

CHARLES UNIVERSITY IN PRAGUE
FACULTY OF EDUCATION

Department of English Language and Literature

Diploma Thesis

The Use of Documentary Films in English Language Teaching
Využití dokumentárního filmu ve výuce anglického jazyka

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2021

I hereby declare that this diploma thesis is completely my own work and that no other sources were used in the preparation of the thesis than those listed on the works cited page.

Prague, July 2021

Acknowledgement

I would like to express thanks to my supervisor PhDr. Klára Uličná, Ph.D. for her support and valuable advice during the process of writing of this thesis. My gratitude also goes to all respondents who were so kind as to participate in the research. Finally, I would like to thank my family for their immense support and motivation.

ABSTRACT

This diploma thesis focuses on the use of documentary films in English lessons with secondary school students. It consists of theoretical and practical part; this being further divided into didactic and research part. The theoretical part covers four main areas: aims of current education and language teaching, multimedia in teaching, authentic materials in English lessons, and documentary films as a didactic tool. By an eclectic combination of the most suitable findings, approaches and methods from these areas, three complex educational materials based on documentaries were constructed for English lessons. These materials contain worksheets for students, instructions for teachers, presentations for online teaching, and a set of additional sheets and present a ready-to-use tool for English classes. In the practical part, design of the materials is described, along with their subsequent evaluation by experienced English teachers.

Based on the materials design and evaluation, the overall aim of this thesis is to find out whether documentary films and lessons based on them are effective for English language teaching (where the main criterion is whether they lead to fulfilling the aims of language teaching and current educational aims in general) and what their main benefits are. The data collected are based on feedback from two groups of respondents: teachers who tested the materials and their students. Subsequently, with regard to a focus group discussion with the teachers, suggestions on how to implement documentary films in English lessons effectively will be provided as a secondary outcome. On a general level, we hope this will lead to raising awareness of documentary films as an unconventional tool and inspire English teachers to use documentaries in their own classes.

KEY WORDS

Documentary films, aims of education, aims of English teaching, multimedia learning, authentic input, communicative competence, ESL educational materials

ABSTRAKT

Diplomová práce se zabývá využitím dokumentárního filmu v hodinách anglického jazyka na střední škole. Práce se skládá z teoretické a praktické části, která je dále rozdělena na didaktickou a výzkumnou část. Teoretická část sestává ze čtyř hlavních témat: předmět a cíle současného vzdělávání a výuky angličtiny, použití multimédií ve výuce, autentické materiály ve výuce angličtiny a dokumentární film jako didaktická pomůcka. Na základě eklektické kombinace získaných teoretických poznatků, výukových přístupů a metod byly ve druhé – didaktické části práce, navrženy tři výukové materiály založené na dokumentárních filmech. Tyto materiály obsahují pracovní listy pro studenty, instrukce pro učitele, interaktivní prezentace pro online verzi výuky a další přídatné materiály do hodin angličtiny. Praktická část přinese testováním a hodnocením navržených materiálů odpovědi na výzkumné otázky a cíle výzkumu.

Na základě testování navržených výukových materiálů v hodinách anglického jazyka je hlavním cílem práce zjistit, zda je dokumentární film a hodiny na něm založené efektivní pro výuku angličtiny (kde je pro nás hlavním kritériem to, zda vedou k naplnění obecných cílů jazykového vzdělávání a vzdělávání obecně) a jaké jsou hlavní výhody těchto hodin. Data získaná pro praktickou část této práce jsou založena na zpětné vazbě od respondentů ze skupiny testujících učitelů a jejich studentů. Vedlejším výstupem je sada doporučení pro implementaci dokumentárních filmů do hodin angličtiny, definovaná s přihlédnutím na data z dotazníkového šetření a skupinové diskuse se učiteli mající zkušenost s touto formou výuky. V obecnější rovině se tato práce pokusí rozšířit povědomí o dokumentárních filmech jako nekonvenční didaktické pomůcce a inspirovat učitele angličtiny k jejímu využití ve vlastních hodinách.

KLÍČOVÁ SLOVA

Dokumentární filmy, cíle vzdělávání, cíle výuky anglického jazyka, multimediální výuka, autentický input, komunikační kompetence, materiály pro výuku angličtiny.

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List of Abbreviations

CLT – Communicative Language Teaching
ICC – Intercultural communicative competence
CC – Communicative competence
CEFR – Common European Framework of Reference for Languages
FEP – Framework Educational Programme
SEP – School Educational Programme

Introduction

The choice of this topic emerged from my own experience in learning English as a second language. Throughout my student life, I have noticed that sometimes it was difficult for the students to memorize English vocabulary in a traditional classroom. One of the reasons I was a successful ESL learner had been watching English subtitled films at home. Later, as I became an English teacher, I wanted to employ them in my lessons and thus, use something that worked for me to help other ESL students.

At the same time, I believe that not only the language and culture are a part of the English classes. Today, students need to develop the competencies important for their future lives and careers, such as the so-called 21st-century skills. These include critical thinking, social skills, the ability to express one's opinion or information, or media literacy. Even though after the curricular reform, many of these became a part of Czech educational curricula (key competencies), the real situation in school has not changed much and innovative methods and forms of teaching are rather being theoretically discussed than implemented (Janík, 2013).

I believe that documentary films showing the topical subjects of today's world, together with the accompanying educational materials and in-class discussions, present one of the tools for developing such competencies in students. The discussions can raise students' sociocultural and intercultural awareness, but also their knowledge and awareness about the discussed problems, which can promote their civic engagement. Moreover, when students reflect on their emotions right after watching, it can help to develop their affective skills. This all results not only in students' ability to successfully communicate in the second language but also in being responsible young citizens, who can contribute to society.

With all this in mind, I propose three documentary film-based ESL teaching materials with the intention to bring more light into teaching with this authentic tool. In the following part, the theory will be presented in four main sections. The second (practical) part consists of two parts: didactic, including designing three educational materials, and research, including their thorough evaluation by experienced teachers. The materials are built upon the review of literature of previous studies and research on the methodology of integrating films in ESL classrooms and essentially aim to develop communicative competence and promote 21st-century skills.

Theoretical part

1 English language teaching

1.1 Aims of education in the 21st century

Today, our society is going through quick changes caused by the development of science and technology. These changes require adaptation in all aspects of our lives, including education. In 2001, a *National Programme for the Development of Education in the Czech Republic*, the so-called “*White Paper*” was introduced by the Ministry of Education in the Czech Republic. The document stated that the overload of information caused by the quick changes requires critical thinking and the ability to make one’s judgment (Kotásek, 2001). To modernize education, individualization and differentiation in teaching should be preferred, which should intrinsically motivate the students. It was also suggested that the main carriers of change should be the teachers (Kotásek, 2001).

