons with videos, such as Adam's lesson with the film 'Billy Elliot'. On the other hand, it was an important criterion for the teachers when selecting videos for classroom use that they were related to the curriculum topics. The videos were viewed in connection with the texts that the pupils were supposed to read, and, therefore, such lessons used the videos to increase the pupils' literacy skills through reading film as text and provide more insight on the particular topic. Such an approach to the choice of the films, as well as the teachers' expectations for the films to be educating, was likely to have a positive impact on the development of the pupils' literacy skills and result in the films being perceived by most pupils as part of literature relevant to their curriculum.

In addition, the teachers claimed that they used videos as a way of teaching the curriculum aims and saw lessons with video as a less time-consuming option, as opposed to, for example, reading books in class. Nevertheless, great attention to the relevance of the video content with the topic being studied may have some possible negative outcomes. For example, such videos may not have any relevance for the pupils' world of experience, interest and expectations and, therefore, may not create a dynamic environment in which the pupils could think about the film critically, express their opinions orally, and write profusely (Vetrie 2004:42). However, three of the interviewed teachers (Maria, Anna, and David) believed that the videos helped them to develop the pupils' critical literacy skills by making them analyse, evaluate and approach the videos as they would texts, so that they could write an essay or a film review at the end of the film-viewing lessons. That is why the teachers paid attention to the use of videos in connection with the development of the pupils' critical literacy skills, which are gradually becoming more important in the current climate of media, print and online sources.

The teachers also acknowledged the role of videos on the development of the language skills and promotion of vocabulary, which will be discussed extensively in section 7.5.

Finally, the teachers believed that videos motivated the pupils to learn English. These beliefs fit in with other educators' beliefs, such as Stempleski and Tomalin's (1990), that the pupils would feel their interest in language learning stimulated when language was experienced through video. In fact, the researcher's expectation was that videos in the English lessons would make the pupils want to identify with the target culture and people and hence

to practise the language. Although the lessons might have influenced some pupils in this fashion, the researcher, however, assumes that most pupils' motivation in the observed lessons may have been more instrumental than integrative according to Gardner and Lambert's (1972) classification (see subsection 3.3.2). The pupils had been asked to discuss particular topics and produce certain written texts after the lessons and hence their motivation may have been closely linked to achieving their specific learning goals for the lessons. The pupils' goals, such as answering the teachers' questions correctly and receiving a good grade on the essay, may have been of a short-term nature. According to Larsen-Freeman and Long (1991:173), Gardner and Lambert (1972) believed that instrumental motivation was much less successful in the long run for sustaining interest in mastering the second language. Thus, the research may have shown that the lessons with video had a tendency to arouse mainly the pupils' instrumental, or short-term, motivation.

7.3. Kinds of videos used in English lessons in the case study school

The second research question pertained to the kinds of videos used in the case study school. As stated in Chapter 1, the term 'video' comprises, for example, feature films, cartoons and YouTube clips. The researcher hence expected the English teachers from the school to use different kinds of videos in the classroom. In fact, the researcher's main hypothesis was that the teachers would use mostly short videos, taking into account that English lessons took place only twice a week and lasted forty-five minutes. As it became explicit from the interviews, however, the teachers used a range of videos, including both short ones, such as a five-minute long YouTube clip, and long ones, such as a two-hour long feature film. Among the kinds of videos frequently used, the teachers named feature films, documentaries, short YouTube clips, and music videos. However, the impression gained was that the four teachers' favourite, and most frequently used kind of video, was a feature film, and for several reasons.

Firstly, the teachers mostly referred to feature films in their interviews. For example, when asked to comment on the influence of videos on reading skills, Maria remembered how the film 'This is England' made her pupils more interested to read the text about the historical period that she published on *Its Learning* afterwards. Similarly, David, Anna and Adam constantly referred to particular feature films, rather than any other kinds of videos, when answering questions.

Secondly, the three teachers whose lessons had been observed all used a feature film. Adam showed the film 'Billy Elliot', David the film 'Goodbye Bafana', and Maria the film 'Mississippi Burning'.

Thirdly, according to Anna, the school video library consisted of approximately 60 videos and most of them were feature films. Since the school videos had been bought by the teachers, this fact confirms that the teachers seemed to prefer feature films to other kinds of videos, such as episodes from situation comedies, television talk shows, or documentaries. However, in their interviews the teachers mentioned other kinds of videos used in their teaching, such as YouTube clips and documentaries. Thus, one may assume that the teachers also used those kinds of videos from time to time.

Finally, at the end of the pupil questionnaire, the pupils were asked to answer an open question about the English lesson with video they liked best of all. 60 pupils answered that they liked best the English lesson with some particular feature film, such as 'The Wind That Shakes the Barley', 'In the Name of the Father', and 'A Christmas Carol', while only ten pupils recalled the lessons with episodes of approximately 30 minutes from the comedy sketch show 'Little Britain', and only one of the pupils wrote that he liked a lesson when he was shown a short video from YouTube explaining the reasons for the start of the Second World War. On the one hand, this tendency may simply show that the pupils themselves prefer feature films to other kinds of videos, since they were asked to name an English lesson with any video they liked most of all. On the other hand, it may also indicate that the pupils were mainly exposed to feature films because the teachers' first choice was a feature film.

7.4. How and how often videos were used in the case study school

The third research question related to finding out about how and how often videos were used. It should be noted first that the researcher had an impression that the teachers coordinated their lessons with videos with one another. Firstly, the teachers themselves said that they collaborated with each other as far as the videos were concerned and borrowed them from one another. Secondly, it became clear from the interviews that the teachers almost always used the same videos when studying a particular topic across the classes. The fact that the teachers had a tendency to collaborate with each other strengthens the suitability of the videos for classroom use.

Further, as stated in section 4.4, many researchers and educators, such as Stephens et al. (2012), Massi (2012), Roell (2010), Harrison (2009), and Köksal (2004), support the idea that lessons with video should be supplied with pre-, while- and post-viewing activities in order to make them more effective. Based on the lesson observations, the teachers followed different ways of using activities. Adam used only post-viewing activities when discussing the film with the class after showing it and asking the pupils to write an essay about it. David also exploited a post-viewing activity in the form of a film review. Maria, in contrast, made use of a range of activities in her classroom. In fact, she employed all the three stages of activities by discussing basic information about the states of America before showing the film 'Mississippi Burning', by discussing the plot and characters of the film while watching it, and by asking the pupils to produce an essay after watching the whole film. Therefore, it seems that the teachers made the pupils experience film-viewing lessons as a part of their education, rather than mere entertainment.

Another important aspect in connection with how the videos were used is the issue of vocabulary pre-teaching, as it is one of the most debated issues in ELT (Mishan 2010). While some educators, such as Harrison (2009) and Roell (2010), insist on pre-teaching vocabulary, others, such as Newton (2001) and Mishan (2010), see more disadvantages than advantages in this respect. None of the three teachers whose lessons were observed taught the pupils the vocabulary from the film beforehand and, when interviewed, the teachers stated that they did not usually pre-teach vocabulary when teaching with video. Still they all asked the pupils before showing the films to immediately raise their hands and ask them to explain the words that they could not understand. Two teachers tried to predict themselves what words might be difficult to understand. That is why Adam stopped the video several times in order to ask the pupils if they had understood certain words and, if they answered that they had not, he tried to explain the words in English or Norwegian. Similarly, Maria wrote the full definition of the acronym FBI on the blackboard without stopping the video, since she knew from her previous experience that this acronym might sound unfamiliar to some pupils. Thus, no pre-teaching vocabulary took place in the observed lessons. Maria, however, admitted trying to introduce new vocabulary from a film beforehand when she first began to show films in the English classroom, but her experience was that the pupils found this process boring.

