Universitat
de les Illes Balears

Lights, Camera, Action: Film as an Interdisciplinary Teaching Tool in English-language Lessons

AUTHOR: Genoveva Olivares Sánchez

Master's Thesis

Master's degree in Teacher Training
(English*/ German Itinerary*)

at the

UNIVERSITAT DE LES ILLES BALEARS

Academic year *2015-2016*

Date: 06/06/2016

UIB Master's Thesis Supervisor: Ricardo Sánchez Lange

Abstract

Nowadays, teachers and other experts in education are constantly looking for new techniques or methodologies that help to change how we used to see education in the past. They intend to re-invent new ways to go through the teaching task in order to make it as effective and motivating as possible, for both students and teachers. The use of film in the classroom is not something new, since many teachers have been using them for a long time. However, its possibilities as a teaching tool have not been fully exploited yet. This article aims at exploring the opportunities that film can offer to the world of education and to boost a wider use of it in educational contexts. This will be done by defining what film really is with all its implications, explaining why it is a rich instrument worth using and how to use it with students paying special attention to interdisciplinary teaching. The focus in this last issue is how to link language and culture, history, literature and occasionally philosophy by using film material in the English language class. Finally, specific audiovisual texts have been selected to provide some good examples of films from a didactic perspective. Results show how teachers can make a wider use of films and how all the subjects mentioned above can be integrated in one single material.

Key words: Film, Interdisciplinary curriculum, Education, Strategies, Materials, ICT

Table of Contents

1. Introduction

Nowadays, teachers and other experts in education from any country are constantly looking for new techniques or methodologies that help change how we used to see education in the past. There are different variables that affect the quality of education now. For example, there has been a transformation in society as in all periods of history, but mainly this is due to the development of new technologies which are part of the curriculum, now. Technology has reshaped how we look at every single aspect of our lives, and so it does with education. (Planas, 2007: 155-156). Educators intend to re-invent new ways to go through the teaching task in order to make it as effective and motivating as possible, for both students and teachers. Their constant updating of methods and education staff has become something crucial in many developed countries, especially since students' general knowledge is being tested in these countries through the Programme for International Student Assessment (PISA)[1], which elaborates reports of such results at the national level for each country taking part in it. Comparing Spanish results to the rest of countries, they display very poor and even worrying outcomes[2] on the part of Spanish students. This led to the criticism of the educational system in this country and to question whether we are following the right model which is considered outdated. Therefore, innovation is important at all levels and some experts have already stated the necessity for a change which seems to come little by little. We have already noticed that change in the preparation courses that allow graduates to become teachers in Spain. For example, the *Master's in Teacher Training* from the University of the Balearic Islands, provide students with theoretical lessons focused on creating new patterns, methods and strategies in order to get rid of that traditional model of education which does not work effectively. As stated above, society changes and every governance body should be adapted to those changes. The way to provoke a radical shift in this situation is not going to be an easy task, especially taking into account that there are

---

[1] The Program for International Student Assessment (PISA) is an international assessment that tests students at the age of 15 in the skills of reading, mathematics, and science literacy. It was first taken in 2000, and then they have taken place every three years.

[2] For further information and specific data, the most recent results from 2012 are available at the official PISA web page, on the following link: http://nces.ed.gov/surveys/pisa/pisa2012/index.asp

several problems that should be considered[3]. However, some teachers from all around the world are already aware of the seriousness of this matter and they are already working to reverse this process by introducing the new trends in education.

The most noticeable change has come from the introduction and development of the Information and Communication Technology (ICT). This is part of the adaptation to a new society which can no longer be considered as such out of the technological era. The ICT represent the technologies that contribute to improve the processes by which we can communicate and obtain information. So that, communication is easier, faster and more accurate nowadays for us (Villareal, 2008: 2). After a consideration of the wide range of different implications that ICT offer, the ones selected as the most interesting for this paper are audiovisual resources. Generally speaking, anything related to television is part of the audiovisual media, consisting of images and sounds which have been set up as a social communicator and their main aim is to create an effect on the audience (Villareal, 2008: 2). Because of the visual effect, they usually create a stronger impact than printed media do on the viewers.

The film industry takes an important part in this category, used as a source of entertainment by millions of consumers of this product; it represents now an essential tool for communication which reflects a great variety of issues from different societies and periods. For this same reason it represents an important role when it comes to advertising or promoting certain ideas. It has proved to be highly effective as a medium for political or denouncing purposes. It has become then, an essential medium for dissemination, so the relationship between film and communication is something evident and common. Considering that, the implementation of the ICT turns the art of filmmaking into an opportunity to have real material available for our classes, as opposed to other kinds of real material such as television broadcasting news, which will be explained in more detail below.

Taking into account that we are searching for new models of education, it is worthy giving film a more relevant role for educational purposes, as an important representative of the new teaching strategies which are aimed at promoting ICT, among others. These results are especially appealing if we bear in mind the amount of material accessible nowadays in many different formats. As part of the

---

[3] Mariano del Castillo proposes a list of possible problems and solutions in his essay *Problemas y Soluciones de la Escuela en España* (2010).

technological development, it is easier now to have access to this kind of material, or any other that can be found on the internet. For example, if we surf the net, we will be able to find different lesson plans that other teachers are sharing based on videotaped material. Web pages like *Film-english.com* and *TED.com* seem to be the latest trend for teachers who want to use audiovisual aids in their lessons. However, not long ago, having access to it took longer and it was much expensive until technologies were introduced as part of our everyday lives. With new advances, especially internet access, there is more than one format available, it is cheaper and access can be immediate (Champoux, 2007: 1). In other words, it is not only the wide range of material available, but its possibilities to exploit it that make films a unique and profitable material to induce learning in our students.

2. Understanding *Film*

Despite presenting them as part of the ICT new trends, the truth is that the use of film in the classroom is not something new since many teachers have been using them for a long time. In fact, Wegner was the first to give film an academic use in 1977, influencing many others who would continue doing it until our days (Champoux, 2007: 1). Mostly, using certain extracts of films in classroom activities, as a compliment or extra material of a main task or even as time fillers. However, its possibilities as a teaching tool have not been fully exploited yet, and they have not acquired the main role they should have in the school framework. As the industry evolves and experiences great advances, the different analyses which can be drawn are also multiplied. There are already some courses specially created to deal with the topic of film within a language course. For example *Modern British Cinema and Society* from the Oxford Brookes University, which is based on content and interpretation mainly and *Language and Culture through Film* from the University of Manchester whose main points are language and literacy skills. These courses have different objectives, but they both share the same material and methodology. The existence of such courses prove how useful and rich audiovisual mediums like films help to the teaching and learning processes, whatever teacher's aims are. (Bottomley & Hail, 2009: 1) And indeed, both courses will provide some ideas which will be adapted in this paper in order to implement this material in a secondary education framework.

First of all, it is important to explain why film offers an important opportunity to the world of education and therefore why educators should consider boosting a wider use of it in educational contexts. There is a variety of definitions for cinema out there or simply different ways to understand it. This is partly because the process by which a film is made turns it into a really complex creation which requires many different people, materials and techniques. Firstly, film is understood as an art. It seems to be a complicated task to define or even set boundaries to what art really is, as there are different ways to understand it, and many well-known philosophers have defined it contradicting each other's views. Therefore, due to its implications, this word has suffered transformations thorough history and in order to provide an accurate definition of how we understand it nowadays, the one given by *Encyclopaedia Britannica* has been selected for this paper: [They are] "modes of expression that use skill or imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others" ("The Arts", n.d.). Despite the controversy by different views on this issue, it is considered, and renowned all around the world as the "seventh art" [4] since Canudo coined this term in 1923 to refer to the cinematographic world when he published his *Reflections on the Seventh Art*. Within that work, the author tried to explain its complexity, as it is a blend of the other six, the sum of the three plastic arts and the three rhythmic ones (Verstraten, 2012: 118).

Eisenstein, a famous director and theorist whose cinematic contributions marked the early twentieth century filmmaking, pointed out that "[...] in the actual method of creating images, a work of art must reproduce the process whereby, in life itself, new images are built up in the human consciousness and feelings" (Eisenstein, 1942,18). Despite creating fictional material, the kind of activity developed by filmmakers tries to recreate certain aspects of real live or simply create something out of imaginary which includes the transmission of feelings. Through the record the spectator can feel what the creator intends to do or to express and that is mostly what works of art do. This remark is emphasized considering that it integrates the rest of arts as well. So that, when we deal with film we are also dealing with architecture, sculpture, painting, music, dance, and poetry, as the traditional arts, and it also includes new artistic considerations such as photography. For an educational

---

[4] Austin Martin comments on his work *Hegel's Aesthetics and Cinematic Perceptual Realism* (2013) the view that Hegel had towards arts, and the six categories that he established for different kinds of arts. That explains the nature of "seventh" in the "seventh art", as at that time cinema was not considered as such.

purpose, this is very important as art can be introduced to a group of students in the form of entertainment as well, and so it looks more appealing for them. Furthermore, as teachers we make sure to link directly the material selected to one of the eight key competences related to the curriculum, known also as 21st century skills as Rotherham clearly states. That is "cultural awareness" which is included in the list[5] of the modern education skills or competences.

Even though cinema should be regarded as an art, we cannot forget its importance as a mean of communication. Mass media has always been an important transmitter of ideas, and through different means it always intends to affect the society's though and behaviour. As it has been said before, through film there is a transmission of ideas which not only deals with feelings but also with historical, cultural or any kind of information within a specific setting. Hence, there is also an intention of informing and in most cases shaping the audience's mind, especially on the part of those in power who use film as a medium to present their ideology. In that sense, there is a close relationship between film and propaganda, as it is one of the easiest ways to reach and influence citizens in a non-direct way (Richmond, 2011: 52). Indeed, film is used for achieving these ends by so many different people that the initial form of art and entertainment, evolved into a mean for communication, and it is finally turned into the big industry that it is now, as audience buy and consume this product every day. In fact, audience's perception is one of the most important factors for the final product, as they receive the message, interpret it and then it leads them to a process of thinking, understanding and therefore learning, especially the target audience for this work, who are our students. The fact that they have to interpret the message could seem a disadvantage since the message may not be issued as clear as in other means, however, as it has been said, its status of product of entertainment invite people to watch films in a way that they take part of the story that is being told and they embrace all the ideas presented. So it all "[...] makes the cinema a social mean of communication, with great personal impact on the spectator" (*El Cine: Cultura, Espectáculo, Arte y Medio de Comunicación*, 2016). As opposed to real news on television, which have a similar format than films, sound

---

[5] The eight modern educational competences are listed at the official web page of the European Commission as follows: communication in one's mother tongue, foreign languages, digital skills, literacy, and basic skills in mathematics and science, learning to learn, social and civic responsibility, initiative and entrepreneurship, cultural awareness, and creativity.

and moving images, except that they explain facts from an external view, with a certain degree of subjectivity, but not taking part in it. They are presenting external and direct information to an audience who takes a passive role in the act of receiving information as it does not require any interpretation. That is because films have features which make them unique. It represents reality, but they do so in a way which is unnatural and predetermined for the spectator. The techniques used in cinema allow filmmakers to lead the point of view from which the spectator is going to observe the action. It is for this reason that it represents a powerful tool in communicating ideas or transmitting values.