However, even after 20 years, the changes are not fully apparent in schools (Neumajer, 2014). Neumajer mentions that an important assumption for developing important skills in students is a reduction of the amount of information the students obtain. However, for teachers, it is easier and faster to convey a set of information directly rather than to choose lengthy teaching procedures to develop the skills such as critical thinking in students. Since 2004, the *Framework Educational Programmes* have been established by the Ministry of Education which dictate the objectives and aims of teaching, rather than the precise information to teach. The precise curriculum is then stated by the individual schools in *School Educational Programmes*. These are, unfortunately, still overwhelmed with information and the teachers may feel forced to teach and cover too much information in the lessons.

One way to redefine the aims of education and transform education from the traditional way into effective teaching reflecting the rapidly changing world is through developing 21st-century skills. According to Neumajer, it is necessary to prepare the modern generation of young people to face the changes and social problems related and equip them with these skills (Neumajer, 2014). This, however, does not mean that academic skills in traditional subjects are not important. Both – academic and 21st-century skills should be an integral part of modern education (Neumajer, 2014).

The 21st-century skills include learning skills, which are of the main focus in our context (critical thinking, communication, collaboration, creativity, and innovation), digital literacy skills (information, media, and ICT literacy), and career and life skills (adaptivity, initiative and self-direction, social and cross-cultural interaction and productivity) (Cisco, 2010). Similarly important are noncognitive skills: social and emotional intelligence, or internal discipline. Mainly the first two skills and cross-cultural interaction are very significant in terms of rapprochement and cooperation of different ethnicities, which, as we will see, overlaps with one of the main aims of English teaching of today.

We believe these reform ideas should be reflected with similar importance in the field of language teaching, as language lessons provide enough space for important discussions and the development of other abovementioned skills related to it. In our view, using English documentary films as a tool in English lessons can be one of the ways to employ the development of 21st-century skills in lessons. In order to do that, we need to know more about the current aims of language teaching and find out how these two areas can be smoothly interconnected.

1.1.1 Aims of English language teaching

English is one of the international languages and is understood and spoken all over the world. Throughout the history of language teaching, the aims have been changing and accordingly, a lot of different approaches, methods and techniques have been developed. We can mention Grammar-Translation method, various methods emphasizing natural communication, but also number of alternative methods, such as Silent Way (Richards & Rodgers, 2007). Given one of the main aims of this thesis, which is designing educational materials for English lessons, we need to clarify the main aims of language teaching today and take them into account in the design.

Today, the tendencies rather lead to using a combination of several methods from the past. “By the early 1990s it was readily apparent that we didn’t need a new method. We needed, instead, to get on with the business of unifying our approach to language teaching and designing effective tasks and techniques” Richards and Rodgers (2007, p. 247). This is what is recognized as the post-method era, or eclectic approach in language teaching

(Brown, 2007, p. 40). In practice, teachers and educators choose the best practices from methods from the past. Similarly, to find the best way of teaching English with documentary films, we need to combine several approaches and methods that are best suitable for our purposes.

Post-method (or post-communicative approach) can be also perceived as an attempt to unify the disparate elements into a more holistic, redefined *Communicative Language Teaching* (CLT) or *Communicative Approach*, where natural communication is the aim and means of development of the so-called “communicative competence” (Kostková, 2012, p. 108). The term was defined differently by many scholars and frameworks (Chomsky 1965, Hymes 1972, Savignon 1972, Canale & Swain 1980, *The Common European Framework of Reference for Languages*, 2018 and 2020). Canale and Swain understood communicative competence as a synthesis of an underlying system of knowledge and skill needed for communication (Canale & Swain, 1980). Therefore, communicative competence can be perceived as the main aim of language teaching today.

Nevertheless, throughout the time, linguists and scholars have started to pay more and more attention to the context of language use. Today we can claim that the paramount issue is knowing how and when to use the language rather than just knowing it. According to Canale and Swain, CC consists of four subcategories, namely grammatical, discourse, sociolinguistic (how to use the language) and strategic competence (Canale & Swain, 1980, pp. 28 - 33). Another example is a model of communicative competence or a “theoretical framework of communicative language ability” as he puts it, proposed by Bachman (1990). This framework includes three components: language competence, strategic competence, and psychophysiological mechanisms. Language competence includes organizational and pragmatic competences. Organizational competence further includes grammatical and textual abilities or competences. For our purposes, however, the pragmatic competence is of great importance, as it includes the sociolinguistic competence, emphasizing the language context. The context is more and more apparent in later models of communicative competence, where the so-called intercultural communicative competence started to appear as related to context and culture. We can mention e.g. the model presented by Usó-Juan and Martínez-Flor (2006).

In its broadest sense, Fantini defines ICC as “a complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself” (Fantini, 2006). In other words, a person to be “culturally competent” should have - apart from the abilities and characteristics important for the native language - some general knowledge and awareness of the target language, country or its customs. In particular, Fantini divided ICC into four components: variety of characteristics or traits, areas or domains, four dimensions, proficiency in the host language and four developmental levels (qtd. in Kostková, 2012, p. 68). Especially the first two components are relevant to us, as they partly overlap with the 21st-century skills – in other words, lead to becoming a competent (intercultural) individual. For example, a part of the areas and domains is the ability to cooperate in order to accomplish something of mutual interest or need. Apart from that, in the documentary-based teaching, we aim to develop students’ interest, motivation, and willingness to learn, which corresponds to the variety of characteristics and traits of a competent individual in the ICC model.

The view of the need of incorporating cultural aspects is reflected also in the *The Common European Framework of Reference for Languages* (2018, 2020), asserting that the communicative competence by itself is not sufficient in today’s language teaching. According to this framework, the goals in the field of modern languages are, apart from others, “to equip all Europeans for the challenges of intensified international mobility and closer cooperation not only in education, culture and science but also in trade and industry”, “to promote mutual understanding and tolerance, respect for identities and cultural diversity through more effective international communication”, “to maintain and further develop the richness and diversity of European cultural life through greater mutual knowledge of national and regional language”, or “to meet the needs of a multilingual and multicultural Europe by appreciably developing the ability of Europeans to communicate with each other across linguistic and cultural boundaries” (CEFR, 2018). As resulting from this and also from the first chapter about the general aims of education, still more attention should be paid in language classes to promote the intercultural competence (or multicultural and pluricultural competence, as stated in CEFR). In this thesis, we will try to achieve this by using authentic documentary films depicting people from different countries and cultural backgrounds.