Thus, the teachers in the present case study support the researchers who claim that no vocabulary from videos should be pre-taught. In particular, Newton (2001) and Mishan (2010) claim that excluding the option of pre-teaching could approximate authentic language use and enable learners to develop strategies for managing new vocabulary. In other words,

the pupils had to engage themselves with the text of the film and guess the meaning of the words from the context because, as confirmed by Maria, learning words in isolation from the context appeared to be boring and thus ineffective for the pupils. On the other hand, it is essential that the films shown to the pupils should contain 'comprehensible' input according to Krashen's (1982:20) input hypothesis. Hence the choice of the video is important as far as the language of the video and the pupils' level of knowledge are concerned. Besides, almost nine out of ten of the pupils confirmed that videos in English helped them to understand how certain words and expressions were used in real life. The fact that the videos provided the pupils with examples of how to use specific words in context was more beneficial than pre-teaching vocabulary without any context.

It was also interesting to discover how the teachers organised the showing of feature films since these may last up to two hours while a lesson takes only forty-five minutes. Since the teachers whose lessons were observed showed feature films, it was possible to gain a general impression of their typical way of showing feature films as they claimed that these lessons were representative of the way they used videos. One of the teachers, Adam, preferred to show the film just in one go, which he also mentioned in his interview, by using two lessons in a row and a break to watch a film from beginning to end. In contrast, the other two teachers, Maria and David, used several lessons during two weeks to show the whole film by dividing it into parts. However, there was also a difference between their styles of showing the films. David showed the film without discussing it, and hence it took two lessons. However, since Maria implemented activities in the form of discussions of particular film scenes, plot and characters, both at the beginning and end of each lesson, it took four lessons to finish watching the film. As for the fourth teacher, Anna said in her interview that she practised both showing films in segments and as a whole unit. However, her most common style of teaching with video was similar to Maria's one, as Anna said that she preferred to stop a film between different scenes and discuss with her pupils what they had seen.

The researcher's impression that the pupils in Adam's lesson were bored, confirmed by Adam's statement that they did not like the lesson, may be because the film was too long, since Adam showed the whole film in one go during two lessons and a break. According to Voller and Widdows (1993:344), if a film is shown in segments and they are too long, pupils are likely to be unable to organise what they have seen, and some may even lose the thread. The film 'Billy Elliot', which was shown in Adam's class, required a high level of focused concentration, which became problematic because of its length and, probably, the relatively young age of the pupils. Unlike Adam, Maria and David showed the films in separate lessons

on different weekdays. Besides, Maria's and David's pupils were 10th graders, as opposed to Adam's 8th grade pupils and, probably, were more experienced and better prepared for the feature films they were exposed to in the observed lessons. In addition, Adam's example implies that it is not only important to select videos relevant to the current educational objectives, but it is also worth taking into consideration the pupils' interests.

Moreover, Adam said that the pupils did not understand what the film was about and why they had been shown it. If the teacher had spent more time on introducing the film and engaging the pupils in some class activities before showing it, similar to Maria's approach, it might have facilitated the pupils' motivation to watch the film and their understanding of it. Maria discussed the plot and characters of the film at the beginning of every lesson in which she showed the film. This procedure appeared to be useful for the pupils to recollect and analyse the scenes that they had already seen and make them geared to follow the plot further on. Therefore, it seems that pre-viewing activities are as important in teaching with video as pre-reading activities in reading classes, since they help pupils to connect the new information to what they already know and hence are beneficial for understanding the text (either video or print). Pre-reading and pre-viewing activities, first and foremost, provide learners with the opportunity for prediction, which is, according to Marsh and Millard (2004:223), an important part of the reading and viewing process. Thus, pre-viewing activities could have helped Adam's pupils to become more engaged in the film 'Billy Elliot', such as a warming-up exercise using the front cover of the DVD to get the pupils to speculate about what the film was about and its plot. Such film discussions might have helped the pupils prepare for and become more concentrated on the plot while watching the film.

In addition, Maria's and David's lessons showed that showing a film in segments did not seem to endanger losing the wholeness of the film. As it appeared, with the right choice of the while-viewing activities, showing films in parts seemed to function better than showing the whole film, as in Adam's case.

Lastly, the four interviewed teachers preferred to use subtitles, and their first choice was English subtitles, which the three teachers used in the observed lessons. The teachers believed that subtitles in English would facilitate the pupils' understanding of the videos and make them learn more English. The main reasons for allowing Norwegian subtitles in the cases they would be used were the unavailability of the English ones, the low level of the pupils' language knowledge, or the difficult language of the video. However, only English subtitles were used in the lesson with the film 'Billy Elliot', although the film seemed to be difficult for the 8th graders.

Since only one teacher (Maria) used as many pre-, while- and post-viewing activities as the researcher had expected, there is little evidence to describe how the lessons with video worked in relation to Vygotsky's sociocultural theory. According to Vygotsky (Lantolf and Thorne 2008:202), mediation is an extremely important process in real life situations when people make sense of or describe an event or an experience for their interlocutors or listeners. For the pupils in the study, English was a foreign language with different linguistic options for carrying out their mental activities. In order to be able to avail themselves of these linguistic options, it was necessary for the pupils to immerse themselves in the target language environment. Videos became an important medium, showing the pupils how people use English to mediate their experiences and mental activity in order to communicate. To a certain extent, discussions of the films promoted internalisation, which is a mechanism of L2 acquisition (Barton 2007:135). The main indication of this was that the teachers commented that their pupils imitated the actors' intonation and pronunciation and willingly used new vocabulary and expressions in their own speech. Because imitation is considered to be the best approach by which internalisation is realised (Lantolf and Thorne 2008:202), one can assume that the lessons with videos promoted internalisation in the classroom. However, if the teachers had also used other activities, such as role-plays, the process of internalisation might have been even more successful. On the other hand, the videos played a considerable role in scaffolding the pupils to learn English and improve their language skills, which was acknowledged by both the teachers and the pupils when they evaluated their impact on different language skills.

Concerning the frequency of the use of video in class, the teachers said that they showed videos from three times a year up to every month. The researcher's expectation was that the teachers would use videos quite often, even every week. However, given that they had only two English lessons per week and the availability of many other methods of teaching, it seems that lessons with video were nevertheless a relatively regular phenomenon in the school and the frequency of their use showed the pupils how videos could be used for educational purposes.

7.5. What was taught and learned through the use of videos

The fourth research question concerned what was taught and learned in the lessons with video. The researcher's hypothesis was that each teacher participating in the project would

use videos when aiming at developing at least one particular language skill, such as listening comprehension. However, the teachers made it explicit in the interviews that the focus was not on teaching one or more particular language skills in the lessons with video. As already discussed above, the teachers' main goal was to select the video relevant for the curriculum topic and provide the pupils with added insight into the topic. Nevertheless, the teachers stressed that the lessons with videos did have a positive impact on the development of all the four language skills in general. The teachers whose lessons were observed discussed the film, its plot and its characters either while watching the film or after having watched it. The teachers also gave their pupils a written task in the form of an essay or a film review as homework in the last lesson of the film viewing. In addition, they all used English subtitles, which, according to the teachers' expectations, would improve the pupils' reading skills and simultaneously make it easier to grasp the plot of the film. Therefore, the teachers believed that the feature films used in the observation lessons helped them to develop their pupils' speaking, writing, and reading skills, in addition to listening skills being trained during the viewing itself.