> Focusing techniques, editing, framing of shots, camera angles, sound, and the like, help a director make a powerful statement of a subject. [...] Viewers are not passive observers. Their responses add to the power of film. Cinema's ability to create a unique experience gives it unbeatable power as a teaching tool (Champoux, 2007: 2).

In one single film there can be contained many different ideas from different fields or subject areas as they are known in the educational world. These ideas can be used in a classroom and we could present them to our students indirectly. Therefore, if we apply these ideas in a secondary school classroom, the aims we want to achieve in the transmission of certain ideas and values can result easy-going. From the action shown in films, theory is derived and explained, so they have a visual aid which will make theoretical concepts much easier to understand (Champoux, 2007: 11). The fact of doing class work based on a film is regarded as an activity of entertainment as it is a medium which appears familiar and close to them. Some experts have studied the current trend among young audiences concerning their consumerism of cultural products. That is the case of Cristina Rivadeneira who found out that films seem to attract more people than books do. As explained above, in the same way that audiovisual media is preferable to printed media when it comes to have access to news, young people read fewer books now because they prefer watching films as a way of entertainment due to the development of technological advances (Rivadeneira, 2008:45). Its familiar format presentation makes it to be part of the pop culture, due to the easy access that today's society enjoy to this kind of products. Because of its growing success, it is being introduced in the classroom little by little for educational purposes. This trend led some experts on the field such as Eisenstein

to describe film as the "new literature". Similarly, another important cinematic figure like Nicoll restricted the comparison to "the new Shakespeare" to make reference to film. According to them, this also occurs because many films do not take new stories to build up their plots, but they take already existing stories which in most cases they coincide with well-known classics from literature, something that makes film a more culturally prestigious form of art (Cartmell and Whelehan, 2010: 31). Therefore, the strong connection between literature and film should be harnessed and they should use one to help understand the other. Eventually, this is one of the purposes that will be described in this work included in one of the forthcoming sections.

3. Interdisciplinarity: linking subjects through film

The kind of traditional teaching that new generations of teachers try to avoid by providing new ways of learning is normally based on didactic units, which are normally based on a grammar book. These books usually come with a specific thematic content for each unit, so that most teachers using video typed material look for a content-related video in order to build some links throughout a whole unit. The idea of providing additional material with the main topic of a unit is a strategy that has been working until nowadays and helps students to consolidate and digest what they have been learning. However, it should not be the only element to pay attention to. When teachers select any material they should do it bearing in mind other possibilities and taking profit of the same material to teach several issues at the same time. This means a great number of possibilities, because, as stated above, a film is a very complex work which allows many different analyses for a classroom context. Therefore, a teacher will always have to select where the focus should be put on.

The proposal of this work on how to use film with students would pay special attention to the interdisciplinary teaching in different and juxtaposed levels. As a point of departure, it should be said that bilingualism, or multilingualism in some cases, has been central for education in the last decades. There are many schools that work really hard in their linguistic programmes. Content and Language Integrated Learning (CLIL), is the perfect example to illustrate that, as it has been given much importance at schools since some years ago. It is "[...] an educational approach where some content learning (like a topic on global climate, or a subject) is taught in an additional

language (such as English language in Korea)" as Professor David Marsh defined ("CLIL: An interview with Professor David Marsh", 2009). This approach is very much what the traditional content of interdisciplinary teaching aimed. Some experts have talked about the concept throughout history, and pointed out different forms of interdisciplinarity. For example Hughes proposed four forms, although we are only focusing in the first two for our case study: interdisciplinarity through correlation of subjects and through topics or ideas (as cited in d'Hainaut, 1986, 14). Interdisciplinarity in the context of education[6] is understood as the integration of two or several subjects from the curriculum of one course. This is known in most places as "integrated curriculum" and its success lies on the fact that by combining various experiences from a meaningful context, the learning process makes sense for students. Consequently, knowledge is produced in a more natural way. In the most restricted sense of what integrated means, it is defined as follows:

> An integrated curriculum is one in which the subject boundaries are ignored and is based on the natural and spontaneous inquiry of children as well as on the activities and experience of the learners, which do not respect subject divisions. In other words, integrated curriculum involves organisation of the content and the teaching-learning process around themes or activities or problems or processes which require interdisciplinary learning (Apaid, 1982, as cited in d'Hainaut, 1986).

The concept of interdisciplinarity is getting to be better known and widely used in teaching contexts. Jacobs expresses in her book *Interdisciplinary Curriculum: Design and Implementation* (1989, 1) the necessity of introducing an interdisciplinary teaching as imitating real-life situations where issues are related one to another, so the main point is that there is no need for fragmentation. Unavoidably, humans' mind establishes connections, so it doesn't make any sense to set limits with different subjects in schools, as one topic can lead to another and that is the spontaneity that Apaid mentions above and that should be tapped. In this sense, learning processes take place at different levels because of humans' capacity for relating content, and

---

[6] For further information about the different meanings that interdisciplinarity can connote, see Louis d'Hainaut's work who distinguished between different kinds in his work.

not so much because subjects are actually connected between them (Louis d'Hainaut, 1986: 11-12).

Apaid also pointed out the importance that interdisciplinary learning is something that must be planned in advance in order to set which topics students are going to deal with. Even though it can be done in many different ways, films embody the perfect kind of material to do so since they help build this real context by which students can experiment meaningful learning contexts. A film reproduces reality and the viewer is taken to a specific setting where a number of different issues are combined, in which they participate by getting involved on the story that is being told and understanding every single aspect. It is clear that the foreign language subject, English in our case, enables the task of interdisciplinary education, mainly due to the great scope that it covers. A great deal of topics on different areas are normally presented in foreign language speaking classes, as students must present a certain mastery of the target language in several fields. Therefore, it is easier to find any audiovisual material, which suits not only curriculum objectives but also students' needs and preferences, and therefore make them more engaged. If from one topic students skip to another it does not entail losing track on the curriculum, as it could happen in other subject areas such as science, where the contents are much more defined. In the same way that CLIL intends to teach curriculum integrated content in a foreign language, the English class where the focus is the language, and they give some spotlight to other subjects' curriculum content with the help of films.

4. Film in the classroom: A proposal

As it has been explained in the previous sections of this paper, using film brings a lot of advantages in the teaching-learning process. However, it has to be considered that as any other activity included in the course it must be well planned. Firstly, teachers must select the specific material, that is the film that students will be working on, then state what is the main point we want to pay attention to as well as the methodology that we are going to follow, and the final step is designing the activities that students should complete and that will serve us as material for evaluation. Having said this, the main proposition is not only to promote the use of sporadic short clips found on the internet, which we should also continue doing as illustrative of specific points, but the actual innovation is giving film a leading role at some point of

the course. In the same way that students must read books and analyze them critically in language subjects, films allow the same kind of critical work. Depending on the curriculum or schools' department decisions, students must read either one book per course, or one per term. The activities that work on compulsory readings require extra work on the part of the student at home, as doing the whole process of reading autonomously. Some parts are tackled or discussed in class, but what is normally expected from them is that they produce a final project in which they reflect the real understanding of certain issues that teachers want to draw their attention to.

Within this proposal, the intention is not to eliminate books from school nor devalue its use, as it would go against[7] one the eight key competences promoted by the European Commission. Eventually, the proposal aims at integrating both, compulsory reading books with films and giving them a similar level of use if possible. If it is not possible due to time constraints, books must still be the ones to be given more importance. Although this statement may appear as controversial for many people who cannot conceive to substitute books for films, if we come to think about it, it makes much sense. Taking into account that films are a kind of product that is consumed everyday by our youngsters, to present film for educational purposes will set the basis for them to watch any film with an analytic view, and not just as mere observers. The kind of reality that films display affects the audience in every respect. As it comes in a form which invites to reflection, students will be better able to grasp the details and develop a critical spirit towards this medium. Bearing in mind that cinema studies are already integrated as part of the academic world, so it can also help to its introduction for future vocational purposes.

Moreover, it helps solve, or at least improve, one of the most common problems that teachers find when teaching a second language: listening skills. One of the most important objectives in the curriculum for students of any language is to get a balance in all language skills. By the use of reading books, it is being promoted and improved the reading part, whereas using film helps on the part concerning listening skills. They are both input skills, and students need exposure to them in order to master them, but while reading seems to be easier for Spanish students, they find the listening part a difficult task. Normally, this is due to the fact that students try to

---

[7] According to various authors, Literacy as skill encompasses different points, but it is specially emphasized the one that makes reference to the promotion of reading, not only as part of the compulsory curriculum but also as an activity of personal entertainment (Bamidele, 2009: 23).

translate the input material, without realizing that they can re-read if they do not get the information correctly, but they cannot re-listen if they missed something. This, together with phonological differences from the English language to their target language, Spanish in this case, makes the oral comprehension more complex and they need as much practice as they can get (Eastman, 1991: 49-50).

As the intention is to integrate them as an ordinary activity, the kind of work expected from students is very similar to the one described above with reference to books. The methodology proposed for the use of films entails some autonomous work, including watching the film on their own and the production of a final project serving as evaluation tool for teachers as pupils reflect their understanding. Nevertheless, it can be considered the possibility of using class hours to watch the film all at once, as there are some dangers by allowing them watching the film by themselves. Due to the easy access to internet, they have full access to different files in their mother tongue. This would suppose not to fulfil the objectives, as one of the aims of using audio material is to improve the listening skill, one of the hardest parts for learners of English as a second language. Henceforth the methodological approach used for this proposal consists of task-based learning through film based on content. In order to make our students evolve from passive viewers into a more conscious audience aware of the processes that they should reflect on "[...] it is necessary to develop operational models to work individually [...], that allow them to move to the active viewer level, with perspective and their own judgment, able to comprehend the real message of the film and the point of view from which it is being told" (*El Cine: Cultura, Espectáculo, Arte y Medio de Comunicación*: 2016). For this reason, the work of the teacher is essential here in guiding the students by encouraging critical thinking, so that they can fully understand the values or counter-values transmitted in the film. The editors of *Cineyvalores.apoclam.org* call it "emotional education" as they must learn how these values affect the intellect or the emotions of ordinary people, even if it is unconsciously. To provide them with a good guide, the teacher must design a series of activities or questions, in other words, basic tools through which they are led to think about and embrace specific concepts, contents or values and that corresponds to the post-task part.