Aims and objectives of English language teaching in the Czech environment

In the previous subchapter, we referred to CEFR when defining the aims of language teaching. To approximate the current situation in the Czech Republic, it is necessary to build on the Framework Education Programme (FEP), which is based on CEFR. This curriculum differs for different secondary schools. As an example, we will describe the main goals and objectives of language teaching for grammar schools, as the most relevant for our research. According to the curriculum, it is necessary to enhance expressive and communication skills in the target language. Language skills and communicative competence should be developed thanks to active participation in different communicative situations (Balada, 2007), which aligns with CLT. As mentioned in the previous subchapter, an important benefit of language teaching is that it can serve as a tool for getting to know the country and its traditions (Balada, 2007).

The objectives are formulated in the Framework as the expected outputs of students. As for grammar schools, the receptive outputs that can be achieved in the film-based lessons include describing the plot in the film, using various kinds of dictionaries, understanding the main points of an authentic speech, or distinguishing individual speaking styles, opinions, and emotional overtone of speakers. Forming and expressing an opinion clearly and using rich vocabulary for giving argumentation can be then listed from the range of productive skills. From the field of interactive skills, students should express their thoughts in an appropriate form, communicate fluently and react spontaneously using appropriate vocabulary (Balada, 2007). These skills can be efficiently developed in documentary film-based ESL lessons.

Apart from the aims and objectives, the FEP also defines the communicative functions or thematic areas to incorporate into the lessons. From the communicative function, the lessons based on films and discussion are mostly to develop expressing opinion and emotions. However, they can also include short writing tasks. The curriculum also defined incorporating of realia of the second language country. As for this category, we are particularly fulfilling the objectives as we incorporate the field of culture, society, and life in the target country, language differences, and most importantly, we use authentic materials in the lesson (Balada, 2007). As FEP is based on CEFR, the need for multiculturalism and pluricultural communication is also highlighted there.

To follow up on the aims of today's education and to the aims of our research, it is necessary to state here that each pedagogical process is a complex process, and apart from language, English teaching should develop other aspects of students' knowledge. In other words, students develop not only communicative competence but also other skills and competencies enlarging their general overview, and intellectual and personal characteristics. *The Common European Framework of Reference for Languages* urges to promote methods of modern language teaching which will “strengthen the independence of thought, judgement, and action, combined with social skills and responsibility” (Little, 2018, p. 5). We have already called them collectively the 21st-century skills. In the Czech educational curriculum, they are represented by the key competencies and cross-cutting themes.

Key competences and cross-cutting themes

When considering today's education, it is important to have the key competencies in mind, because it is through their acquisition that an individual can work well in society. Even though they are not completely interchangeable with the 21st-century competencies, in our research, we will use these terms together and refer to them as “the other goals” of education. The key competencies can be characterized as a set of knowledge, abilities, skills, values, and attitudes that are essential for the individual development and application of each member of society (Balada, 2007). These include a learning competence, a communicative competence, a problem-solving competence, a civic competence, and social and personal competence (leaning on the curriculum for grammar schools). The acquisition of the key competencies is not an isolated process but happens holistically (Vyčichlová et al., 2015).

In order to help students perceive things in context and integrally, we need cross-cutting themes and cross-curricular teaching. “Cross-curricular teaching involves a conscious effort to apply knowledge, skills, and competencies to more than one subject area simultaneously with the rationale of forming responsible autonomous citizens, intended for a democratic, inclusive and fair society.” (Vyčichlová et al., 2015, p. 43). We perceive the issue of interdisciplinary relationships in teaching as key in the current model of 21st-century education, and we understand the English language teaching in the same way. By choosing films of various topics, we can easily employ information from other subjects and cross-cutting themes into the English lessons.

We believe that the main aims of 21st-century education and language teaching can be met in our documentary film-based English materials, as they try to integrate communicative competence with other key competencies and 21st-century skills. This will be further elaborated in chapter 4. Now, to establish the activities to build the materials on, let us introduce the most relevant approaches and methods in ELT today relevant for our study.

1.2 Selected approaches and methods of English teaching

Throughout the history of language teaching, a lot of different approaches and methods have been developed (Nunan, 1991). These methods, however, have expanded and faded in popularity, as second language teaching is a dynamic field and the approaches have been changing according to the knowledge in fields such as linguistics and psychology and different needs of learners. Today, the eclectic teacher should think in terms of a number of methodological options for tailoring classes to particular contexts. “There never was and probably never will be one method for all” (Nunan, 1991, p. 228). The teacher’s choice, therefore, plays a very important role. The trend is teaching based on many principles the teacher chooses to design and evaluate lessons.

1.2.1 Communicative Language Teaching

The trend that emerged in the 1980s, foregrounding the communicative competence and processes is called Communicative Language Teaching, characterized by authenticity, real-world communication, and meaningful tasks. This is what makes this approach relevant for our study, as one of our main concern is using authentic materials and establishing authentic communication resulting from them. The goals should be achieved by real-life tasks designed to engage learners in the authentic usage of language and prepare the students for the situations not only in the classroom but in the real life. *The Common European Framework of Reference* supports the action-oriented approach in teaching and views users and learners of a language primarily as “social agents”, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action (Little, 2018). Students in the classroom

should use the language – productively and receptively and interact with others as if they were outside of the class (Lonergan, 1984, p. 1).

Activities in CLT

According to Richards, there are two types of classroom activities in Communicative Language Teaching: activities that focus on fluency and activities that focus on accuracy (Richards, 2006). The characteristics of activities focusing on fluency reflect the natural use of language, focusing on achieving communication, requiring meaningful use of language, use of communication strategies, producing language that may not be predictable, and seeking to link language use to context. Meanwhile, the characteristics of activities focusing on accuracy reflect classroom use of language, focusing on the formation of correct examples of language, practicing language out of context and in small samples (Richards, 2006, p. 14).

Richards further divides the CLT activities into mechanical, meaningful, and communicative practice. Mechanical practice includes controlled practice activities. In meaningful practice, the control is still provided but students are required to make meaningful choices when carrying out the practice. In our case, this means e.g. asking questions about the film. Finally, the activities where using language within a real communicative context is the focus, where real information is exchanged, and where the language used is not predictable is the communicative practice (Richards, 2006). In the context of our research, we speak about after-film discussions and tasks.

According to Littlewood, the activities can be divided into pre-communicative activities, with the function to prepare the students for communication, and communicative language activities. The communicative activities have four aims: to provide “whole-task” practice, to promote motivation, to allow natural learning, and to create a context that supports learning (Littlewood, 2007). The concrete examples of CLT activities include role-plays, interviews, group work, or opinion sharing. As we want to move towards the development of CC in students, we will make use of these activities in the second part of this thesis, when designing the documentary-based materials.

1.2.2 Integrated-skill approach

Another approach relevant for our study, sometimes considered as a subbranch of CLT, is integrated-skill approach, equally supporting the authentic communication. The integrated-skill approach, as opposed to the segregated approach, exposes language learners to authentic language and challenges them to interact naturally. In this way, learners gain a true picture of the richness of the target language as employed for communication. Moreover, this approach aims to show that English is not just a key to passing an examination. Instead, English becomes a real means of interaction among people. As relating to the previous paragraphs and chapters, integrating the language skills also promotes the learning of the real content, not just the language forms (Oxford, 2001, p. 9).