The pupil questionnaire aimed to find out how the pupils themselves evaluated the influence of videos on the development of their language skills. The vast majority of the pupils agreed that videos in English had a great impact on both familiarising them with and developing the target language pronunciation and intonation. These findings support some researchers' views on videos being a powerful tool for improving learners' pronunciation and intonation. For instance, Qiang et al. (2007:41) claim that even if pupils merely watch a film silently, their articulatory organs work. However, this happens only if pupils are completely engaged in what they watch. As the observation of Adam's lesson with the film 'Billy Elliot' illustrated, the pupils seemed little interested in watching the film. Thus, one weakness of the current research is that it is unable to determine to what extent the videos shown in the classroom influenced the pupils' pronunciation and intonation compared to those they watch outside of school. Maria noted in her interview that Norwegian children are exposed to many English films since early childhood because films are not normally dubbed in Norway. Hence, many children begin school already with good English pronunciation skills. On the other hand, both Maria and Anna acknowledged that they could hear their pupils imitate the accents and the like from the videos shown in class, which shows that lessons with video still had an impact on the pupils' pronunciation and intonation skills. Thus, it seems that watching videos both outside and in school will have an impact on pupils' pronunciation and intonation.

The majority of the pupils also said that videos in English were more efficient in helping them to understand oral English than just ordinary audio sound recordings. According to the teachers, visual cues provided by videos, such as body language and facial expressions, could be extremely helpful in understanding the speech from the videos, which the clear majority of the pupils supported. Indeed, according to other scholars' research, such as Baltova (1994), Köksal (2004) and Wagner (2010), videos provide the viewers with the real life format of communication when one can see the speakers' or interlocutors' faces and other visual cues. Thus, one may conclude that videos in English help and, moreover, are more efficient at developing oral skills, than ordinary audio sound recordings, which was confirmed by both the teachers and most of the pupils.

It was also expected that videos, compared to printed texts, would provide the pupils with more interesting topics and motivate them to speak English. In support of this hypothesis, when interviewed, the four teachers claimed that videos were a more absorbing experience for their pupils than textbooks, because they provided them with visual images and hence were more effective at illustrating particular items. Therefore, the interviewed teachers expected their pupils to be more involved in doing tasks after watching a video than after reading a text.

On the basis of the results of the pupil questionnaire, however, less than half of the pupils agreed that videos provided them with topics to communicate with classmates. Yet this might have been caused by the teachers using different kinds of videos from the pupils' everyday experiences and practices. Teenagers nowadays are likely to watch more entertaining films at home than 'Goodbye Bafana', a drama reflecting on how the white people were affected by the oppression and segregation of the black people in South Africa during the second part of the 20th century, and 'Billy Elliot', a drama about a young boy dealing with the negative stereotype of the male ballet dancer. To some extent, such videos may have raised issues that were either difficult for the pupils to discuss or different from the ones that they might want to discuss. If one refers to Vetrie (2004), it seems that some videos did not connect to the pupils' schemata. If the pupils had been exposed more often in English lessons to videos more closely related to their worlds of experience and interests, their level of engagement with the videos might have been greater. According to Berk (2009:8), informal and formal pupil surveys of what videos pupils nowadays watch at home and would like to watch in English lessons might have helped the teachers to find more suitable videos for classroom use, while still preserving their relation to the curriculum.

The researcher's hypothesis that videos would stimulate pupils to speak freely and spontaneously about their content, rather than the teacher providing topics for discussions, was not borne out. In real life, situations of speech come up unpredictably, whilst in the observed lessons the pupils had already been given certain tasks before watching the films, such as to be prepared to discuss the plot or characters, and were hence channelled to speak on the particular topic, not ones suggested by the pupils themselves. At the same time it is worth noting, on the basis of Vetrie's (2004) research, that it is important for pupils to watch videos with some purpose so as not to experience lessons as pure entertainment. The tasks given by the teachers in advance were supposed to work as a tool for making the pupils more concentrated. However, these tasks were primarily meaning-focused as opposed to form-focused. The teachers selected videos relevant for the curriculum topic, rather than to highlight particular grammar rules or the like. Most of the activities were focused on communication, such as discussions of the film, its plot and characters. Also, the three teachers whose lessons were observed, gave the pupils the task to produce a written text in connection with the film at the end of the final film-viewing lesson. The teaching with video in the case study school thus emphasised oral and written communication.

As for reading, there were divided views on how much it was stimulated by videos. In the questionnaires, only one third of the pupils agreed that videos made them more interested in reading. However, Anna and Maria stated that their pupils developed an interest in reading after lessons with videos. Maria recollected that the film 'This is England' made her pupils more focused and interested to read the corresponding text about the historical period that she published on *Its Learning* afterwards. Similarly, Anna claimed that videos often made some of her pupils motivated to read more about someone or something that they had watched about, for example, Martin Luther King, Nelson Mandela, or racial segregation. In contrast, Adam and David were critical about the positive influence of the videos shown in class on the pupils' interest to read afterwards. Yet they both acknowledged the connection between the pupils' video consumption and reading in general by giving an example of films and books about Harry Potter. The Harry Potter books gained worldwide attention and became bestsellers among teenagers after the film adaptations. It is likely that the pupils watched different videos at home from the ones in class, and that they would in general be less likely to read printed materials in connection with what they had seen in class. However, it should be added that the majority of the pupils claimed that English subtitles used in videos developed their reading skills, thus confirming what the teachers had suggested in the interviews.

In addition to speaking and reading skills, videos were linked to a certain extent to the pupils' writing skills. Yet only slightly over half of the pupils acknowledged that videos in class actually motivated them to do written tasks. Nevertheless, all the teachers in their interviews pointed out that the pupils' writing skills profited from English lessons with video. Anna added that videos not only provided the pupils with ideas to make them write more and better, but also acquainted them with vocabulary, idioms and different ways of expressing themselves. Thus, the research confirmed the hypothesis that videos to a certain extent helped to develop the pupils' writing skills via critical-thinking activities, such as writing an essay or a film review. The fact that the teachers whose lessons had been observed gave their pupils a written task in the final film-viewing lesson, such as to write an essay or a film review, and could see the beneficial outcomes of such a task, confirmed other researchers' claims (e.g. Eken 2003; Köksal 2004) that the post-viewing phase was especially favourable for developing learners' writing skills.

Another important aspect concerning what was being taught and learned through videos was vocabulary. Almost nine out of ten of the pupils said that videos helped them to learn vocabulary, while eight out of ten considered that regular lessons with videos had a positive impact on their vocabulary growth. Moreover, nearly half of the pupils acknowledged that even seldom lessons with videos were as useful for their vocabulary growth as regular ones. This latter finding, however, questions Webb's (2010) findings indicating that watching a single film will have very little effect on vocabulary learning, whilst regular viewing of films over a long period of time, in contrast, has great potential for increasing vocabulary. Apparently, even rare film viewing in the classroom was considered as a way of increasing the vocabulary of almost half of the pupils who participated in the project. On the other hand, it is difficult to determine if the videos actually helped the pupils to learn new vocabulary, or if they reinforced already learned vocabulary since, according to Sydorenko (2010:64), the combination of images and verbal forms in the aural or written mode helps subsequent recall of vocabulary. The latter might have been the reason for the pupils' impression that they were learning new vocabulary.