This proposal is not one that has to be followed in one possible way. Actually it attends to provide teachers with different materials and ways of tackling a content-

based activity and to inspire them to create their own activities based on film, to fulfil their specific needs as they wish. Also, the target audience will not be specified, that is the age and course of our students, as it depends on the level of knowledge and implications of the selected film. Ones will better suit certain courses than others, so that it is part of the work of the teacher, to make sure that the selected film is going to work at the appropriate level taking into account its features. The way in which we are working on interdisciplinary content lies on the fact of working in three specific sections included on the syllabus of different subjects, mainly social, philosophical and art studies, which are also basic features of the English speaking countries and they will be linked to language. This will be done by joining language with culture, as they usually come together, with history and with literature which they both represent a branch from the field of letters. In addition to the three main forthcoming sections, some hints will also be provided to integrate philosophy or ethics in the English language classroom. In some occasions, philosophical or moral issues can also be discussed by using the same film material that we used to work on any of the other three. Not all the films will hide a strong moral message worth analyzing, but when they do some additional work can be done about it. These four parts may work well one isolated from the other, as three different and separated ideas to relate to language. However, they can all be mixed from one same source, if the film selected really covers all the topics and teachers really want to work with all contents mixed up. This seems to be a good combination either for courses that aim at studying film in more depth, or when it comes to students from ESO or Bachillerato in Spain. For this reason, the proposal presented here relates language to only one field, even though all of them are equally important and they have been designed to be a source of inspiration when analyzing some other aspects that are not based in language teaching.

4.1 Teaching language and culture

"Language is the principal means whereby we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways" (Kramsch, 1998, 3). This statement speaks volumes on how important is to relate language and culture, and actually in Kramsch terms one cannot be conceived without the other. His arguments are based on the fact that

language is actually a human invention developed from members belonging to the same culture and the very first sign that reveals individuals' ties to their cultural roots, so that language expresses cultural knowledge. As social beings, we need to communicate and establish relationships with other members of the same community. That is to understand and accept ideas and values which are transmitted from generation to generation via language. In most cases, language cannot be understood out of the cultural context, as well as there are some words that only make sense in the culture where they were produced. Some concepts are so deep-seated culturally speaking that will only be understood by understanding the culture where they were produced. Therefore "[...] a person's world view, self-identity, and systems of thinking, acting, feeling, and communicating can be disrupted by a change from one culture to another" (Prathoomthin, 2009: 292).

The main point, then, is to drive our students to go insight cultural issues deeply. It has always been considered important to know other cultures of the world. However, this tendency is increasing not only because it builds general knowledge, but because of the multiculturalism phenomenon. It is more common now to find any geographical area constituted by many different cultures all living together. Different people in one same community must learn how to behave and respect each other's costumes, some values which are part of the curriculum in secondary education. Moreover, it is not only important to welcome people coming from other countries, but also being able to understand them when travelling abroad, taking any hobby, attending expositions, meetings conferences and a long Et cetera of cross-cultural experiences that we may find out at any moment ("Importance of Knowing Other Cultures :: Cross-cultural Experiences", 2016).

Culture is mainly tackled in social studies as one of the brunches belonging to it and working on them from the foreign culture point of view can help them have a deeper insight and compare it with their own. Due to its appearance of reality, it is easy to get that effect through film. Empathizing with characters allows examining certain behaviour and helps provide a better understanding through visual aid rather than just studying theory. In our English classes we are supposed to consider only English speaking cultures, especially the two main ones: American culture and British culture, as it is very difficult in a single course to go through all of them. Both countries have both an outstanding film industry which makes easier the access to

certain topics. Serving as an example of this, *Love Actually* (Curtis, 2003) displays a strong sense of *britishness*. If the film is analyzed from a cultural point of view, one may understand very much about how British people behave as it contains many different topics including politics, represented by a funny Prime Minister, costumes, like tea and biscuits time, BBC as representative of the media, symbolic places like the Heathrow airport and so on. With enough guidance we can raise awareness on these topics, which can be used as a parallel to find equivalent stereotypes in their own country, for example. On the other hand, it may also be good to teach some ideas that do not have an actual equivalent in their cultural framework. For instance, the issue of patriotism as Americans understand it, and reflect it in their films more often than not, does not work in the same way in Spain, where nationalism means rather the opposite due to past events. In order to understand certain actions happening in some American films, like an act of courage risking your life for your country that is constantly repeated in films like *American Sniper* (Eastwood, 2014), one must be able to empathize with American people to know how they feel about their country. If we are not culturally aware of that, then for a foreign viewer it looks as something exaggerated and almost unreal, but the truth is that the vast majority of them feel real love for their country.

4.2. Teaching Language and History

If our aim as teachers was to teach history of the whole world through films, we could achieve our objective, as many different types have been recorded based on historical facts from all periods, although some are more exploited than others. Records of all kinds have represented the conflict in many ways, from different points of view, interconnecting some fictional stories with historical reality, and using many different techniques. Let us take as an example the Second World War as one of the most depicted periods of history in films. As a prolific product, films show in many cases a preference to represent different periods and its features. Actually, many History teachers always recommend some films to their students in case they need to see one topic in more depth or there is a good film serving as a visual aid for the specific period. However, it should be said that there are some dangers in using film to teach historical facts and that is mainly due to the lack of accuracy that most films display, together with invented or fictional facts that come along with real events and

that are actually to the fore. For example, the film *War Horse* (Spielberg, 2011), is very useful if we want our students to understand how the system of trenches worked during the First World War and how the warring factions were organized, but the fictional story that follows the horse throughout the film can lead some people to lose track of the historical fact and the important matter for our purpose.

Another peril is that of the point of view, as films unavoidably have an author, just like books do. Being that directors, producers and filmmakers in general use it with propaganda purposes, this can lead to show events from a specific point of view that sometimes differ from reality and our students could get a message that teachers did not intend to convey (Marcus et al., 2010: 6). For example, in recent history, Americans tend to portray a negative image of the Middle East and its people. This kind of films show the enemy as a terrible evil for the country and Americans are portrayed as heroes. This all is part of a specific point of view since not all Arabs are bad, and not all Americans are good either. Then, film also serves to teach contemporary history which leads to controversial current affairs. As a good example, we can extrapolate the topic of a film dealing with terrorism and make students focus on the concept of jihadist terrorism that affects the whole world nowadays.

It should also be said that it is a good opportunity to introduce some facts of the past that they already know, but from another perspective. As the focus is to understand as deep as possible the English Speaking countries, they can concentrate on specific periods which were very important for the history of the whole world. In an ordinary history class they study, for example, the topic of slavery which involved many different countries. This important fact is seen as something external, which does not really involve our country. Nevertheless, if we change the target country of study, then they feel more involved in the facts. Spanish students taking any ESO course should already be familiar with colonial times, as Spain was one of the countries taking place in the European colonialism and the triangle slave trade, together with the United Kingdom and Portugal among others. This provides an opportunity to explain the origins of English, just like Spanish, as a worldwide spoken language, and then students would be able to understand the different varieties, this, serving as an example of how to connect content and language in the English lesson.

Nonetheless, even if the issue of slavery is already familiar for them, it does not convey the strong meaning than it has other countries like the USA. If this is seen from an American or British point of view they really embrace the topic since it is a representative part of their history whose traces and consequences are still present in certain way nowadays, especially in these specific places. The idiom "an image is worth a thousand words" becomes clear in films like *12 Years a Slave* (McQueen, 2013), which demonstrates the potential of films to transmit and make the audience empathize with the work of art that intends to portray a truth from other time. The film is told from the point of view of an African-American man who suffers the consequences of slavery for twelve years. Pupils do not only understand the theory, but through image they can almost experience being there. America, having one of the most prolific and influential film industries in the world, is very often dealing not only with this topic but its films also show the subsequent racial segregation that is still very present in their lives. Young people are acting as passive viewers when these topics appear in the majority of films they consume in their leisure time as entertainment. Our objective, again, is to make them aware of what they are seeing and showing to what extent the racism in the USA is more transcendental than it is in their country. From specific periods like this explained here, there are some political concepts and laws that have survived to this day, such as the Commonwealth of Nations that sometimes appears in the news and people who are not familiar with the term do not know what it stands for. Henceforth, history of the world can be studied from different points of view, what means focusing on what defines or influenced better the target of our study. Tackling it from different perspectives will help them to comprehend current issues and teachers will accomplish the aim of working the language through a content-based activity that present relevant material.

4.3. Teaching Language and Literature

Literature or literary theory is normally taught in schools because they are part of the syllabus of any language subject. As stated above, it represents a form of art, one of the most consolidated ones, as it is introduced into the school curriculum as a compulsory part. In fact, concerning the literary competence there is an initiative that

attempts to promote reading, and more specifically literary works. However, literature is a wide term that implies not only specific terms as any field of study, but also many periods, genres and authors. Therefore, course designers must select what content they should include and which must be left out. The most common procedure is to introduce theoretical concepts and then apply as much theory as possible through the analysis of specific literary works. As it also occurs with films, the selection of the specific material that is going to be analyzed is a very important part of the process, as it must be representative enough to raise that specific issue that we want them to be the focus of analysis. This selection normally includes the ones considered great masterpieces, or blockbuster when it comes to film. The major trouble we find is that there is a huge corpus of films and literary works that are considered important and time constraints during a school year do not allow the selection of various works, therefore decisions are made depending on the specific objectives. Sometimes, authorship determines the chosen materials to study, as some authors have been so relevant that they are worth mentioning and studying. In a Spanish context, this is the case of Miguel de Cervantes for being the author of the most important literary piece in this country Don Quijote de la Mancha, which has been translated in many different languages. In the English lesson context our focus of study will be authors like Shakespeare or Sir Allan Poe who represent for the English and American literature what Cervantes does for the Spanish literature and who are equally influential all over the world.