Content-based and Task-based instruction

The two types of integrated-skill ESL/EFL teaching are *Content-based* and *Task-based instruction*. The former emphasizes learning various areas of content, such as science or social studies, through language. The latter stresses doing tasks that require communicative language use (Oxford, 2001, p. 9). The activities (or tasks), often done in pairs or groups, aim to increase students' interaction and collaboration. "Students work together to write and edit a class newspaper, develop a television commercial, enact scenes from a play, or take part in other joint tasks" (Oxford, 2001, p. 10). Both types benefit from a diverse range of materials, textbooks, and technologies for the ESL or EFL classroom (Oxford, 2001, p. 10).

In the documentary-based teaching, we will partly draw on both, as students learn about various topics through films in English and also, once the film is screened, they can be given tasks to complete in order to further elaborate on the topic and work with the language presented in the film.

Tasks design in CLT (Task-based teaching)

As we will make use of CLT activities and tasks in our materials, we need to make deeper research in this field. Graves (2000, p. 46) explains that tasks are interactions whose purpose is to get something done. Nunan (2004, p. 4) defines a task as a piece of classroom work

that involves learners in comprehending, manipulating, producing, or interacting in the target language. Nunan (2004, pp. 31-33) proposes six steps in designing the units:

- 1) Schema building
- 2) Controlled practice
- 3) Authentic listening practice
- 4) Focus on linguistic elements
- 5) Freer practice
- 6) Introduce the pedagogical task

According to Nunan, the central importance to curriculum developers and teachers should be task difficulty. There are three factors involved in this matter: learner factors, task factors, and text or input factors (Nunan, 2004, p. 85). Nunan further emphasizes the importance of task sequencing and divides the sequence into three phases: a pre-task phase, a task-proper phase, and a follow-up phase. The pre-task phase orients the learners to the task, generates interest, and rehearses essential language that will be required to complete the task. In the task-proper phase, learners complete the task. In the follow-up phase, they get a debriefing from the teacher, report the results of the task back to the class as a whole, and may receive corrective feedback from the teacher (Nunan, 2004, p. 128).

Besides Nunan's procedures, Bloom's taxonomy can be used to sequence the tasks according to the cognitive demands made upon the learner (Bloom, 1979). As a result, this should prepare learners to undertake activities that are increasingly demanding. We will elaborate more on that in the following subchapters.

1.2.3 Natural approach

Taking into consideration the focus of our research – films as authentic materials, we should also introduce the theoretical background for one more closely related approach, the Natural Approach (Krashen & Terrell, 1995). Krashen and Terrell see communication as the primary function of language, and since their approach focuses on teaching communicative abilities, they refer to it as an example of a communicative approach. Similarly as in CLT, language is viewed here as a vehicle for communicating meanings and messages. This approach is based upon Krashen's hypothesis of SLA, some of them being relevant for our research:

Learning vs Acquisition

For the purpose of our research, the difference between the terms acquisition and learning needs to be defined. According to Krashen, acquisition and learning are two independent systems of foreign-language performance. The 'acquired system' is the product of a subconscious process very similar to the process children undergo when they acquire their first language. It requires meaningful interaction in the target language - natural communication. The "learned system" is the product of formal instruction and it comprises a conscious process that results in conscious knowledge about the language, for example, knowledge of grammar rules. A deductive approach in a teacher-centered setting produces "learning", while an inductive approach in a student-centered setting leads to "acquisition" (Krashen, 1986).

Incorporating films into ESL classrooms and using them as a meaningful language input connects the basis of SLA. Students exposed to films are becoming a part of a real-world scenario and are immersed in an English-speaking environment where conversations are presented naturally. On the other hand, though acquisition can be the main aspect of mastering a language, it might be useful for the learners to provide them with the film vocabulary and practise it beforehand. Therefore, in designing the film-based ESL materials, the activities are largely done for facilitating L2 acquisition, though learning plays its role too, mainly in the pre-watching activities. For clarity, we will in our research use the term "acquisition", yet in the theoretical part, some collocations with "learning" will occur when introducing other relevant approaches and methods.

Affective filter hypothesis

Apart from the learning – acquisition distinction, Krashen (1986) defined the "affective filter" hypothesis as another part of the Natural approach. He cites motivation, self-confidence, and anxiety as three variables playing a role in second language acquisition. In essence, when feelings or emotions such as anxiety, fear, or embarrassment are elevated, it becomes difficult for language acquisition to occur. Thus, lowering the affective filter will ensure successful acquisition of comprehensible input, and the way of doing so is through creating a positive language acquisition environment (Krashen, 1986). Because of the ability to reach viewers' emotions, films can have a strong positive effect on both motivation and affective learning. King (2002) argues that films in themselves are a stimulus, that makes students motivated" to communicate in contemporary colloquial English" (King, 2002, p. 33). However,

in our opinion, teachers should still not forget to create a pleasant and friendly class environment.

Input hypothesis

Krashen and Terrell claim that “acquisition can take place only when people understand messages in the target language” (Krashen & Terrell, 1995, p. 19). Given this fact, input should be comprehensible. "The input hypothesis states that in order for acquirers to progress to the next stage in the acquisition of the target language, they need to understand input language that includes a structure that is part of the next stage" (Krashen & Terrell, 1995, p. 32). Krashen refers to this with the formula "I + 1" (i.e., input that contains structures slightly above the learner's present level).

Throughout the time, Krashen has developed the *Input hypothesis* further. A study from 2020 presents *The Optimal Input Hypothesis*, consisting of four characteristics: comprehensible, compelling (interesting for the students), rich, and abundant (Krashen & Mason, 2020). As for our study, it is crucial to remember that in film-based lessons, we should incorporate activities that can pre-teach the most important vocabulary items, to make the film input comprehensible for the students. Also, we should choose films that are interesting for the students, to make the input compelling. Lastly, the input should be meaningful (rich and abundant) – include enough I + 1 language.

Interactionist theory of SLA

Later, interactionist second language acquisition (SLA) theories were developed. These reflect Krashen's theory that comprehensible input is critical for second language acquisition and claim that interaction can enhance second language acquisition and fluency. However, at the same time, effective output is a necessary part of the process in the view of interactionists. In second language teaching, we should therefore focus not only on the first stage (input) but also the meaningful interaction and output (Hancock & Ariza, 2003). We will get back to these theories later, when describing SLA in context of multimedia.