Furthermore, almost nine out of ten of the pupils stated that videos in English helped them to understand how certain words and expressions were used in real life. This might have resulted from the fact that, while watching the videos, the pupils were not exposed to conscious attention to language form. In this case, the fact that the teachers did not usually pre-teach the vocabulary from the videos played an important role. Otherwise, the pupils might have been taught the vocabulary in isolation from the context and hence might have

had problems with both understanding the meaning and use of the words, and memorising them. The fact that the pupils had not been pre-taught vocabulary from the videos meant that they listened to the speech of native speakers in a context, which promoted subconscious language acquisition as opposed to conscious learning according to Krashen's (1982:10) acquisition-learning hypothesis. Such language acquisition helped the pupils successfully apply new vocabulary in real communication afterwards, which was noticed by the teachers. In essence, the pupils were able to subconsciously 'pick up' new vocabulary from the context of the video instead of the conscious learning of the words.

It seems that the pupils' vocabulary growth benefited even more from subtitled videos, since the teachers assumed that most of their pupils were visual learners. According to Leaver (1998), visual learners, especially verbalists, see words and store in memory the letters of the word. Thus, two thirds of the pupils felt that subtitled videos helped them to learn new vocabulary more quickly than non-subtitled videos. In addition, seven out of ten of the pupils felt that they learned more from English subtitles than from the Norwegian ones. Thus, one may conclude that the use of subtitles, and no vocabulary pre-teaching, are the two most favourable factors for vocabulary acquisition from videos. Given the results of the pupil questionnaire, it is important, however, to note that the subtitles should be in the language of the video itself.

The last, but not least aspect concerning what was taught and learned through videos is the cultural one. The teachers claimed in the interviews that videos played an important role in teaching about the target language cultures. They saw the main advantage of videos as being able to illustrate communication in real life situations. Moreover, the large majority of the pupils acknowledged that real life contexts in videos helped them to learn about the English-speaking cultures. Since there is limited time available in class for teaching the target cultures in English lessons, teaching with video appears to be an attractive and effective opportunity to develop the pupils' cultural awareness, which is important in the curriculum. In addition, roughly four out of five of the pupils agreed on videos being the best way to see how people communicate in real life and in different situations. Thus, the videos helped to teach the pragmatic use of the language, namely how to use the language appropriately in different situations, depending on such factors as the relationship between the speakers, the setting, and the context of the situation. According to Washburn (2001:22), dialogues in textbooks often reflect what people think to say, rather than what they actually say, which makes it difficult for teachers to teach their pupils pragmatic language use correctly. The videos, on the other hand, provided varied opportunities for observing pragmatic use and had several advantages

over real interaction, such as the advantage that the pupils were not directly involved in the interaction and hence could focus on and analyse the patterns and forms of pragmatic language use.

To sum up, the research in the case study school revealed that the videos used in English lessons helped the pupils to practise the four language skills, as well as to acquaint them better with the topic being studied, increase vocabulary, introduce the target language cultures and, lastly, teach the pragmatic use of the language. Most of the pupils perceived that they had learned vocabulary and about the target language cultures, and developed oral skills through videos. In addition, half of the pupils acknowledged the role of the videos on the development of their writing skills. Slightly under half of the pupils could see the influence of videos on their motivation to read and speak in the classroom. In contrast, slightly fewer than half of the pupils believed that videos failed to inspire them to read afterwards and one third of the pupils stated that videos failed to motivate them to speak in class and do written tasks in the English lessons.

7.6. The teachers' and pupils' attitudes to lessons with videos

Last, but not least, the researcher was also focused on finding out what attitudes the teachers and pupils had in general to lessons with videos and, therefore, what benefits and drawbacks they could see with such lessons. The four teachers said in the interviews that they could see many benefits of the use of video in class and, hence, had positive attitudes to such lessons. They acknowledged the considerable effect of videos on the pupils' motivation to learn English, as well as the development of their language skills. Adam, though, admitted that he would prefer to use books and printed texts instead of videos, but he realised that the pupils today were more eager to watch videos and more reluctant to read books. Besides, teaching with books could be more time-consuming, and hence videos were a more economical way to teach.

On the basis of Marsh and Millard's (2004) research, which was about the similar processes of reading print texts and televisual texts, the researcher's expectation was that the teachers would acknowledge the similarity between reading books and videos. However, the teachers seemed to find it difficult to make any connection between a book and a video on the development of reading skills. For example, David found watching videos completely different from reading books. Only Maria realised the importance of videos for supplementing

reading in class by recalling lessons where they had read a short story by Liam O'Flaherty called 'The Sniper' and had watched a film called 'The Wind That Shakes the Barley' on the same theme. She found her pupils more eager to read the story, which supported Muller's (2006:33) claims that films are more attractive and helpful for struggling readers, since they use, unlike literature, lighting, music, camera angles, and other tools and elements. The reason for the pupils' motivation to read the story 'Sniper' after watching the film 'The Wind That Shakes the Barley' may be explained by Mirvan's (2013:62) beliefs that, in reading both a written text and a visual text, learners predict, make connections, ask questions, and interpret, as well as make meaning through the details of character, theme, plot, mood, conflict, and symbolism. Thus, watching the film and knowing that the text they had to read concerned a similar topic, made it easier for the pupils to prepare for reading the text, as well as to understand and get involved in the plot. Thus, Maria's example confirms Scacco's (2007:11) claim that videos can successfully supplement reading in the language classroom. However, Maria appeared to be the only one of the four interviewed teachers who supported this idea. Therefore, too little evidence on teaching with both videos and books makes the research insufficient to either confirm or question Marsh and Millard's (2004:223) arguments on the similarities of reading printed and televisual texts.

As for the pupils, the overwhelming majority in the questionnaires found English lessons with video fun and entertaining. Moreover, during the observation of David's and Maria's lessons, the pupils seemed to be relaxed and there were no signs of them being bored, nervous or frightened. The attitudes of the pupils to these lessons with videos were mostly positive because the lessons were likely to have provided them with a low-stress learning environment, which is essential for successful L2 acquisition according to Krashen's (1982:31) affective filter hypothesis. Besides, the videos represented authentic materials, which might have resulted in greater motivation because authentic materials tend to increase learners' concentration and involvement in the learning activities more effectively than artificial materials (Peacock 1997; McNulty and Lazarevic 2012).

However, almost every tenth pupil claimed that they did not like lessons when their teachers used videos. The reason for this might be found in the pupils' answers to the open question in the questionnaire, where they were asked to remember the English lesson with video they liked most of all. Four pupils wrote that they did not like any English lesson with video, either because the lesson or video was boring or because they learned nothing interesting or useful from those lessons. Krashen's (1982:20) input hypothesis implies that people acquire language when comprehensible input is available. Thus, the films or other

videos that the four pupils had watched in the English lessons might have been beyond their level of comprehensible input. Moreover, no comprehensible input available could make the pupils feel bored, stressed or nervous, which might have created a barrier preventing from acquiring the language from the available input according to Krashen's (1982:32) affective filter hypothesis. In contrast to the four pupils, however, the majority of the pupils named lessons they liked with particular videos and roughly every fifth pupil provided a general description of English lessons with video, giving reasons why they liked them, such as 'because they were fun', 'because they taught something about the foreign culture' and 'because they taught new vocabulary'. Thus, on the basis of the questionnaire answers, the pupils had generally positive experiences of and attitudes to English lessons with videos and acknowledged the educational role of English videos in their English language learning.