There is one important matter that should be considered in this point. It has been pointed out that literature plays an important role in language learning contexts now. Nonetheless, in the foreign language lesson they still pay little attention to this, probably because the main aim for educators is to teach grammar correctly, so that there is no remaining time to devote to literary theory. Some grammar books have some sections devoted to literature or they mention any author or work very briefly in some of the texts serving for reading activities. Despite what educators think, it is equally important that they know how to use grammar, as they recognize important literary works, especially because some of them are so influential that have reached our country. Even when students must work on a selected reading book, teachers would pay little attention to literature itself, and the focus is the comprehension. Within this proposal, there is also an intention of boosting a higher use of literary

works with their corresponding literary theory. As this is not designed for any specific level, teachers and educators must be the ones to decide which kind of theory would fit in each level, as it allows adaptation at all levels. Still, it is possible that the integration of literature in the foreign language class is a complex task since students are not familiar with some content and literary theory is complex even in their mother tongue.

It is in this point that films will provide some help in understanding literature. As stated above cinematic techniques allow a unique experience through the process of editing, and they help understand some points that with literary texts themselves would take a long way. Therefore, Muller manifests that "[...] teachers can use film as *film*—not as literature—to illustrate literary theories that may be too abstract for students [...]" (Muller, 2006:35). With this sentence it is evident that film can contribute very effectively to teach illustrate several issues in a school context. As Miller himself points out film techniques have different features which make it more straightforward. "Unlike literature, film can use lighting, music, and camera angles as tools with which to tell a story. By studying these elements, students can learn to see film as a cultural artefact [...]" (Muller, 2006:33). Therefore, teachers can take profit of these techniques to draw parallels with techniques used in literature. There is even an easier way to display literary explanations through film, if we come to consider that there are a large amount of films based on pieces of literature. Almost all literary master pieces have been brought into the big screen, and sometimes even more than once. As an example of this, we can come to find the theatre play *Hamlet* written by Shakespeare that has been made into film up to three times. The tendency is that filmmakers prefer to put into motion picture those stories told in novels either from present or past times, and they do it with masterpieces from every cultural context and written in any language. Even those which represent minority languages have been adapted for cinema or television too, like *Tirant lo Blanc* written in Catalan by Joanot Martorell.

In the same way that classics are adapted, current books also do, especially those at the top of best sellers lists. That is the case of *The Boy in the Striped Pyjamas*, after beating some lists from different countries as the best-selling book, it was made into film due to its great success as recognized in the official web page of the film ("The Boy in the Striped Pyjamas", 2016)). Despite this tendency, we do not

only find novels adapted into films. The world of cinema allows so different possibilities that all genres can be adapted such as theatre plays, like Hamlet, which has been commented above, or even poems. We find a very good example of this in the film Beowulf adapted from an epic poem, the oldest preserved in the English literature, which makes it an important literary work worth knowing by secondary students. Even if not analyzed in-depth, as other works would rather be chosen by educators because of content importance, short clips of the film can still be used to make them know about it as a representative piece of the English literature, also because it is very difficult to present the poem itself as it is a complex work to analyze. It is clear then, that films can help in many different ways to present literary works. Notwithstanding this, it is important to choose very carefully what films do best. There are film adaptations that are not very accurate, or even take profit of the story they want to adapt to introduce some other content, in most cases inappropriate for academic uses.

4.4. Teaching Language and moral philosophy

If there is a discipline that almost appears in all films it is philosophy, or more specifically ethics and morality[8]. It has been commented above that many films have a hidden message, sometimes it is related to propaganda, sometimes the intention is to issue some criticism towards any situation, but in most cases there is a strong moral that the author tries to manifest and to make it influence the audience. In many cases, this kind of intention is very clear, this is the case, for example, of fairy tales that have been created to influence children, apparently. Nearly all these tales have been adapted into film. The cinematographic Disney Corporation is the typical example of an industry that has devoted all their resources to the creation, adaptation and production of films adapted from tales. So that, contemporary children know better these stories through films than though books or transmitted by word of mouth. These kinds of films have a clear moral message, but in some other cases it is not that clear and still it is there. Morality hidden in films normally deals with current controversial matters or preoccupations on the part of society.

---

[8] According to the comparative web page Diffen.com, although both terms are used to designate good or bad actions from individuals, there is one important difference: "ethics refer to rules provided by an external source, e.g., codes of conduct in workplaces or principles in religions. Morals refer to an individual's own principles regarding right and wrong".

Due to the great deal of films with moral messages, and taking into account that the English lesson can deal with any topic, as long as it is done through English, it is worth considering analyzing the general points. Even if the main objective is to see more in-depth historical, cultural or literary issues, teachers can devote some time to extract from the same source which the moral message is. Eventually, these subjects relate to philosophy by themselves, especially literature. They complement each other when analyzing any work, as content need some form to make sense and vice versa. (Nussbaum, 1990: 10-11). Sometimes, we can come across some films very demanding if analyzed from a philosophical perspective, but it could be interesting to challenge our students to go one step further and make them guess which point the author wants to raise. Especially, if we are dealing with certain films that invite the viewer to question the actions taking place in the fictional material, as it will be explained with a visual example later on. Eventually, *Morality and the Movies* (2012), written by Dan Shaw, is an already existing book devoted to explain how to use film to introduce ethics to our students. It draws a list of analyzed issues with examples of films for each of them. For undergraduates, there are many films that will catch their attention because of the general content. Films which display unrealistic settings that will make much more sense after analysis. For example, in the successful saga *The Hunger Games* they denounce through a parallel world the distinction and abuses related to social status in the real world. Also, in realistic settings, one can appreciate some actions regarded as uncommon that only make sense analyzed from a philosophical view, as *Into the Wild* (Penn, 2008) will do, portraying the choices that human have in their lives. It invites the viewer to question either if it is good being under the constraints of society, or if it is a better choice to set up your own way of living.

As it has been said, we want our students to develop a spirit of analysis and critical thinking towards films, rather than acting as passive viewers. So that, they should be able to watch the films mentioned above and think that it is not just fiction for its own sake, but that the fictional world portrayed is an allegory of something else. Ethics set the basis to do so very effectively because of the appearance of reality feature that has been commented all over again that makes them live a story. Moreover, students from secondary education seem to be the perfect target audience to be facing and lead them to question certain dilemmas. Due to their short age, in

most of the cases their partial exposure to society they have not faced some controversial issues yet. If they have not been influenced by someone else's views, it is easier to engage them in a self-thinking process (Brislin, 2015: 2).

5. A case-study in a secondary school

After deciding what kind of proposal I would like to develop in the future with my own students, taking advantage of my wide knowledge of the world of cinema as any film fan, I considered that it would be interesting to investigate if schools in Majorca were already working in similar projects whereby I could get inspired. Indeed, the Secondary School I.E.S. Emili Darder where I spent three months during my training time has a project that is quite in line with the project I wanted to create. Not only the main task is based on film, but it is a cooperative project between the foreign language department and the philosophy department. Even so, the only drawback that I found is that the English branch is not the one participating on it, but rather is the French branch doing so. French language is offered as elective subject as most schools do now. Therefore, only a small percentage of students have the opportunity to go through such experience. In relation to this, the project is not promoted through the web page and it is not given the importance that it should have, as other linguistic projects that are implemented there, such as European Sections. This causes that students regard it as an ordinary activity, and it will never be well-known enough to expand on it in the future. It would be a very good idea, as the project already exists, to introduce it in the German and English languages classes as part of the school support given to the development of languages.

An interview with the head of the philosophy department, Pere Riera, allowed me to know all the details about this task that they use year after year, and they both recognize it works very well with their students. The small project in question has not been exploited too much and it uses the same unique film source year after year. The film selected is *Monsieur Ibrahim et les Fleurs du Coran* (Dupeyron, 2003), based on a previous written book. The film is played during some classes in the French class, so that the teacher can help students to comprehend the vocabulary or, scenes which are not very clear for students. Therefore they examine language carefully in order to understand content. Afterwards, content is analyzed more deeply in the ethics class, this time with the help of the philosophy teacher who swaps from

Catalan to French and vice versa so that they can have a better immersion. As they want to raise awareness of the main ethical themes in the film, it is normally the philosophy teacher who leads this part. This is normally done through the material provided and prepared by the teachers themselves. It consists of a guided work to promote discussion and invite them to create a debate about the different points that are worth mentioning. There are certain steps that must be followed for it to make sense. After watching the whole film for the first time, they conduct a pre-analysis serving as a pre-task. It consists of examining the plot, characters and to find a general sense to the whole film. They focus on global interpretations rather than giving a fragmented view, and in the next stage, they mix both subjects, when their students see in-depth some specific dialogues. To examine the content they must understand the language spoken in the whole dialogue, so both teachers get involved in the same activity. They do not just work with abstract concepts, but they also work with the power of image, which is one of the strongest features that film brings to the viewer's experience. Students must visualize pre-selected images and read them from a critic point of view, analyzing important details critically. Apart from that, teachers urge their students to do a kind of film review. They do not have enough competences in French language to do this kind of work, but when done in their mother tongue they get to translate the general ideas with the help of the teacher. Since they have to do different works they are introduced though all of them in the cinema studies as well. This little project shows that it is possible to combine several subject areas as well as introducing cinema studies as part of the curriculum, which would belong to the branch of arts.

Once I had understood how the activities were tackled, I also was interested in knowing the personal opinions of an expert who had been trying this system for some ages. According to him, analyzing a book or a film has a common objective and that is interpreting specific messages and themes, but of course, for students, image is always more appealing than text. For this reason, they chose to analyze the film instead of the book. And indeed, he reckons that providing them with this kind of material has a lot of advantages, as it is presented to them more with a recreational character rather than educational. Nevertheless, he defends firmly the need to read, and promote the reading activity either for academic purposes as well as for pleasure, and film cannot fully substitute working among reading books ever. In fact,

teachers should always recommend books to complement the learning process that they start in the classroom.

6. The proposal: specific examples

Having explained the general idea of my proposal in the previous sections, I will proceed to provide specific examples and justify them in the framework we are referring to within this part of the paper. Before the presentation of the actual material, it must be clear that this set of activities have been prepared to work in a secondary education framework. Therefore, the aim is not to give a whole course based on film studies nor call on our students to produce works similar to film reviews; rather it is to produce analytic and critical works. In fact as the own definition for critical or analytic articles based on film says, "[they] often discuss particular films in broad social, political, and historical context. Many times the focus of these articles is on a fairly specific aspect of a film, a director's work, or a film genre" ("Film Reviews and Film Criticism: A Selective Guide to Sources in the UC Berkeley Libraries: Introduction", n.d.) so that what we expect to emerge from students.