Guided by the mentioned theories, the development of the materials for documentary film-based ESL lessons connects the fundamental theoretical concepts of SLA and builds on them. However, claiming the materials and lessons are solely based on acquisition, would be rather

misleading, as controlled-practice activities are a part of the lessons too. We should not omit the fact that these lessons aim to develop cooperation as one of the 21st-century skills and for this reason, we need to mention the next teaching method.

1.2.4 Cooperative learning

Cooperative learning is based on group work and the basis is to showcase the positive effects of interdependence while underlining the importance of personal responsibility. This happens naturally in cooperative learning since students work with one another, but they all have a different task to accomplish or concept to explain. Contributing to the success of a cooperative effort requires interpersonal and small group skills. Placing students in a group and telling them to cooperate does not guarantee that they will be able to do so effectively. “Persons must be taught the social skills for high quality cooperation and be motivated to use them. Leadership, decision-making, trust-building, communication, and conflict management skills have to be taught just as purposefully and precisely as academic skills” (Johnson & Johnson, 1991, p. 28). Because of the increased responsibility to participate, students gain confidence in using the target language and on top of that, become responsible managers of their own learning (Larsen-Freeman, 2010).

1.2.5 Problem-based learning

Problem-Based Learning is a teaching method in which complex real-world problems are used as to promote student learning of concepts and principles as opposed to direct presentation of facts and concepts. The problems can arise from a variety of sources, such as newspapers, magazines, journals, books, but also films. What makes it the most applicable for our purposes is that *Problem-based learning* can promote the development of critical thinking skills, problem-solving abilities, and communication skills (Duch et al., 2001).

The most relevant approaches and methods for our research being introduced, we will now proceed to a last the first chapter. As one of our main concerns is the design of three educational materials, it is necessary to introduce some factors to consider when developing and designing educational materials in general.

1.3 ESL teaching materials

The term material is much broader than just a coursebook (Tomlinson, 1998, p. 2). It can have the form of a textbook, a workbook, a video, a newspaper, etc. Materials development then refers to anything which is done by writers, teachers, or learners to provide sources of language input and to exploit those sources in ways that maximize the likelihood of intake (Tomlinson, 1998, p. 2). Graves (2000, p. 150) adds that for a teacher, materials development means creating, choosing or adapting, and organizing materials and activities so that students can achieve the objectives and goals that will help them reach the aims of the course. Teachers are materials developers in that they are involved every day in matching the materials to the needs of their learners.

1.3.1 Setting the goals of materials

In the first place, it is necessary to define the terminology and to distinguish between possibly confusing words: aims, goals and objectives. It is difficult to make conclusions, as publications differ in defining the terms. However, for the purpose of our thesis, we will refer to Owen and her division. According to her, the following definitions “are broadly accepted by groups trying to standardize terms for writing curriculum” (Owen, 2014).

Aims are general statements that provide direction or intent to educational action. Aims are usually written in amorphous terms using words like *learn*, *know*, *understand*, *appreciate*, and these are not directly measurable. “Goals are statements of educational intention which are more specific than aims. Goals too may encompass an entire program, subject area, or multiple grade levels” (Owen, 2014).

Objectives are usually specific statements of educational intention which delineate either general or specific outcomes. There are advantages and disadvantages to different types of objectives. There are many ways to set the objectives, however, currently, most objectives are written in behavioral terms. Behavioral objectives usually employ observable verbiage and can be divided into specific domains — cognitive, affective, and physical (Owen, 2014). To make this point clearer, let us refer to the pioneer of this conception: Benjamin Bloom.

Bloom's taxonomy

Bloom's taxonomy was formed in 1956 to promote higher forms of thinking in education, such as analyzing and evaluating, rather than just remembering facts. As one of the aims of using documentaries in the class is to promote students' skills as critical thinkers, we need to make use of the taxonomy when designing not only the objectives and goals of the materials but also its content (Bloom, 1979). Bloom's taxonomy thus becomes one of our main resource for the material development.

Even though Bloom was the pioneer of this taxonomy, his work was later revisited by his students. As we intent our research to be relevant, we will describe the new conceptualization. From the initial cognitive domain introduced by Bloom, Anderson considered two dimensions in the revised taxonomy instead of one: knowledge, meaning the kind of knowledge to be learned, and cognitive domain involving the cognitive processes to be used in acquiring knowledge (Anderson et al., 2001). Based on Anderson's perspective, the Knowledge Dimension is composed of four kinds: Factual, Conceptual, Procedural, and Meta-Cognitive knowledge (Anderson et al., 2001).

As for the application of the cognitive dimension, which – taking into account our aims such as developing critical thinking in students – is of our main concern, a lesson should contain a range from the lowest to the highest cognitive processes. Also, each process can be involved after the previous one (Krahtwohl, 1956). The cognitive process includes:

- Remembering
- Understanding
- Applying
- Analysing
- Evaluating
- Creating

		Cognitive Process Dimension →					
		<i>Remember</i>	<i>Understand</i>	<i>Apply</i>	<i>Analyze</i>	<i>Evaluate</i>	<i>Create</i>
Knowledge Dimension →	Factual	Remember Facts	Understand Facts	Apply Facts	Analyze using Facts, Concepts, Principles and Procedures	Evaluate using Facts, Concept, Principle and Procedures	Create using Facts, Concepts, Principles and Procedures
	Conceptual	Remember Concepts/Principles	Understand Concepts/Principle	Apply Concepts/Principle	Analyze using Meta. Strategies	Evaluate using Meta. Strategy	Create using Meta. Strategy
	Procedural	Remember Procedures	Understand Procedures	Apply Procedure			
	Meta-cognitive	Remember Metacog. Strategy	Understand Metacog. Strategy	Apply Metacog. Strategy			
		Knowledge	Skill	Ability			

Figure 1: Knowledge and cognitive process dimension of revised Bloom's taxonomy

Apart from these, the affective and motor domains are also a part of the taxonomy. However, for our purposes, the affective domain is of importance, as we will make use of it in activities on emotion reflection after films. It includes feelings, values, appreciation, enthusiasms, motivations, and attitudes. The five major categories are again listed from the simplest behaviour to the most complex:

- Receiving
- Responding
- Valuing
- Organization
- Characterization (Krathwohl, 1956).

S.M.A.R.T. goals

To make sure the goals of our educational materials are specific and measurable, we will use another generally accepted conception to help us set the goals as clearly as possible. SMART criteria were first developed by George Doran, Arthur Miller and James Cunningham in their 1981 article “*There’s a S.M.A.R.T. way to write management goals and goals*” and later used for educational purposes. Teachers and material developers should ask the following questions in order to establish smart goals:

- **Specific:** *What are you trying to do? Why are you trying to do this?*
- **Measurable:** *How will you measure what you are doing? How will you assess the achievement?*

- **Attainable:** *With the tools that you have can you reach your goal? If not, what do you need?*
 - **Realistic:** *Can you actually meet the goals you are setting forth? If the objective is not realistic, what do you need to do to make it so or do you need to change the objective?*
 - **Timely:** *What is the timeline to meet your goals?*
- (Miller & Cunningham, 1981)

Both, Bloom's domains as well as the S.M.A.R.T. criteria are in our view important in goals and activities development. Hence, they will be used as a point of reference in the next part of this thesis.