On the basis of the lesson observations, however, the researcher had an impression that the 8th grade pupils found the lesson with the film 'Billy Elliot' boring, whilst the 10th graders watched the films 'Mississippi Burning' and 'Goodbye Bafana' more attentively and showed more interest in the lessons. These mixed experiences may be explained by the fact that the teachers normally select the films with the content being relevant for the subject rather than simply entertaining. The pupils, in their turn, may find the videos selected by the teachers much less interesting or entertaining than those they watch at home and their plots and topics less moving or exciting than those they are engaged with outside of school. The distance between the issues raised by the videos and the actual issues of concern or interest to the pupils may make it more difficult for some pupils to appreciate the content of some of the videos they would watch at school.

Thus, one of the important findings was that the choice of the video is important, for example in relation to the age and maturity of the pupils. According to Maria's experience, based on her lesson with the film 'The Wind That Shakes the Barley', some films suited some pupils better than others. As Maria mentioned, for some girls that film appeared to be a little too heavy and overdramatised. Adam, in his turn, concluded that teaching with video did not appeal to all pupils, since, after showing the film 'Billy Elliot', many of his pupils did not understand why they had been shown the film and what the film had been about. Adam, however, assumed that his 8th grade pupils hardly watched films of that kind at home and hence they were not used to such films. This confirms Vetrie's (2004) claims about the necessity of the video to be relevant to the learners' experience. The film 'Billy Elliot' seemed to fail to work for the 8th grade pupils because it created a distance between the pupils' world of experience and what was being shown on the screen. The fact that the pupils

had not been prepared for the film beforehand might also have contributed to their misunderstanding of the content. Besides, the language in the film might have been too difficult for most pupils.

However, over half of the pupils said that they learned more English with videos and lessons with videos made the process of learning more efficient. This confirms the hypothesis that videos would provide learners with a low-stress learning environment, which is essential for successful L2 acquisition according to Krashen's (1982:31) affective filter hypothesis. The mostly positive attitudes of the pupils to the lessons with videos revealed in the questionnaire answers might have been caused by the lessons with videos reminding them of their home practices. Moreover, although not all the teachers used the full range of pre-, while- and post-viewing activities, the lessons with videos could satisfy the needs of pupils with different learning styles. Thus, according to Leaver's (1998) classification, watching the videos and listening to the actors might have satisfied aural learners' needs, while classroom discussions might have helped oral learners. The use of subtitles might have assisted visual learners, especially verbalists, while imagists may have gained more useful information from the pictures and images used in the videos. Finally, written tasks were of great aid to mechanical learners.

Most of the pupils, namely four out of five, showed their preference of videos over audios in helping them to understand oral English. This supports Postovsky's (1981:175) experience that mere exposure of learners to the sounds of the target language is not sufficient. As opposed to audio, video provides language learners with visual cues that help to maintain their interest and concentration while listening. Thus, video aids in the retention of information. Similarly, the vast majority of the pupils claimed that visual cues helped them to maintain interest and concentration while listening.

As for the attitudes to the subtitles, the four teachers acknowledged the role of these on the pupils' understanding and vocabulary learning. As a consequence, the teachers used subtitles constantly. In fact, the three teachers in the observed lessons used English subtitles. Similarly, roughly six out of ten of the pupils preferred subtitled videos, although every fourth pupil found them distracting. The latter pupils might be learners with an intermediate fluency level, for whom, according to Lavaur and Bairstow (2011:457), the presence of subtitles would have a distracting effect, as opposed to learners with poor language knowledge who needed subtitles. The subtitles might have caused an automatic reading behaviour by attracting the pupils' attention (Koolstra et al. 2002:331). Yet six out of ten of the pupils said that it was easier to follow what was happening in the video with subtitles.

Other benefits of the use of videos that the teachers could see in English teaching were the opportunity to illustrate real life communication, to use the medium that contemporary pupils were used to, and to introduce variety into the lessons. Nunan (1999:27) finds it important that learners read and listen to authentic materials of different kinds as often as possible, which will help learners make the important connections between the classroom world and the world beyond it.

On the other hand, the teachers could see several disadvantages of such teaching. Among the main drawbacks the teachers named were the passive behaviour of the pupils while watching videos, the impossibility to sit down with every pupil and explain every detail that they had not understood, and, mostly important, the fact that teaching with a feature film was a time-consuming process, although apparently more economical than lessons with reading texts. These perceived drawbacks might be the main reason why the teachers did not use videos as often as the researcher had expected.

8. Conclusion

This thesis aimed at exploring the use of video in ELT in a Norwegian lower secondary school (grades 8 to 10). Thus, the research was performed in the form of a case study. The study addressed five research questions regarding the use of video in English lessons in the school: why the English teachers in the case study school used videos, what kinds of videos were used in English lessons, how and how often videos were used, what was taught and learned through the use of videos and, finally, what the teachers' and pupils' attitudes to lessons with videos were.

The data for the research was obtained through the use of mixed methods, both qualitative and quantitative: teacher interviews and lesson observations, and a pupil questionnaire, respectively. The researcher interviewed four English teachers, observed three of the interviewed teachers' lessons with video, and handed out a questionnaire consisting of 25 statements on the use of video to 105 pupils from two 8th grade and two 10th grade classes.

In order to show how teaching with video can be supported by some mainstream theories of L2 acquisition, the research was grounded in Krashen's Monitor theory and Vygotsky's sociocultural theory.

One of the main findings of the research was that the teachers made use of videos in a meaning-based approach to ELT. The teachers used, for example, videos in order to provide the pupils with certain information on the particular curriculum topic in focus so that they could discuss it and produce a written text on it afterwards. Consequently, the teachers did not focus the pupils' attention on linguistic forms in the lessons with videos. Since the tasks in connection with the videos were aimed at training, first and foremost, the pupils' oral and written communicative skills, communication was thus the focus of language teaching with video, confirming the hypothesis that teaching with video fits in with the communicative approach to ELT.

In addition to providing the pupils with information on or more insight into the particular curriculum topic being taught, videos were used to teach about the target language cultures, to help the pupils to immerse in the target language environment and to scaffold the process of acquiring the pragmatic use of the language, which shows that the sociocultural theory of L2 acquisition was applied to these lessons. In brief, the processes important for the sociocultural theory, such as internalisation, mediation, imitation, and scaffolding, took place along with watching and listening to the videos, as well as discussing them and producing

written texts afterwards. The teachers also acknowledged the fact that videos in general had a positive impact on the development of the pupils' listening, speaking, reading and writing skills, as well as vocabulary growth, and found this factor to be an advantage of the use of videos in class.

Videos in the case study school were used from three times a year up to every month by the different teachers. The most frequently used kinds of videos were feature films. The teachers practised different ways of using feature films in class by showing them both as a whole unit and in segments. However, the most effective lessons seemed to be the ones with films shown in segments up to 35 minutes, as opposed to watching the whole film at once. One of the main conditions for the video to be efficient as a language teaching tool was its being only slightly beyond the pupils' comprehensible input according to Krashen's (1982) input hypothesis. It was also found that it was important to make careful selections of videos to be used in class in terms of the pupils' age, schemata and interests. Otherwise, lessons with videos would be less efficient at motivating and stimulating the pupils to learn English.

Videos appeared to be extremely helpful for the pupils' vocabulary growth by providing them with context and visual aids, which was confirmed by both the teachers and pupils. The teachers did not generally practise vocabulary pre-teaching, which provided the pupils with the opportunity to acquire vocabulary in context. Since the pupils were not exposed to examples of decontextualised language, they listened to the speech of native speakers in context, which would promote language 'acquisition' instead of 'learning' according to Krashen's (1982) acquisition-learning hypothesis. It also seems that the pupils' vocabulary growth benefited to a large extent from subtitled videos, where the subtitles were in English.