It should be said that the selection of appropriate material is not an easy task, as there is a big corpus and the same material will not work in the same way in all the occasions due to different variables like group age, motivation, language proficiency, and so on. For this reason, specific audiovisual texts have been selected to provide some good examples of films from a didactic perspective. The group age is provided taking into account general aspects taking into account suitability above all, in both content and language. Three different films have been chosen to give an overview of the proposal and the results expected too. The titles are *A Clockwork Orange*, *Oliver Twist* and *Schindler's List*. They have been selected as representative material for this paper because each of them exemplifies different periods in history, they provide a cultural background of the time referred and they all based on a book. Furthermore, they all hide a morality that is clearly stated. With these examples it will reflect how teachers can make a wider use of films by exploiting all the different activities that can be done with them and how all the interdisciplinary subjects mentioned above can be integrated in one single source serving as the material for the main task.

6.1 *A clockwork orange* (Kubrick, 1975)

This renowned film was based on an equally famous book by Anthony Burgess with the same title, and indeed, both, enjoyed a great success and the audience appreciation. In part, due to the movie release the book started to be known and read all through the globe ("Anthony Burgess - Cutting A Clockwork Orange - Original Story", 2016). Once again, this fact demonstrates the power of cinema to reach masses and to expand stories and messages. Actually, the director himself acknowledges that the film was almost a copy of the book, so very few things were modified (Hutchinson, 2015). The story, set in a supposedly futuristic London, tells the story of Alex, a teenager who is the leader of a street-gang together with three more boys, who spend their days, and specially nights, committing crimes and a series of violent actions towards society in general. One day Alex is caught up by the police and sentenced to life imprisonment. However, two years later he is given the opportunity to be released, when he is forced to try a new experiment called Ludovico's technique, which consisted in a brainwashing basically.

This film, due to the big amount of violent scenes appearing, would not be appropriate to use with low-level students in a high school. It is a good idea to introduce it to Bachillerato students, and depending on the group, it will also suit in a 4th of ESO class. Actually, youth seems to be the perfect target audience as the story is told from the perspective of a fifteen-year-old boy that makes that most of our students may feel identified. In addition, these boys go rebelliously against society, with some added violence which has always been a substantial interesting topic for them. They are consumers of products that include violence everywhere (films, video games, news on TV, etc.). Therefore, it is interesting to introduce them with a topic that seems to be ordinary in their lives, but presented from a point of view where they have to judge the actions taking place, going from passive observers to active subjects. To do so, teachers could adapt the basic guided questions document (Annex A), and make it fit into this film content.

Concerning cultural background, we want our students to know that it is set in a British context, more specifically in London, and they must identify which features tell us that. Even though the film has the Hollywood influence, it is done so faithfully that the setting is easy to point out. In addition, the main actor chooses to play an English accent, worth mentioning, and opposing it to any other accents that students

may have heard in other films coming from Hollywood. They should be warned that it displays a futuristic setting, or in other words imaginary, but actually, it is thought to represent the society of the time in which the story was created, in this case the 1960s. As a dystopian story, it is important that students know its intentions to critique some aspects of the society of the time, especially those related to the ruling government. As the definition of dystopia states it is "a futuristic, imagined universe [that], through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system" (Wright n.d.). Therefore, if it is an exaggerated scenario our students know that this kind of fiction put up some boundaries between the reality and what is being shown, and they will have to deduce what is that portrayal's message.   Taking the guided questions into consideration, we can either adapt some of them into the film we want to work on or come up with related questions that can be adapted to the main points. For example, we could ask such specific questions like "How are young people portrayed?". We cannot expect a very deep analysis of what was the intention of the author but students can see an extreme violence and therefore deduce that there was some problem with the youth of the time. Indeed, in the 1960's a new youth culture was beginning to grow in Britain among other countries, "[...] with pop music, milk bars, drugs and Teddy Boy violence" ("A Clockwork Orange | International Anthony Burgess Foundation", n.d.) as the film represents it.

In the same way we could ask "How are the machinations of government portrayed in the film?" and they can describe a way of control, a kind of violence that is more physiological as opposed to the violence represented by the young. The government in this story, as in many other dystopias, is a totalitarian one and imposes control over citizens, as they do with Alex by taking him out his freedom of choice. Therefore, students may be led to deduce that totalitarianism by that time was seen as something very negative, probably because the totalitarian forces' behaviour they had experienced so far left a detrimental effect over the condition of the human being in possession of power.

At this point, we can link the culture of the time with history of the country and of the world as well, as the kind of character represented by Alex would fit in many other societies. Also, the events that preceded that time affected most of the world. It was a society that had lived a long and difficult war followed by another period of

tension, the Cold War. It all was characterized by the totalitarianism that most governors had imposed, especially that during the war. In this case, the author of the book was inspired by the Russian Communism to build the kind of fiction he did ("A Clockwork Orange | International Anthony Burgess Foundation", n.d.). However, this will not appear as clear to our students, as it is a futuristic story and no direct references are made to this historical context. Teachers should be the ones who provide this background features concerning the historical moment that inspired the criticism in the book and later the film. Due to this lack of features we cannot ask questions concerning time features such as clothes or important figures, for example. However, after an explanation on the part of the teacher, their knowledge of history, and some discussions that can be held in class with reference to it, they will be able to explain briefly the historical context that conditioned the creation of the scenario. So that, our focus is to force them to express in English how totalitarian regimes had shaped the vision of world by that time, and also relate it to the general current vision of today's society. We can do that by asking "Are there any films with similar critical features nowadays?". They can be led to reflect on contemporary history of the whole world again, and they will be able to relate events of the past to our present time.

Probably the easiest part to tackle is that of literature, as the film is faithfully based on the Burges's book. Some motives or themes can be analyzed, but if we want our students to develop literary analysis techniques, then we can guide them through the kind of narrative questions that can be found in Annex A. These are questions related to the narrator and the narrative line, which they will be able to do very easily. Then, we can also have them analyzing characters and reflecting about Alex. Protagonists usually represent the figure of the hero, despite that, Alex appears as anti-hero, therefore, a villain (Moya, 2011). By asking them, "who is the hero of the film?" they have to go through a deep thinking of whether our protagonist is really a villain. This process will be influenced, to certain extent, by personal opinion. There are many other different issues that can be identified concerning literary analysis. For example, we can discuss about genre, the kind of language that is being used and comment on the motifs that can be appreciated generally. As for the genre it would be difficult to establish a single one as it is a combination of some genres.

Furthermore, when referring to film and novel, experts would normally use different terms to designate one or the other. It is interesting that our students get

familiar with all terms, either for film or novel, as they are useful for their everyday lives' entertainment choices. Therefore, the novel would belong to the dystopian genre, and so it does the film, but critics would rather call it using a more cinematic word for genre like drama or even some film web editors used the science fiction term, as it is called for example in imdb.com. Probably, depending on the age, they are not familiar with the meaning of dystopia yet, therefore, another question could be included in the guidelines for their work, to have them doing some research about the definition of dystopia and relating it to the film instead of being the teacher who provides that information. The cinematic genres can be identified without any problem as it is a more or less opened category, and more than one option will do.

Regarding language use, which is one of the most important issues for our class, this film represents a challenging option. Taking into account the average level of English in Spain of high school students, chances are that they will not get the whole meaning only by watching it once. This is not only because dialogues are in L2, but because *A Clockwork Orange* conveys an extra difficulty. Burges invented a kind of language called Nasat, which is not made out of English. However, it is important to say that the film does not use that invented vocabulary as much as the book does, but still it can be distinguished sometimes. The reason that in this specific case the film will be a better option for teaching purposes, as the book supposes a greater distance concerning language difficulties (McDougal, 2003: 3). Despite the book also displays signs of Nasat, teachers could select the specific scenes which represent a problem and create some debate in class to see if students really understood what the scene is about. Due to the extra aid of image it can help clarify the meaning. In the same way, if the film is played during class hours, teachers may wish to make use of English subtitles just in the case their students are not able to grasp the meaning. If we want them to practice their listening skills, ideally the film should be shown without subtitles. However, our students' level does not always allow completing the project successfully without them.

Then analyzing symbols or motifs can help them identify similar ones in other novels or films in order to get the meaning, as in many cases these symbols are universal and re-used throughout history to convey specific meanings. The main objective of doing this is that they learn how to interpret messages, that is active reading, and in this case it is active reading of a film. Through film, once again is

much easier to detect certain images which convey ideas related to the main themes. In *A Clockwork Orange* several images emphasize the main themes, which our students will clearly see as violence and youth culture, and the director does it through the use of techniques like slow motion or music (Jackson, 2016). For example, once we have introduced that it is a dystopian story and its main intention, they are able to understand that there can be symbols indicating repression and control. We may want them to think about Kubrick's work on making use of make up in Alex's lashes and making them stand out with the camera shots ("Illuminati, Alchemy, & Occult Symbolism in Stanley Kubrick's 'A Clockwork Orange'", 2014) Teachers can do a prior work by explaining that there are symbols of control, then through the guided questions they can connect that this highlighting of the eyes means vigilance. Also, to make them thinking more actively, we can let that their imagination makes them guess what other symbols could mean because, after all, sometimes this work is up to personal interpretation and perhaps it is not what the author actually meant. Most critics have been given their point of view concerning specific issues appearing both in the book and the film. Therefore, they can learn to be critics giving their opinion, based on evidence and reasonable argumentation, about specific motives like what the milk represents or why the author uses classical music to characterize the protagonist.

The most important thing is that they get to identify who is the narrator, which will be crucial to get to explain how the story is built up. They can discuss whether the point of view here is important or not, and whether the story would have been different if it had been told by any other character. Violence is performed by Alex on a first instance, but then Alex is subjected to violent practices of the government. It is interesting to devote some time to observe such reversal of roles (Jackson, 2016). The title can also be discussed as it appears to be a strange title, without a deep understanding of the matter, one cannot comprehend why it was titled like that. Teachers can provide students with a statement of the author himself, of the book in this case as he is the original one: "a human being is [...] a clockwork orange [...] meaning that he has the appearance of an organism lovely with colour and juice but is in fact only a clockwork toy to be wound up by God or the Devil or [...] the Almighty State" (Burges, 1986, cited in King,n.d.). This real statement should allow them to

discuss why the title was chosen as representative of the work and to give their personal opinion whether it is a good title or not.