1.3.2 Criteria of effective materials

After setting the goals of the materials and gathering inspiration from approaches and methods most relevant for our purpose, it is equally important for us to introduce the criteria of making the materials effective. By merging the criteria of "effective materials" stated by Graves and Tomlinson (we sorted out the ones that are similar in both approaches and the ones that are not possible to observe in only one or a few lessons), we gained the following criteria we used later as a checklist in the designing process:

- 1) activities should help students develop specific language and skills they need for authentic communication, activities should develop other specific skills
- 2) activities should integrate the four skills of speaking, listening, reading, and writing
- 3) activities should enable students to understand cultural context and cultural differences
- 4) activities should vary the roles and groupings
- 5) materials should be authentic and provide the learners with opportunities to use the target language to achieve communication purposes
- 6) materials should take into account that learners differ in learning styles
- 7) materials should maximize learning potential by encouraging intellectual, aesthetic and emotional involvement which stimulates both right and left brain activities
- 8) the learners' attention should be drawn to linguistic features of the input, activities should draw on what students know and be relevant to them

- 9) materials should not rely too much on controlled practice
- 10) materials should provide opportunities for outcome feedback

To bring the attention back to our main concern, the value of film as a teaching aid relies on how it is implemented in the classroom, that is, effective language acquisition is greatly enhanced and extended when the film is integrated with appropriate methods, tasks and activities into the lesson. Similarly important are then, effective accompanying materials and the teacher's abilities to make most of the teaching process.

The first chapter summarized the main focus of education and language teaching and suggested how documentary-based teaching can contribute to this focus. We concluded that communicative competence is the most important, although not the only aim of language teaching. Before we get to the films and documentaries in teaching, we will turn our focus to multimedia in education, as another source of significant theoretical background for our research.

2 Multimedia Learning

As mentioned in the previous chapter, there are many approaches, methods, and techniques teachers can opt for to be applied in English classrooms. One of them is using multimedia (even though we decided to use the word "acquisition" in our research, in this chapter, the word "learning" will be used, as stated by Richard Mayer and other scholars in connection with multimedia). On the level of presentation formats, multimedia learning refers to using verbal and pictorial forms integrated. On the modalities level, it then means using multiple senses such as sight and hearing (Schnotz, 2005, p. 49). Multimedia learning in the level of presentation formats has a long tradition going back to Comenius, who emphasized the importance of adding pictures to a text (qtd. in Schnotz, 2005, p. 50). Richard Mayer, an American educational psychologist, defines multimedia instruction as one that is "based on involving words and pictures intended to foster learning" (Mayer, 2001, p. 2). Applying this to the context of our research, we can speak about film-based teaching as a multimedia-based one. Let us now look at several theories supporting multimedia learning and emphasizing the need of using more senses in the process of learning. One of the most known is the Theory of Multiple Intelligences.

Theory of Multiple Intelligences

Howard Gardner distinguishes specific “modalities of intelligence” in humans (Gardner, 2004, p. 3). According to his *Theory of Multiple Intelligences*, language tasks can be developed around eight discrete bits of intelligence: linguistic, logical-mathematical, spatial, musical, bodily kinaesthetic, interpersonal, intrapersonal, and naturalistic. This theory tries to, among other things, show that the traditional textbook approaches favouring purely a linguistic or narrative approach do not work with many learners (e.g. those who may respond better to an artistic depiction of the topic). In addition, it fails to develop other neural connections and further enhance the intelligences (Gardner, 2004). By incorporating multimedia tools, we can involve more of these modalities of intelligence and also reach more students.

The Cognitive theory of multimedia learning

Another theory we will refer to is the *Cognitive theory of multimedia learning*, as it implicitly promotes teaching with films, as a multimedia tool. As stated above, Gardner believes it is important to pluralize the teaching (teach materials in multiple ways). Richard Mayer in his *Cognitive theory of multimedia learning* similarly asserts that “people can learn more from words and pictures than from words alone” (Mayer, 2001, p. 3).

As for the outcomes of multimedia learning, measured in terms of retention and transfer, three are the possibilities: no learning (both poor retention and transfer), rote learning (good retention and poor transfer), and meaningful learning (good retention and good transfer). If meaningful learning is to be promoted, then active learning should be encouraged in students. Active learning emphasizes that humans do not learn/acquire information by just passively absorbing it. Instead, they need to engage in active cognitive processes, organizing it into visual and/or verbal models, and integrating those new models with prior knowledge. Mayer, supported by Schnotz, denies the importance of the activity that goes along with the information being physical: “Well-designed multimedia instructions can promote active cognitive processing in learners, even if they seem to be behaviourally inactive” (Mayer, 2001, p. 15, Schnotz, 2005, p. 55). In the documentary film-based classes, we can promote active processing in various ways, the overriding being incorporating pre- and while-watching questions into the instructions.

The *Theory of multimedia learning* is based on several multimedia principles, that can be used by designers as guidelines when designing multimedia class materials and environment.

The principles were edited several times and later supplemented by others. The most important principles for our purpose include:

1. **Multimedia principle** states that people learn better from words and pictures than words alone.
2. **Spatial-contiguity principle** refers to the fact that people learn better when corresponding words and pictures are presented near to each other.
3. Similarly, the **temporal-contiguity principle** states that people learn better when corresponding words and pictures are presented simultaneously.
4. **Coherence principle** – people learn better when extraneous material is excluded.
5. According to **modality principle**, people learn better from graphics and narration rather than graphics and printed text (Mayer, 2001, p. 5).
6. **Redundancy principle** is based on the conception that people learn better when the same information is not presented in more than one format (Mayer, 2001, p. 5). Other researchers, who were less convinced of the positive effect of multimedia in learning, e.g. Ayeres and Sweller, then go even further and come up with a similar – **split-attention principle**. It says that “when designing instruction, including multimedia instruction, it is important to avoid formats that require learners to split their attention between, and mentally integrate, multiple sources of information” (Ayeres & Sweller, 2005, p. 136).
7. **Individual differences principle** assumes that the design effects are stronger for learners with low, rather than high knowledge and for high-spatial, rather than low-spatial learners (Mayer, 2005, p. 184). A relevant practical implication that derives from Schnotz's view is that to those learners who have low prior knowledge, knowledge maps may be especially useful (Schnotz, 2005).