Both the teachers and pupils had on the whole positive attitudes to lessons with video and acknowledged their influence on the development of the four language skills and vocabulary growth. Videos in English appeared to be favoured to ordinary audio sound recordings in the development of the pupils' oral skills. Moreover, most pupils felt that they acquired new vocabulary through occasional lessons with video in addition to through regular ones. Finally, lessons with videos seemed to provide most pupils with a low-stress learning environment, which is essential for successful L2 acquisition according to Krashen's (1982) affective filter hypothesis.

One of the main contributions of the thesis is that it addressed interests of the programme *Språk åpner dører (Languages open doors)*, which was launched by the Norwegian Ministry of Education and Research in 2007. The Ministry called for more

research and insight into what place digital skills occupied in foreign language teaching in Norway, as well as how language learning activities were planned and presented to the pupils and how much the latter learned. Thus, the thesis fulfilled the 'Language Opens Doors' call for more foreign language research in Norway by studying how videos, as one of the most common digital media, were introduced and exploited in English classes in a Norwegian lower secondary school. To the best of the researcher's knowledge, there is no other research in Norway on foreign language teaching with the use of videos as digital language tools in secondary education, which means that the thesis has contributed to a gap in the research.

Moreover, since the digital world exerts such powerful influence on contemporary society, it is important that teachers nowadays should know how to use digital tools in education. Videos, being such a common feature of pupils' everyday lives, are one of the digital media that foreign language teachers are most likely to turn to. Consequently, the research on the use of videos in ELT is extremely relevant in the modern world saturated with technology.

Finally, the thesis has reflected on the possible outcomes, benefits and drawbacks of teaching with video in the case study school, which could be useful for other teachers to be aware of in order to improve their methods of teaching. Given the fact that there are countries, such as post-Soviet ones, where the grammar-translation approach to ELT is still predominant, one may assume that there are teachers who have very little experience of using videos in English lessons in those countries. Thus, such teachers could benefit from reading about research on the use of videos in ELT classrooms.

One of the implications of the present research is that teachers may use videos in ELT for scaffolding the process of L2 acquisition in class. However, this process is efficient only when the videos shown in class correspond to the pupils' age, level of language knowledge and interests. The use of different pre-, while- and post-viewing activities can facilitate pupils' understanding of the video. Pre-viewing activities, such as class discussions about the video to be shown, are particularly important for pupils to be introduced to and become engaged in the video; otherwise they may not understand the video and hence become bored. On the other hand, decontextualised vocabulary pre-teaching may be less effective than vocabulary acquisition in context. Moreover, subtitles in the language of the video seem to contribute to pupils' overall understanding of the video, i.e. its plot and language, as well as L2 acquisition on the whole.

Given the results of the research, videos in English lessons can be particularly useful in the development of pupils' communicative skills, both oral and written. The post-viewing

phase is mostly favourable for written tasks, while speaking skills can be practised effectively at all the three stages of viewing: pre-, while- and post-viewing. As the research has showed, feature films can be an appropriate tool to address the aims of the *LK06* English curriculum, whose main areas are Language learning, Communication and Culture, society and literature. In addition, videos can supplement texts in textbooks and approach the curriculum topics via a different medium.

One of the limitations of the current research is that, since it is a case study, one cannot generalise the findings. On the other hand, the teachers and pupils participating in the project represented a typical lower secondary school in Norway, which gives no reason to question the representativeness of teaching with video in this lower secondary school.

Another limitation of the research is the impossibility to establish to what extent the videos shown in the classroom influenced the pupils' language skills, as well as vocabulary growth, in comparison with the videos they watched outside of school.

Thus, one of the directions of further research could be research on pupils' video consumption outside of school. It is likely that acquisition of English through videos takes place to a large extent outside of school as well, where pupils can select videos of greater interest to them. One possibility would be a questionnaire survey about what kinds of videos pupils nowadays watch outside of school, the frequency of watching and their perceived learning benefits.

Moreover, since the lesson observations were carried out only in the classrooms where teaching with feature films took place, it would be useful for further research to observe teaching with other kinds of videos, to see why and how they are used and compare the effects of different kinds of videos on pupils' motivation and learning of the second language. Finally, it would be helpful to conduct more research comprising teacher and/or pupil interview and questionnaire studies that would involve multiple schools instead of just one.

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10. Appendices

Appendix 1: Teacher interview guide

Opening remarks

The aim of the interview is to collect data for my Master's thesis at the University of Stavanger. The names of the teachers interviewed will be kept confidential. I will be taking notes and recording the interviews only for the practical purpose of keeping track of the information. There is no aim to judge the teachers' practices or experiences. I am going to be objective and open-minded in order to discover how teaching with video is practised in English language classrooms in your school.

Background

How many years of English teaching experience do you have?

What qualifications do you have in English in higher education?

As I have already mentioned, I am interested in learning about teaching with video in English language classrooms in Norway. All the information provided by you is valuable for my research, so I appreciate you sharing your experiences and views with me.

Opening questions

How many years have you been practising teaching with video?

What benefits of teaching with video have you experienced? What drawbacks of teaching with video have you experienced?

What are your experiences of using videos as a student? If you have these experiences, what was your attitude to such lessons? If you don't have these experiences, do you think it was a disadvantage for your English language education?

Have you learned how to teach English using videos? How?

How often do you use videos to teach English?

What are the pedagogical reasons for using a particular video in your classroom? What do you practice first and foremost when teaching with video: listening comprehension, oral skills or something else?

What types of videos do you usually use in your classroom? (feature films, cartoons, documentaries, sitcoms/situation comedies, YouTube clips, soap operas, etc.) Could you comment on your choice (e.g. why do you prefer long feature films to short YouTube clips?).

Do you have a video library in the school? How many videos do you have? What are they? Where did they come from? Do you collaborate with your colleagues about using video?

What are your film selection criteria? (the particular linguistic level of pupils, the balance between dialogues and visual support, appropriate speech delivery, clear picture and sound, standard accent, the appropriateness of content (films with explicit sex, gratuitous violence, constant cursing, etc. should be avoided), the age and gender of pupils, pupils' interests, the length of videos, etc.)

Can you give an example of a lesson when you choose a particular video to show? (Why do you choose this video for this lesson?)

Do you use any activities when teaching with film? If yes, what kind of activities do you use? Are they pre-, while- or/and post-viewing activities?

If you use a feature film, how do you show it, in its entirety or in segments? Which of the approaches do you find more effective? Can you give an example of a lesson with a particular approach?

Speaking and listening skills

What is the effect of videos on speaking skills? On listening skills?

In what way do videos stimulate your pupils' interaction and communication with other classmates?

To what extent do videos help your pupils gain confidence in speaking in front of classmates?

In what way do videos help your pupils improve their pronunciation and intonation?

Do videos help your pupils become acquainted with and used to different ways of pronunciation and intonation?

Do you find videos to be helpful in developing fluency in your class?

Do videos help pupils to use more appropriate language?

Do you find it easier for your pupils to understand oral speech from a video than from an ordinary audio sound recording? Does the presence of extralinguistic features such as facial expressions and gestures in videos reinforce your pupils' comprehension of oral speech?

Do you find visual cues in videos to be more successful in maintaining pupils' interest and concentration while listening? Why?

Reading and writing skills

To what extent do you link videos to written texts?

Do videos help your pupils develop their reading skills? If yes, in what way?

Do subtitles used in videos help your pupils develop their reading skills? (If you don't use subtitles, do you think they would help in developing reading skills?)

Do videos help pupils cultivate a love for literature by encouraging them to read the books that they may have previously had little interest in or that they did not know before?