To conclude our proposal of analysis for A clockwork Orange, we cannot forget the most worth analyzing field: philosophy and morality. This story has a strong moral message which has been mentioned above when proposing methods for other points' analysis. However, this is unavoidable since it is the guiding thread of the story. Moreover, the message is very clear, and students will be able to speak or write about its implications because the guided questions will set the basis to identify this theme. To get inspired for this part of the work it has been used as a source of inspiration an article by Simion which explores the moral issue of freedom within this story. Once the film has been understood, then it is time for students to take a position in the freedom of choice dilemma. Simon points out that this dilemma is actually a real one, as society is supposed to want goodness over anti-social behaviour. Although rules have been established to control that situation by governors, we all wonder constantly, where are the limits between the collective good and individual freedom? That is the point we want them to arrive as Alex is a criminal and then, after a process of reformation against his will, he is allowed to go back to his normal life as he has been reformed, in the sense that his freedom has been taken away. Simon suggests interesting questions that can be answered by our students. For example, "Is an evil human being with free choice preferable to a "good monster" without it?" (Simion, 2013: 68). This author highlights in her work the passage on the book where this is clearly stated. We could also use that passage to make them infer that information from the scene.

6.2. *Schindler's List* (Spielberg, 1993)

Within this section, another renowned film by an equally well-known director will be proposed for our activities. If audiences appreciated Kubrick's adaptation of *A Clockwork Orange*, they would give a similar acclamation to Spielberg's adaptation of another great story. Indeed, Spielberg based his film on a book titled *Schindler's Ark* written by Thomas Keneally in 1982 ("Schindler's List", n.d.). The book, again, gained more readers when the story was released on the big screen and it is probable that our students already know the story or they have already seen the film. If not, it is a good excuse to introduce them to one of the greatest classic films in the history of

cinema. This film follows Oskar Schindler, a German who decides to set a business in a Polish city in the middle of the Second World War. He sees an opportunity to get money with a labour that does not earn any money from working in the factory, as he uses the Jews that Nazi troops were planning to take as workers into concentration camps. The only thing that matter to him is his business and the benefit derived from it, until one day, Schindler realizes what happened to Jewish people that were not working for him, and every worker he hired, it was a life that he was saving. Therefore, he completely transforms his way of thinking and his goal from that moment onwards is to elaborate a list of Jews, who could work for him, and therefore save them from death.

Perhaps, on a first instance, it does not appear as a very catchy piece since the film is entirely in black and white. The director probably decided that in order to make it more realistic for the setting, despite being a relatively recent film, this could seem not very attractive for our students. However, once they watch some minutes of the film, they will get immerse in the story because of the strong emotional charge that makes the film very powerful. The target courses for this kind of activity could be any belonging to Secondary Education, excluding or adapting certain questions, as the film deals with an issue they have been seeing not only in the school, but in the news, others films and so on. On the other hand, some implications will be better understood by older students. Therefore, the points that are worth analysing for this work are oriented for the same levels mentioned above: from 4th of ESO up to 2nd of Bachillerato. Again, we can try to adapt our guided questions into the issues of this specific film. As opposed to the previous example, in this case historical facts will be given more importance than literary ones.

When speaking about culture, there are different levels that can be tackled here. First of all, and since the film came out, the Holocaust in no longer a feature of WWII, but it has now its own studies as it is considered to represent a culture "that focused on values, judgment and decision making" (Salisbury, 2013). Actually, other mass killing of people is called genocides, and Holocaust is referred to that specific one. Therefore, we can consider teaching the Holocaust from that perspective. They have to be able to explain in what consisted and they could look for any real testimony or someone affected by it (e.g. relatives of the victims). Questions like "What kind of feelings characterize people from the Holocaust, according to the film?"

or "How this new "culture" was created based on one single fact?". Another important cultural point is that of Jews, since they belong to a very extensive and strong cultural race, and because of this condition they were persecuted. Even though Nazi prosecution of Jews is the latest event related to anti-Semitism, this was not new at the time since hatred of Jews has been displayed and they have been prosecuted by other previous societies (*A brief history of Anti-Semitism*, 2013). One of the questions that could be engaging for our students is to make a bit of research about this topic, and therefore to come up with some conclusions why Nazi regime tried so hard to exterminate them. It can appear as challenging for them to look up not just the apparent reason, which is religious, but those related to power and control. It supposes a different perspective of the Holocaust topic, a more cultural approach, as in their history classes they are used to dealing with facts but not with the possible causes. Finally, some questions on the cultural field should be devoted to analyze the ideology of the Nazi regime characterized by a strong racial ideology, as they strongly claimed for the superiority of the Aryan race.

In this point we can draw the link between cultural and historical facts. We have to consider, and that has always represented a danger for teachers who wish to teach a real event and they do it through film. The fact that it is a fictional material can potentiate that producers add some points that make the film lose historical accuracy. However, this is not the case in *Schindler's list*, as if there are some added facts they do not change the important issue that we want to pay attention to. Almost all the general guided questions for the history section (Annex A) can be used to trace what part of history we are dealing with, and teachers could add some others more specific if they wish. Our students will clearly identify the setting: Germany during WWII. They will induce it by the soldiers belonging to the Nazi regime, by the ghettos where Jews were kept isolated, the type of clothes, which not only gives hints of the historical time, but they help the audience to differentiate between one set of characters and the other. There are also references to War and to the regime that would not make sense in any other context. Furthermore, we can make our students aware of specific historical points that really took place, as the scene where people from the Krakow ghetto are exterminated, which is based on a real fact that took place in the Polish city in 1943 (southerninstitute.info). This gives the film more value because of the accuracy and also allows students to identify what phase of the war is

portrayed in the film. Although the story told is quite accurate, there are still some flaws, for example the issue of language. Even though it is useful for our purpose of teaching English, the fact that they speak in English when they should be speaking German undermines some credibility. This is solved by introducing some accents and German dialogues at some point. Therefore, we can make them not to lose track about the context with a question related to language. For example, "Why does the director introduce a German accent in some characters?" They are also learning about cinematic techniques by answering this question. Finally, we can add some more general questions which give an overall view of the time: "Who was the ruler at that time in Germany?"; "What characterized the period and the government in power?"; "Which were the main countries that suffered from the Holocaust genocide?"; "Which countries belonged to each of the opposite sides in WWII?" As these last set of questions are purely historical, a good suggestion for English teachers is that they try to reach an agreement with teachers from the department of history, and work together in the same project. So that, English lessons will have more time to tackle other issues and to avoid that time limits doesn't allow the task to be completed.

Regarding literature, and as we did with A Clockwork Orange, we will be analyzing themes, motifs and characters mainly. So, the basic analysis for any story. We should have them describing Oskar Shindler's character since it is a complex one, and it evolves throughout the story, as well as being the protagonist. Book and film are based on a real story, so that the character was real. However, Spielberg shows an evolution typical from fictional material which adds emotion to the whole topic (Graf, 2004). Other characters appearing can be mentioned because of the importance they bring to build the story, but they are weakly psychologically developed. Therefore students will only be able to identify what function has their role. Another point is the identification of genre, which will not pose any problem as it can be labelled as historical. In fact, some critics have pointed out that both, book and film, take the form of a documentary ("The Aspects Within Schindler's List", 2015). When talking about themes and motifs we expect that they identify the main ones, as a deep analysis is very complex for their age. Perhaps they have not seen yet certain literary themes, but it is a good moment to introduce them for future text or video analysis. This part can be worked in class and the teacher may give some

explanations that they will develop later in their project. They can be introduced to the idea of good and evil as opposite forces that appear so often in literature and film, and analyze how it is specifically represented in this film. There are two important motifs that can be used in classroom discussion: the topic of power as well as dehumanization. It is important that students get to know the effects of control during WWII and what different representations of power are shown and its implications for the story. In relation to that, they will discuss how Jews are dehumanized as they are not considered ordinary citizens, but a labour force without rights (Wilson, 2011). After discussion, they may be asked to select specific scenes that reflect their understanding of the theoretical points discussed.

Morality, then, will give a wide leeway of discussion upon this film. All of them know about basic human rights, and the way people are treated in the concentration camps and ghettos as shown in the film will for sure shock them. Thus, the raised questions should not be focused on whether the Nazi's laws to control citizens were or not morally correct, but rather what were the consequences after the acts of human atrocity that they committed, and if those marks can still be seen in today's German society. In other words, students may reflect on today's world consequences derived from WWII. And not only mentioning political changes, but also reflecting what moral attitudes do people have nowadays towards this topic. For example, they could find a question like "Do you think Germans feel embarrassed about their past?" "Is it possible that a similar political party take up office again in Europe?" Taking advantage of the evolution of the main character that has been mentioned above, they can also think about the moral behind Schindler. It is important because this is representative of a true story, and demonstrates how the actions of a single individual going against the rules, can make a big difference. In this specific case, saving a lot of Jews from death. Some discussing questions for this topic have already been proposed by experts in education, and they have been adapted in this paper as for example, "Why did this person feel obligated to save Jews?", "What were the risks involved in saving the lives of Jews in this particular story?" ("Schindler's List as an Educational Tool Classroom Activities based on Spielberg's Film", n.d.).

6.3 *Oliver Twist* (Polanski, 2005)

The last example exposed within this work is also the most recent film from the three of them. This popular story owes its success more to the book than to the film, as opposed to what happened with the other two. As it has always represented a popular tale, many different film adaptations have been produced since 1922 (Baer, 2005). Among all the different choices the adaptation by Roman Polanski was the one selected to work with our students as they will be more easily lured into the contemporary format of the film, and also, some critics agree that "this may be the best telling of Oliver Twist ever put on film" (Clark, 2005) . Furthermore, it is a faithful adaptation of the novel, and this plays an important role. As representative of one of the most important literary classics, students must get to know the original events taking place in the novel (Baer, 2005). Charles Dickens was the original author of this story, and the popularity of this tale is due to the success of the author at his time. Nowadays, he continues to be one of the most important recognized authors from the English literature all around the world. The story follows Oliver Twist, a child who loses his mother immediately after being born, and then he spends his first years in an orphanage where he suffers from mistreatment and where he starves together with the rest of orphans staying there. After a number of disciplinary problems with the rulers of the orphanage, he is offered as a labour hand of anyone who wants to hire him to work. He undertakes different jobs as a chimney sweep and helping an undertaking in his tasks. Tired of this situation he decides to flee to London city. When he arrives there, he feels lost and confused as well as desperate to find any place to stay and some food to eat. Fagin, the leader of a pickpockets gang, takes profit of his situation and offers him a house and food as long as he works for him. Therefore, Oliver is forced to become a thief until a good man fosters Oliver in his house. However, he will still be facing difficult situations and he has to save himself from the gang that will not leave him alone.