Later, several more principles of the *Cognitive theory of MML* have been added and described by Mayer. We have selected the most relevant ones for our purposes:

Personalization principle is based on engaging the learner by delivering content in a conversational tone to increase learning (Clark & Mayer, 2011, p. 210). **Voice principle** adds that humans learn better from a human voice than a computer voice. In other words, speech should be presented in a standard-accented human voice rather than a machine voice (Mayer, 2005, p. 242). **Pre-training principle** announces that people learn better from a multimedia

message when they know the names or characteristics of the key concepts. (Clark & Mayer, 2011, p. 212). **Segmenting principle** says that people learn better when a multimedia message is presented in learner-paced segments rather than as a continuous unit (Clark & Mayer, 2011, p. 212). Lastly, **signaling principle** essentially means that humans learn best when they are shown exactly what to pay attention to (Mayer, 2005, p. 263).

Even though the theory and the principles were already tested in students, wider research is needed in this area to prove their applicability, especially in the field of SLL/SLA. In our research, we will particularly consider the following points as practical implications, amongst others: using both words and graphics to provide instruction or content, pre-training the new language, highlighting the information the students should focus on, and breaking films into smaller chunks. The process of applying the principles will be commented on in the next part of the thesis.

Cognitive Load Theory

Another theory relevant for our research as focusing on films in education is the *Cognitive Load Theory* presented by John Sweller. We are particularly interested here in his distinguishing between extraneous, intrinsic, and germane load in multimedia learning. The extraneous load refers to the cognitive effort that does not aid the learning process. When designing teaching materials, it is therefore important to focus on the essential information and not to include irrelevant materials. The intrinsic load can be reduced by breaking down the subject content, sequencing the delivery so that sub-tasks are taught individually before being explained together as a whole. The germane load is the effort of learners to understand the material and is therefore strongly affected by motivation (Sweller, Ayres, & Kalyuga, 2011), which coincides with Krashen's affective filter. Instructors can optimize this load by scaffolding learning and appropriate pacing of the instruction (Sweller, Ayres, & Kalyuga, 2011). In the case of film-based classes, the topic of films should be well-chosen to make students motivated.

Without a doubt, other theories such as Schnotz's integrated model of text and picture comprehension, are worth mentioning (Schnotz, 2005). Nevertheless, the theories mentioned above are sufficient for our purpose, as we gained information on how to construct materials to make the most from the film watched in the class. As presenting other theories would lead rather to an extensive theoretical discussion that is not of our main interest, let us proceed to a more concrete notion relevant for our study: multimedia in SLL/A.

2.1 Multimedia in language learning/acquisition

In the previous chapters, we described Mayer’s model of multimedia learning and the theory of SLA. Having these concepts defined, within this chapter, we will discuss research on multimedia combined with second-language acquisition. Particularly, we will focus on Plass and Jones’s model, as they synthesize the interest in how second language learning/acquisition can benefit from multimedia, by integrating the cognitive theory of multimedia learning (Mayer) and interactionist model of SLA, which emphasizes meaningful input, interaction and output.

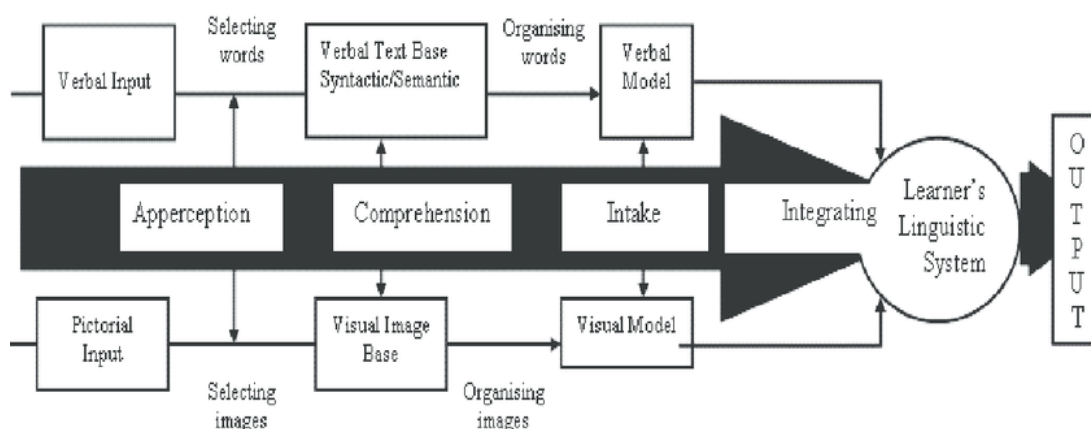


Figure 2: Plass & Jones’s integrated model of multimedia and SLA, 2005, p. 471

As pictured in Figure 2, the integrated model consists of the apperception, comprehension, intake, and output:

1. The assumption of the first stage of the interactionist approach of SLA, comprehensible input, is that the learner needs help identifying the critical features in “the wealth of the linguistic and non-linguistic information they receive” (Plass & Jones, 2005, p. 470). In multimedia, this point refers to Mayer’s *pre-training, signaling, and segmenting principles* (Mayer, 2001). Within this integrated model, the apperception is defined as the selection of input that learners must make before processing what is presented to them (Plass & Jones, 2005, p. 470). As for implication for practice, it is important to ensure that new information is linked to previous learning, to segment it, and highlight the important parts. In connection to that, Schmidt claims that language learning/acquisition and its active use require a special type of attention called “noticing”, regardless of whether it is intentional or incidental. In his view, by exposing the students to new items presented through narration, visual images,

and on-screen text simultaneously, we can assure enough noticing that can eventually promote the basic degree of retention needed before storing the new information in the cognitive structures (Schmidt, 1990).

2. Within interactive processing for comprehension of information, meaningful interaction with the material is important. Only through meaningful interaction can the learner succeed in constructing meaning (Plass & Jones, 2005). Intake is then defined as input that has been successfully comprehended and that can be integrated into the learner's linguistic system.
3. The last step of the whole process is output or the learner's production of meanings using his/her linguistic system. (Plass & Jones, 2005, p. 469).

Based on this model, we see that multimodality converses with SLA. For example, we should expose students to more than one mode when presenting lexical items. By doing so, we can support meaningful learning, retention, and finally, students' successful use of the language in future.

Other scholars, who attempted to describe the relation of SLA and multimedia, are Dubois and Vial. In their research, they wanted to analyse the effects of different modes of presenting information on vocabulary learning of Russian as a foreign language. They predicted that their students would show better recall when textual information was presented with visual and auditory information provided that there were semantic and phonetic links between the elements. Their theoretical rationale for this claim was that "when textual, visual, and auditory materials are integrated in this way, the learner may be forced to engage in additional processing that leads to better memorisation". (Dubois & Vial, p. 159). As a result, Dubois and Vial explain that in the presentation where both elements presented (image and text) are only visual leads to less learning than if both are visual and auditory (less cognitive load) (p. 163). This coincides well with Mayer's modality principle (Mayer, 2001).