Do videos help you develop your pupils' writing skills? If yes, in what way? If no, why do you not use videos for developing writing skills?

Vocabulary growth

To what extent do videos increase pupils' vocabulary?

Is there any difference between rare and regular lessons with videos for your pupils' vocabulary growth?

Do you teach new vocabulary from a video you are going to show in your classroom? If yes, how?

Cultural awareness

Are videos an appropriate tool to show learners how people communicate in real life in different conversational contexts?

Do videos teach pupils about the target culture? If yes, how?

Subtitles

What are your practices in connection with subtitles? (Do you use subtitles when you teach with videos?)

What is your attitude to the use of subtitles when teaching with video? What advantages and disadvantages of using subtitles can you see when teaching a language with video?

If they use subtitles:

Do you use English or Norwegian subtitles? Why? What factors does your choice of the language of the subtitles depend on? (e.g. the level of your pupils language skills and their age, the pupils' own preferences, etc.)

Do you find it easier for your pupils to understand a video when it has subtitles?

If they do not use subtitles:

If you had to use subtitles, what language would you choose – English or Norwegian? Why? What factors would your choice of the language of the subtitles depend on? (e.g. the level of your pupils language skills and their age, the pupils' own preferences, etc.)

Do you think that subtitles will distract your pupils from listening comprehension?

Is there any occasion when you would use subtitles, e.g. beginning learners?

Thank you very much for your help.

Appendix 2: Questionnaire about the use of video in ELT

Dear Pupil,
My name is Dina, and I am a Master student at the University of Stavanger. For my Master's thesis in Literacy, I want to find out about the use of video in English language teaching. You can help me by answering this questionnaire. Please, tick your own opinion (strongly disagree, disagree, neutral, agree, strongly agree) in front of each statement.

Statement	strongly disagree	disagree	neutral	agree	strongly agree
1. English lessons with videos are fun and entertaining.					
2. I learn more English during English lessons with videos.					
3. I learn in a more efficient way during English lessons with videos.					
4. I do not like English lessons when my teacher uses videos.					
5. Videos in English lessons provide me with topics to communicate in English with other classmates.					
6. Videos in English lessons help me to gain confidence in speaking to my classmates.					
7. Videos in English lessons help me to improve my pronunciation and intonation.					
8. Videos in English lessons help me to understand oral English better than just ordinary audio sound recordings (CD, etc.).					
9. Visual cues (for example, face expressions and body language) in videos help me to maintain my interest and concentration while listening.					
10. Videos in English lessons are a good source to make me familiar with and used to different ways of pronunciation and intonation.					
11. Videos in English lessons inspire me to read books that I may have previously had little interest in or that I did not know about before.					
12. Videos in English lessons make me more interested in doing written tasks.					
13. Videos in English lessons help me to learn vocabulary.					
14. Just a few lessons with videos do not help me to increase my vocabulary.					
15. Regular lessons with videos help me to increase my vocabulary a lot.					

16. Videos in English lessons help me to understand how certain words and expressions are used in real life.				
17. Videos in English lessons are the best way to see how people communicate in real life and in different situations.				
18. Real life contexts in videos help me to learn about the English-speaking cultures.				
19. I prefer subtitled videos to non-subtitled videos.				
20. Subtitles distract me.				
21. Subtitles help me to follow what is happening.				
22. Subtitled videos help me to learn new vocabulary and idioms more quickly than non-subtitled videos.				
23. I prefer Norwegian subtitles to English ones.				
24. I learn more from English subtitles than Norwegian ones.				
25. English subtitles used in videos help me to develop my English reading skills.				

What was your favourite English lesson with video? Why? (You can answer the question either in Norwegian or English.)

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Thank you very much for your help.

Appendix 3: Spørreskjema om bruk av video i engelskundervisning

(med video mener jeg DVD/spillefilm, dokumentarfilm, klipp fra YouTube, noe fra TV-serie, osv.)

Kjære elev,

Jeg heter Dina, og jeg er masterstudent ved universitetet i Stavanger. Jeg skriver masteroppgave om bruk av video i engelskundervisningen. Du kan hjelpe meg ved å svare på dette spørreskjemaet. Svar så ærlig som mulig og kryss av for hvert påstand (svært enig, enig, uenig, svært uenig, hverken enig eller uenig).

Påstand	Svært enig	Enig	Uenig	Svært uenig	Hverken enig eller uenig
1. Engelsktimer med video er gøy og underholdende.					
2. Jeg lærer mer i engelsktimer med video enn i andre engelsktimer.					
3. Jeg lærer på en mer effektiv måte i engelsktimer med video.					
4. Jeg liker ikke engelsktimer der læreren bruker video.					
5. Video er ofte utgangspunkt for å snakke med andre elever i engelsktimene.					
6. Video i engelskundervisningen gir meg økt selvtillit til å snakke med mine medelever.					
7. Video i engelskundervisningen hjelper meg å forbedre måten jeg snakker engelsk på.					
8. Video i engelskundervisningen hjelper meg å forstå muntlig engelsk bedre enn med bruk av vanlig lydopptak (CD, osv.).					
9. Visuelle uttrykk i video, som for eksempel ansiktsuttrykk og kroppsspråk, hjelper meg å bevare interesse og konsentrasjon mens jeg lytter til det som sies.					
10. Video i engelskundervisningen er en god måte å bli kjent med forskjellige dialekter og varianter av engelsk på.					
11. Video i engelskundervisningen inspirerer meg til å lese bøker som jeg fra før var lite interessert i eller ikke visste om.					
12. Video i engelskundervisningen hjelper meg å skrive engelsk.					
13. Video i engelskundervisningen hjelper meg å forstå og lære nye ord og uttrykk.					
14. Dersom video blir brukt bare av og til i engelsundervisning lærer jeg ikke så mange nye ord og uttrykk av det.					

15. Regelmessig bruk av video i engelskundervisningen hjelper meg til å lære mange nye ord og uttrykksmåter.					
16. Video i engelskundervisningen hjelper meg til å forstå hvordan visse ord og uttrykk blir brukt i det virkelige livet.					
17. Video i engelskundervisningen er den beste måten å oppleve hvordan folk snakker sammen i virkeligheten og i forskjellige situasjoner.					
18. Video i engelskundervisningen viser ofte virkelige situasjoner. Disse hjelper meg å lære om kulturer fra den engelsktalende verden.					
19. Jeg foretrekker video med teksting (subtitles).					
20. Teksting gjør det vanskelig for meg å konsentere meg om videoen.					
21. Teksting hjelper meg å forstå det som skjer i videoen.					
22. Video med teksting hjelper meg å lære nye ord og uttrykk fortere enn video uten teksting.					
23. Jeg foretrekker norsk teksting.					
24. Jeg lærer mer fra engelsk teksting.					
25. Video med engelsk teksting hjelper meg å utvikle mine lese-ferdigheter i engelsk.					

Kan du fortelle meg om en engelsktime med video du likte godt. Hvorfor likte du timen? (Du kan svare på enten norsk eller engelsk.)

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Tusen takk for hjelpen.

Appendix 4: Teacher information letter

The research project on the use of video in ELT in a Norwegian lower secondary school performed by the University of Stavanger.

Dear teacher,

My name is Dina Lialikhova, and I am a second-year Master student in Literacy Studies at the University of Stavanger. I am inviting you to participate in my research project on the use of video in ELT in a Norwegian lower secondary school. The aim of the project is to discover how videos are used in ELT in a Norwegian lower secondary school and what the benefits and eventual drawbacks are.