This third example is the one that brings more teaching possibilities in terms of using the activity with a wider range of ages. As opposed to the previous materials, this film does not present any limitations neither in terms of inappropriate images nor in delivery or assimilation of interdisciplinary content. Therefore, teachers may feel free to use this proposal in any course as they wish.

In cultural matters our students will learn about British issues, and more specifically about the population living in London, as most of the story takes place there. However, some of the issues portrayed may be applicable to other European countries in the nineteenth century. What Dickens tried to demonstrate with his novel, were the flaws in the political system of the time. Therefore, what the spectator can see is an impoverished English society that hardy receives any help. Teachers may explain students that there was a law, the Poor Law Act introduced in 1834, which was meant to be a law to help people without any resources who could not sustain themselves economically. Thus, people were allocated in workhouses, like the one where Oliver is taken when the film opens, and they supposedly provided poor people with the basics for living. Nonetheless, as the film portrays very well the inhuman treatment that people receive there, it shows that conditions were not very good. Once our students know how these houses worked, we can get them thinking about why this situation was like that. For example, through the question "Why do you think government tries to help people, but actually they do not help them at all?". They will have to come up with their own theories about the issue. We could even extrapolate the message that Dickens tried to denounce into nowadays society: "Are the government helping measures enough and effective in our current society?". Also, they can think about the consequences of not receiving real help or subsides: "As shown in the film, what are the consequences that Oliver suffers by being a helpless child?". Then, we expect our students to extract a portray of the darkest but common society of the time from Oliver Twist's story, characterized by poverty which led people to commit crimes. Actually, the film succeeds in showing how the streets of London looked like and how poor people, who were the vast majority of the population, tried to live there. Also, the fact that the protagonist was a child, allows our students to identify which was the sector of society that suffered the most this detrimental situation, those were the children who literally struggled to survive in that society, as Oliver does (Shaffer-Koros & Reppy, 1998: 22).

As it also happened with the other two films presented in this work, the cultural and historical background come hand-in-hand. Therefore, once our students have an idea of the society of the time, and London's atmosphere, they can identify, or extract from classroom discussion when the story takes place and which features characterized that period. They can more or less chronologically set the action by

looking at the characters' clothes and the city streets. They all have studied about the nineteenth century and they know that the Industrial Revolution was the most important historical event of that time. In order to get them knowing a bit more about the specific features of that century in England, teachers may introduce the label Victorian era, as the ruler of the time was Queen Victoria. Although this is not mentioned in the film, it is crucial to establish the chronological time. Also, they should be familiar with the "British Empire" term, which perhaps they already know, although probably not in English, as it is the direct antecedent that led to the impoverishing of citizens. Despite that, our focus for the time discussed is the Industrial Revolution. We may wish to add more questions to the basic ones that we have been used for the previous films as well. The questions for this specific tale would look like "In what ways the Industrial Revolution caused more poverty among population?"Why there were such a big difference among social classes in Victorian England?"; "Explain how the work conditions were in the factories for workers".

Literary analysis is perhaps the most interesting part in this particular case, being this one of the most important literary works of all times, as it has been said above. For this reason, working on this film invites the teacher to have a look at the book as well. Due to time constraints, it is impossible to deal with it in class, but analysing specific passages, provided by the teacher, and compare them to the same scenes in the film could be an interesting activity. For example, one of the most famous passages is that when Oliver Twist asks for more food in the orphanage. They can point out if the written passage and the filmed scene transmit the same sensations or they convey the same meaning. Apart from that, students will be analyzing again themes and motifs, characterization and genre. The film has always been clearly labelled as drama, even though the book seems to be a juxtaposition of different genres. Some of the sub-genres will appear as new for our students, the reason that we should be flexible if they find any specific genre among all the possibilities, and they are able to explain why (Wood, n.d.). As long as they point out that of drama, or historical fiction, as the main ones it should be considered valid. As we have done previously, only the most representative motifs will be mentioned. Here, we have to comment again on good as opposed to evil motif. Characters clearly represent one or the other side. In a story in which the author intends to criticize the effects of Industrial Revolution among people, we will find bad characters

abusing good-natured characters. As commented above, even charity measures have been taken, they are not effective and that failure is worth mentioning. And finally, the theme of corruption represented by power as opposed to purity represented by the protagonist who is a child. Our students may discuss these issues in class, with the help of the teacher and provide specific examples found in the film for each of them (inftub.com). For characterization there are several characters which deserve attention. However, as the project work is also limited, perhaps we may only focus on providing examples of characters that represent good, evil or a mixture of both, and also that they are able to know the importance of Oliver as a representative character in a Dickens's novel since he tends to use children as the protagonists of his fictions in order to denounce their situation. It is important to mention that this is an omniscient narrator because Oliver will not modify the story, the way we have the characters presented is the way they actually are.

Ethical matters can eventually be discussed together with the other points since many of the issues mentioned above already invite to moral reflection. However, there is one issue that our students should know. During the queen Victoria reign there were strong rules of behaviour in the society which have been known as Victorian Morality in our days. This term made reference to the "group of principles or standard of moral conduct including practising sexual restraint, zero acceptances of criminal activity and a stern demeanour" ("Victorian Era Morality Facts: Moral Behavior, Values, Ideals, Ethics", n.d.). This strong morality feeling is something that Dickens reflected very well in most of his novels. We can give our students a practical case of study. The character of Nancy, who is a prostitute, pays for her life of sin, even though she is considered a good-natured character. In this point our students may answer a question like "Based on what you know about Victorian values, do you think that this morality is still applicable nowadays? Or, on the other hand, it does not make sense today?" (Morris, 1985: 20). By asking these type of questions, they are facing other kind of reflection where they must give arguments based on their responses.

7. Conclusion

Even though film has been used in educational contexts for a long time ago, teachers have not exploited all its possibilities yet, as it represents a very powerful resource which offers countless options to the world of education. To prove it, this paper has analyzed what film really is, in terms of art and means of communication, each of them displaying specific features that help understand how people see this rich medium, what functions it can have towards society and how it is used by film producers to convey meaning or subliminal messages. As we have seen, it seems to be a very suitable kind of material for English lessons in secondary education. On the one hand, it has a social function as an entertainment medium, presented in a familiar format and therefore being more appealing to younger generations. On the other hand, it also serves for propaganda purposes in most cases, thus conveying content and messages worth analyzing from an academic viewpoint. Furthermore, this thesis also suggests as the main innovation for the use of film, to do it through interdisciplinary teaching. Therefore, specific issues belonging to other subjects from the school curriculum would be connected and worked in the English language class, thus focusing on content and not the language itself. More specifically, this paper has identified four different fields that can be connected easily with language.

As it has been explained these fields are culture, from where they can learn other societies' issues and compare them to theirs; history, through which they can review significant past events for the history of the world, or for the history of a specific country; literature, which is worth tackling not only because it is a substantial part of any language but also because cinematic and literary techniques come hand-in hand most of the time; and moral philosophy, as most of the films hide a moral message and our students will be invited to discuss general matters of life which affect humanity. Generally, each of these fields present features that can be identified in any film. For this reason, a basic guided questions document has been provided which teachers can modify or add some other questions depending on the study material and the group age. As we have seen, there will be some topics that students already know except that in this case they will have to discuss them in English. All at once, teachers may take profit of it to introduce important concepts and facts from the English speaking counties.

Furthermore, it has been exposed a study-case developed by a secondary school in Palma de Mallorca where they potentiate interdisciplinary activities through film in the French language. This indicates the truthfulness of the initial statement which pointed out that teachers know how effective films can be. However, it has been explained that teachers do not make a wide use of it yet.

This essay succeeds at exposing different activities as the main aim was to encourage teachers to innovate and use films as a main source for the learning-teaching process integrated with the rest, so that audiovisual materials become equally valuable for assessment. Actually, the fact of assessing these activities does not introduce any innovation, as teachers may do it in the same way they assess a reading book. The option selected for our proposal is that of a comprehension and development project which has some parts to be worked during class hours, and some others which require individual research and reflection. Moreover, three specific films have been presented as examples of audiovisual materials which serve to undertake the task. In the same way, some topics of discussion have been proposed for each of them, so that teachers have notions of what they should focus on.

Based on what we have seen, new innovation streams lead teachers to look for new ways of going through the teaching task. Since the incorporation of ICT has become something crucial in schools, it might be interesting to use film or any audiovisual material as part of the school curriculum and assessment. It is very likely that the teaching-learning process was more straightforward if our students work among interdisciplinary content presented as familiar format stories for them, rather than focusing on one subject traditional teaching with theoretical explanations. It might also be interesting that, if future generations of teachers implement this proposal within their classes, they share it in a common source where they may inspire each other, in the same way *Film-English. com* does. Thus, film can make an important contribution to the world of education, at least, while it continuous to be the popular means that it is now.

8. Works Cited

A brief history of Anti-Semitism. (2013) (1st ed.). Retrieved from http://www.adl.org/assets/pdf/education-outreach/Brief-History-on-Anti-Semitism-A.pdf

A Clockwork Orange | International Anthony Burgess Foundation. *Anthonyburgess.org*. Retrieved 30 May 2016, from http://www.anthonyburgess.org/about-anthony-burgess/a-clockwork-orange

Baer, W. (2005). Film: Roman Polanski and Oliver Twist. *Crisis*. Retrieved from http://www.crisismagazine.com/2005/film-roman-polanski-and-oliver-twist Shaffer-Koros, C.

Bamidele, D. (2009). *Competencia Literaria, Literatura Hipertextual y Microrrelatos en el Aula de E/LE* (Masters). Nebrija.Kramsch, C. (1998). Language and culture. Oxford: Oxford University Press

Bottomley, J. & Hail, R. (2009). Using Films to Teach Language and Culture. *Literature, Media, and Cultural Studies Special Interest Group of the International Association of Teachers of English as a Foreign Language*, Newsletter (34), 7-12.

Brislin, T. (2015). *Ethics on Film for Filmmakers*. *Santa Clara University*. Retrieved 29 May 2016, from https://www.scu.edu/ethics/ethics-resources/ethical-decision-making//framework.html.

Cartmell, D., & Whelehan, I. (2010). *Screen Adaptation: Impure Cinema*. Palgrave Macmillan.

Champoux, J. (2007). Film as a Teaching Resource. *Journal Of Management Inquiry*, *1999/ 8*(2), 1-20.