In order to collect data, I will interview you and the other teachers participating in the project individually, while the pupils will be asked to answer a questionnaire anonymously. While interviewing, I will be using a sound recorder in order to be able to process all the recorded data afterwards. Also, I am planning to visit some of your lessons where you teach with video in order to observe how you use videos when teaching English. I guarantee that your names will never be revealed in my thesis and the whole research will be anonymous.

Your participation in this project is important, but it is voluntary and you can withdraw from it at any time. However, I hope that you will show interest in the project and will be willing to share your experiences and ideas with me.

You can contact me via e-mail if you have any questions (d.lialikhova@stud.uis.no).

Thank you for your collaboration in advance,

Best regards,
Dina Lialikhova,
Master student in Literacy Studies

Institutt for kultur- og språkvitenskap
Hulda Garborgs Hus
Universitetet i Stavanger
4036 STAVANGER
Mob: 967 35 267
e-post: d.lialikhova@stud.uis.no

Answer
The research project on the use of video in English language teaching in Norwegian lower secondary school

I have received all the necessary written and oral information and am willing to participate in the project.

Signature: _____

Date: _____

Appendix 5: Pupil information letter

The research project on the use of video in English language teaching in a Norwegian lower secondary school performed by the University of Stavanger.

Dear pupil,

My name is Dina Lialikhova, and I am a second-year Master student in Literacy Studies at the University of Stavanger. I am inviting you to participate in my research project on the use of video in ELT in a Norwegian lower secondary school. The aim of the project is to find out how videos are used in ELT in a Norwegian lower secondary school and what the benefits and eventual drawbacks are.

I will ask you and the other pupils participating in the project to answer a questionnaire. The questionnaire will be totally anonymous because it is only your answers that are important for my research. I am also planning to visit some of the lessons where your English teacher will be using video in order to observe how he/she uses videos when teaching English. I guarantee that your names will never be revealed in my thesis and the whole research will be anonymous.

Your participation in the project is important, but it is voluntary and you can withdraw from it at any time. However, I hope that you will show interest in the project and will cooperate with me.

Thank you for your collaboration in advance.

Best regards,
Dina Lialikhova,
Master student in Literacy Studies

Institutt for kultur- og språkvitenskap
Hulda Garborgs Hus
Universitetet i Stavanger
4036 STAVANGER
e-post: d.lialikhova@stud.uis.no

Answer
The research project on the use of video in English language teaching in Norwegian lower secondary school

I have received all the necessary written and oral information and am willing to participate in the project.

Signature: _____

Date: _____

Appendix 6: The NSD approval letter

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES

Ion Drew
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Vår dato: 18.10.2013   Vår ref: 35630 / 2 / LMR   Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 25.09.2013. Meldingen gjelder prosjektet:

35630	*The use of video in English language teaching: A case study in a Norwegian lower secondary school*
Behandlingsansvarlig	*Universitetet i Stavanger, ved institusjonens øverste leder*
Daglig ansvarlig	*Ion Drew*
Student	*Dina Lialikhova*

Etter gjennomgang av opplysninger gitt i meldeskjemaet og øvrig dokumentasjon, finner vi at prosjektet ikke medfører meldeplikt eller konsesjonsplikt etter personopplysningslovens §§ 31 og 33.

Dersom prosjektopplegget endres i forhold til de opplysninger som ligger til grunn for vår vurdering, skal prosjektet meldes på nytt. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/meldeplikt/skjema.html.

Vedlagt følger vår begrunnelse for hvorfor prosjektet ikke er meldepliktig.
Vennlig hilsen

Vigdis Namtvedt
Kvalheim
                         Linn-Merethe Rød

Kontaktperson: Linn-Merethe Rød tlf: 55 58 89 11 Vedlegg: Prosjektvurdering
Kopi: Dina Lialikhova H0327 4017 STAVANGER

Personvernombudet for forskning

Prosjektvurdering – Kommentar

Based on the information we have received about the project, the Data Protection Official cannot see that the project will entail a processing of personal data by electronic means, or an establishment of a manual personal data filing system containing sensitive personal data. The project will therefore not be subject to notification according to the Personal Data Act.

The Data Protection Official presupposes that when transcribing interviews, or when otherwise transfering data to a computer, one does not register any information that makes it possible to identify individuals, neither directly nor indirectly. All electronic processing of data in the project must be done anonymously. Anonymous information is defined as information that in no way can identify individuals in the data material, neither directly by name or social security number, indirectly through a combination of background information or a list of names referring to a reference number, or through an encryption formula and code.

Film Review

Here are some tips on what to include:

Objective part:

- Present the film's main theme, director and main actor(s).
- What is the film about? What is the theme?
- Which genre does the movie belong to (crime, documentary, comedy, etc.)?
- What is the message of the film?
- How are the characters portrayed? (Acting skills, choice of actors, language, emotions, etc.)
- In what type of environment does the story take place?
- How does the film create tension in the audience? Is it an exciting, sad, funny, or touching film?
- How is the sound quality in the film? Do any specific sounds play an important role?
- What kind of music is used? How does this affect the film?

Subjective part:
- What do you like/dislike about the film, and why?
- Did the story make you feel anything, or see things from a different perspective?
- Would you recommend watching the film? Who would you recommend it to? Why?

It is also important that you ask yourself what was special about this particular film and its message. For the film "Goodbye Bafana", such questions may be:

- Why was the story told from Gregory's point of view?
- How is Nelson Mandela portrayed? Do you get a sense of who he was, and what he has done to end up in prison?
- Our current chapter is called "Free Characters". Who is the freest character in this story? Is Gregory also living in a sort of imprisonment?
- What does the story tell you about the fight for freedom?
- Why is it that some people are afraid of freedom?
- In which ways are the prisoners deprived of their freedom?

Appendix 8: Handout in Maria's class

BLACK HISTORY IN AMERICA

1619

The first African slaves arrive in Virginia.

1787

Slavery is made illegal in the Northwest Territory. The U.S Constitution states that Congress may not ban the slave trade until 1808.

1808

Congress bans the importation of slaves from Africa.

1850

The slave trade in Washington, DC, is prohibited. It also establishes a much stricter fugitive slave law than the original, passed in 1793.

1861

The Civil War begins.

1863

President Lincoln issues the Emancipation Proclamation, declaring "that all persons held as slaves" within the Confederate states "are, and hence forward shall be free."

1865

The Civil War ends (April 9).

Lincoln is assassinated (April 14).

1869

Howard University's law school becomes the country's first black law school.

1963

Martin Luther King is arrested and jailed during anti-segregation protests in Birmingham, Ala. He writes "Letter from Birmingham Jail," which advocated nonviolent civil disobedience.

The March on Washington for Jobs and Freedom is attended by about 250,000 people, the largest demonstration ever seen in the nation's capital. Martin Luther King delivers his famous "I Have a Dream" speech.

1964

President Johnson signs the Civil Rights Act, the most sweeping civil rights legislation since Reconstruction. It prohibits discrimination of all kinds based on race, color, religion, or national origin (July 2).

Martin Luther King receives the Nobel Peace Prize. (Oct.)

2001

Colin Powell becomes the first African American U.S. Secretary of State.

2005

Condoleezza Rice becomes the first black female U.S. Secretary of State.

2008

Sen. Barack Obama, Democrat from Chicago, becomes the first African American to be nominated as a major party nominee for president.

On November 4, Barack Obama, becomes the first African American to be elected president of the United States, defeating Republican candidate, Sen. John McCain.

2009

Barack Obama, Democrat from Chicago, becomes the first African-American president and the country's 44th president.