Clark, B. (2005). *Review for Oliver Twist (2005)*. *Imdb.com*. Retrieved 30 May 2016, from http://www.imdb.com/reviews/400/40037.html

CLIL: An interview with Professor David Marsh. (2009). *International House Journal Of Education And Developement*, *26*. Retrieved from http://ihjournal.com/content-and-language-integrated-learning

Curtis, J. K. E. (1991). Why listening to English is difficult for Spanish students. *Revista alicantina de estudios ingleses*, (4), 49-64.

del Castillo, M. (2010). *Problemas y Soluciones de la Escuela en España* (1st ed.). Madrid. Retrieved from http://www.funciva.org/uploads/ficheros_documentos/1275652192_mariano_del_castillo.pdf

d'Hainaut, L. (1986). *Interdisciplinary in General Education* (1st ed.). Paris: UNESCO. Retrieved from http://www.unesco.org/education/pdf/31_14.pdf

Eastman, J. (1991). Why Listening to English Is Difficult for Spanish Students. *Revista Alicantina De Estudios Inglesea*, *4*, 49-64.

Eisenstein, S. M., (1942). *Film Sense.* San Diego: Harcourt Brace Jovanovich.

El Cine: Cultura, Espectáculo, Arte y Medio de Comunicación. (2016). *Cineyvalores.apoclam.org*. Retrieved 23 April 2016, from http://www.cineyvalores.apoclam.org/el-cine.html

Film Reviews and Film Criticism: A Selective Guide to Sources in the UC Berkeley Libraries: Introduction. Lib.berkeley.edu. Retrieved 30 May 2016, from http://www.lib.berkeley.edu/MRC/filmstudies/filmreviewsintro.html

Graf, K. (2004). *Oskar Schindler: The Man behind the Myth* (Proseminar research paper). UC Santa Barbara.

Houlgate, S. (2009). Hegel's Aesthetics. In *The Stanford Encyclopedia of Philosophy*. California. Los Angeles.: Edward N. Zalta. Retrieved 1 May 2016, from http://plato.stanford.edu/entries/hegel-aesthetics/

Hutchinson, S. (2015). 15 Things You Might Not Know About 'A Clockwork Orange'. Mental Floss. Retrieved 16 May 2016, from http://mentalfloss.com/article/63211/15-things-you-might-not-know-about-clockwork-orange

Illuminati, Alchemy, & Occult Symbolism in Stanley Kubrick's 'A Clockwork Orange'. (2014). *IlluminatiWatcher*. Retrieved 22 May 2016, from http://illuminatiwatcher.com/illuminati-alchemy-occult-symbolism-stanley-kubricks-clockwork-orange

Importance of Knowing Other Cultures :: Cross-cultural Experiences. (2016). *123helpme.com*. Retrieved 29 April 2016, from http://www.123helpme.com/view.asp?id=13020

Jackson, J. (2016). *How do the aesthetic qualities of Stanley Kubrick's 'A Clockwork Orange' assist in the psychological construction of the character Alex DeLarge?. James Jackson: Editor of SCREENED- A Website with reviews and educational content on the subject of film and television.*. Retrieved 22 May 2016, from https://james1994jackson.wordpress.com/2016/02/10/how-do-the-aesthetic-qaulities-of-stanley-kubricks-a-clockwork-orange-assist-in-the-psychological-construction-of-the-character-alex-delarge

Jacobs, H. H. (1989). *Interdisciplinary curriculum: Design and implementation.* Association for Supervision and Curriculum Development, 1250 N. Pitt Street, Alexandria, VA 22314.

Key competences - European Commission. Ec.europa.eu. Retrieved 8 May 2016, from http://ec.europa.eu/education/policy/school/competences_en.htm

King, S. Anthony Burgess - Cutting A Clockwork Orange - Original Story. Todayinliterature.com. Retrieved 22 May 2016, from http://www.todayinliterature.com/print-today.asp?Event_Date=5/14/1962

Kramsch, C. (1998). Language and culture. Oxford: Oxford University Press

Marcus, A. S., Metzger, S. A., Paxton, R. J., & Stoddard, J. D. (2010).*Teaching history with film: Strategies for secondary social studies.* Routledge.

Martin, A. (2013). *Hegel's Aesthetics and Cinematic Perceptual Realism* (1st ed.). Northfield. Minnesota. Retrieved from http://pages.stolaf.edu/cis-amartin/files/2013/11/AESTHPaper1.pdf

McDougal, S. Y. (2003). *Stanley Kubrick's A clockwork orange.* Cambridge University Press.

Morris, V.B. (1985). *Barron's Book Notes. Charles Dickens's Oliver Twist.* Barron's Educational Series.

Moya, S. (2011). A Clockwork Orange: The Intersection Between a Dystopia and Human Nature. *The University Of New Mexico Best Students Essay*, *23*(1). Retrieved from http://www.beststudentessays.org/article/2011/05/a_clockwork_orangethe_intersection_between_a_dystopia_and_human_nature

Muller, V. (2006). Film as Film: Using Movies to Help Students Visualize Literary Theory. *English Journal*, *95*(3), 32-38.

Nussbaum, M. C. (1990). *Love's knowledge: Essays on philosophy and literature.* Oxford University Press.

Oliver Twist - Themes, Motifs & Symbols. Inftub.com. Retrieved 29 May 2016, from http://www.inftub.com/italiano/inglese/Oliver-Twist-Themes-Motifs-amp44149.php

Planas, L. A. (2007). *El desarrollo de competencias docentes en la formación del profesorado.* Ministerio de Educación.

Prathoomthin, S. (2009). Learners' Perceptions of Culture through Movies. *Electronic Journal Of Foreign Language Teaching*, *6*(1), 291-301.

Richmond, M. (2011). *Cine y Propaganda: una relación encubierta. Un recorrido desde la IIGM hasta las Guerras pos-atentados 2001* (PhD). Universidad de Belgrano.

Rivadeneira, C. (2009). Consumos culturales juveniles. *Creación Y Producción En Diseño Y Comunicación*, *20* (ISSN: 1668-5229), 45-47.

Rotherham, A. J., & Willingham, D. T. (2010). "21st-Century" Skills. *American Educator*, 17.

Salisbury, G. (2013). Impact of 'Schindler's List' Still Felt 20 Years Later. *Jewish Exponent.* Retrieved from http://www.jewishexponent.com/impact-of-schindlers-list-still-felt-20-years-later

Schindler's List as an Educational Tool Classroom Activities based on Spielberg's Film. Yadvashem.org. Retrieved 29 May 2016, from http://www.yadvashem.org/yv/en/education/learning_environments/schindlers_ activities.asp

Schindler's List. Goodreads. Retrieved 24 May 2016, from http://www.goodreads.com/book/show/375013.Schindler_s_List

Shaffer-Koros, C.M. & Reppy, J. M. (1998). *Explorations in world literature: Readings to enhance academic skills.* Cambridge University Press.

Shaw, D. (2012). *Morality and the movies: Reading ethics through film.* Bloomsbury Publishing.

Simion, M. (2013). Freedom of Choice and Moral Consequences in Anthony Burgess' A Clockwork Orange. *Annals Of The „Constantin Brâncuşi"*

University Of Târgu Jiu, Letter S And Social Sciences Series, *2* (1844 - 6051), 65-68.

The Arts. Encyclopedia Britannica. Retrieved 1 May 2016, from http://global.britannica.com/topic/the-arts

The Aspects Within Schindler's List. (2015). *UKEssays.com*. Retrieved 27 May 2016, from https://www.ukessays.com/essays/english-language/aspects-within-schindlers-list.php?cref=1http://www.imdb.com/reviews/400/40037.html

The Boy in the Striped Pyjamas. (2016). *Theboyinthestripedpyjamas.com*. Retrieved 9 May 2016, from http://www.theboyinthestripedpyjamas.com/

The Southern Institute for Education and Research. *Southerninstitute.info*. Retrieved 26 May 2016, from http://www.southerninstitute.info/holocaust_education/slguid3.html#march13

Verstraten, P. (2012). A Cinema of Modernist Poetic Prose: On Antonioni and Malick. *Image & Narrative*, *13*(2), 117-132.

Victorian Era Morality Facts: Moral Behavior, Values, Ideals, Ethics. *Victorian-Era.org*. Retrieved 30 May 2016, from http://www.victorian-era.org/victorian-era-morality.html

Villareal, F.(2008). *La Televisión Educativa y su Aplicación en el Aula.* Universidad Nacional de Perú.

Wilson, D. (2011). *Dehumanization of Jews*. *prezi.com*. Retrieved 28 May 2016, from https://prezi.com/gz98xnew9zre/dehumanization-of-jews/.

Wood, C. *Oliver Twist: a patchwork of genres*. *The British Library*. Retrieved 29 May 2016, from https://www.bl.uk/romantics-and-victorians/articles/oliver-twist-a-patchwork-of-genres http://www.victorian-era.org/victorian-era-morality.html

Wright, J. *Decoding the Dystopian Characteristics of Macintosh's "1984" Commercial*. *readwritethink.org*. Retrieved 19 May 2016, from http://www.readwritethink.org/classroom-resources/lesson-plans/decoding-dystopian-characteristics-macintosh-933.html

9. Annex A
GUIDED QUESTIONS
The following basic questions for the films mentioned within this paper, have been adapted from (Bottomley & Hail, 2009).

1. Historical Context Questions
 i) Where and when is the film set?

 ii) How do the films represent their time and place? (Consider clothes, decor, music, reference to important events or figures).

 iii) How is the language characterized?

 iv) Are there any period features?

2. Narrative Questions
i) How would you describe the genre of the film?

ii) Is there a narrator?

iii) Is the narrative linear, or are there jumps or flashbacks?

iv) What is the effect of these narrative choices?

v) Do we see events through the eyes of a particular character?

vi) Which scenes would you identify as key?

3 Characterisation Questions
 i) Which character do you most sympathise with and why?

 ii) Analyse a particular character X:

X is a typical hero because … X is not a typical hero because …

iii) Do you think the title of the film is well chosen?

4 Culture, Society and History Questions
i) Comment on the portrayal of social class life in the films.

ii) How is the "X" (nationality) class structure reflected through the main characters of

the film?

iii) Would you say "X" is a 'political' film?

iv) How would you describe different cultures depicted in this film?

v) How is the city/country portrayed in the film?

vi) How are the machinations of "X" character portrayed in the film?

vii) What societal changes are apparent in this film from a different era, in terms of class, attitudes to authority, work and family life, dress compared to today's society?

viii) Are there any accents or dialects? Do the dialogues feature the use of slang?