We could list other researchers and their studies conducted in the area of SLA and multimedia. However, for our purpose, the ones presented above are sufficient (Plass and Jones's in particular), as they serve as a framework of what are the necessary steps in SLA combined with multimedia. We are now able to determine implications for developing educational materials for lessons based on multimedia that are most appropriate for the learning/acquisition

of a second language. Now, to gain more insight into films as an authentic tool and their advantages and risks, let us proceed to the next chapter.

3 Authentic materials in the ESL class

Authentic materials are "materials that have been produced to fulfill some social purpose in the language community" (Peacock, 1996, p. 1). Tomlinson sees authentic material as "a text which is not written or spoken for language teaching purposes (Tomlinson, 2011, p. 9). In other words, these materials were not made for pedagogical purposes (or for the audience of students), as opposed to non-authentic materials.

Even though "it has been traditionally supposed that the language presented to learners should be simplified in some way for easy access and acquisition", the tendencies have changed. "Nowadays there are recommendations that the language presented should be authentic" (Widdowson, p. 67, 1990). As we could see, many scholars have discussed the importance of authentic language input in second language lessons, such as Krashen, or CLT approach supporters, emphasizing the use of authentic materials and real-life settings as to provoke natural communication: "In today's CLT classes, using authentic materials is emphasized and favoured" (Richards, 2006). Larsen-Freeman supports the use of authentic materials because they help to overcome the typical problem of students not being able to transfer what they learn in the classroom to the outside world. She encourages educators to expose students to natural language in a variety of situations (Larsen-Freeman, 2010).

3.1 Films in the ESL class

Using audio-visual materials in English teaching is not new. Educators have recognized the power of audio-visual materials to capture the attention of learners, increase their motivation and enhance their learning experience since filmstrips were first used during World War II as a training tool for soldiers (qtd. in Cruse, 2007, p. 1). Throughout the time, the content of the educational videos has developed from instructional television (ITV) of the 1950s and 1960s, through educational television (ETV), to educational standards-based videos designed specifically as supplemental classroom tools (Cruse, 2007, p. 1). In the education of today, videos or films are utilized in order to enrich regular lessons and to visualize knowledge for a better understanding of a topic. In language classes, the

Before we get to the specific category of documentary films, let us at first review the literature in the field of films selection (as one of the most important steps). and the advantages and risks of using films in class in general. By their examination, we will make sure each of them can be applied for documentaries.

3.1.1 Films selection

The most significant criteria to consider when selecting films are, in Allan's (1991) opinion, length of the film, age, and level of the students. Similarly, Mayer states that content and context of the viewing are both crucial elements for engaging students as active learners (Mayer, 2001). Content should be age- and skill-appropriate, as "the content one watches may be a truer determinant of future academic success than the amount of time one spends watching television" (Stanovitch & Cunningham, 2004, p. 8). Marshall (2002) then adds that well-selected video should be "based on the ability of the entertaining media to engage the learner, activate emotional states, initiate interest in a topic, and allow for absorption and processing of information" (p. 7).

To summarize the previous, let us mention Chan's (2012) criteria for film selection as the last example:

- **Relevance** (We should pay attention to what is interesting to students and the linguistic and cultural goals of the lesson.)
- **Validity** (The film needs to contain language, not just music and pictures.)
- **Quality and quantity of language** input (Quality indicates comprehensible language – not heavy accents, quantity means not too much and not too little.)
- **Interactivity and teaching for success** (Videos should be able to engage the learner and motivate him to use the language productively, learners should be engaged linguistically and culturally. It should also be motivating to speak about it – students should not just practise the language but use it to communicate, which is the goal of language teaching.)

In relation to that, Khan (2015) suggests teachers choose films whose content material is popular among students. This also aligns with the Optimal Input Hypothesis proposed by Krashen (1.2.3). He stated that the most useful input is highly enjoyable, or "compelling",

meaning so interesting that the acquirer is often not even aware that he listens to a foreign language (Krashen & Masson, 2020).

3.2 Advantages of using films in the ESL class

Audio-visual materials are a great help in facilitating the learning of a foreign language. According to Wright, all audio-visual materials have positive contributions to language learning as long as they are used at the right time and in the right place (Wright, 1986, p. 1). With regard to the focus of our research, we would add here that they should also be used in the right way (and we will try to define the “right way” in the final part of this thesis). “When used accordingly, video can enhance student comprehension and discussion or increase student motivation. Furthermore, it may reinforce the lecture material and aid in the development of a common base of knowledge among students” (Cruse, 2007, p. 2). There are, however, other benefits the films can bring. After a thorough research, we came to the following:

Visuality value

Linguistics and scholars generally agree that visual aids help teachers to clarify, establish and correlate accurate concepts, and to make abstract concepts more concrete (Tuncay, 2014). Building on the previous chapter and knowledge (Miller, Gardner), when the language appears in a visual context, it becomes easier and faster for learners to recall and attach visual cues. When practicing the listening skills, learners often find it difficult to hold their attention long enough once they are exposed to long conversations or passages without visual aids. Videos can provide much more information for listeners and can keep their attention focused on the aural material. Furthermore, authentic video materials can create a more realistic language learning/acquisition environment and stimulate learners’ interest in English (Tuncay, 2014).

To summarize the information, with the simultaneous visual supports that film brings, such as context, facial expressions, and gestures, language learners are better able to understand and process the language in a meaningful way.

Authentic language

Following up on the beginning of this chapter, the immense advantage of video is that it provides authentic language input and therefore can serve as a very effective tool for experiencing the target language in real contexts (Polat & Eristi, 2019, p. 137). Woottipong explains the benefit of authentic materials as providing real-life examples to students about how they can communicate when they encounter similar situations (Woottipong, 2014). Farías argues that through perceiving images, gestures, and sounds, "multimedia messages can become the means through which meanings can be grasped in the totality of complex, 'almost' real scenarios" (Farías, 2011, p. 143).

This being stated, films have indisputable advantages in the connection to the language proficiency of the students. As they listen to real and natural verbal communication examples, it can provide them with experiences of different pronunciations, phonetic changes, emphases, speech speeds, or intonations. (Polat & Eristi, 2019, p. 138). Also, it can be challenging for L2 learners to distinguish subtle differences between words with similar meanings but with the help of films, L2 learners will not only acquire the language but also watch how and when the language is performed in specific contexts (Farías, 2011), which aligns with the ICC. All in all, there is a general agreement among linguists and SLA educators that authentic language input plays a vital role in L2 learning/acquisition. Documentary films, containing authentic language and meeting the abovementioned conditions, can therefore serve as a pedagogically valuable source in teaching ESL.

Intercultural Communicative Competence

The mentioned visual clues to meaning such as facial expression, dress, or gestures, can also contribute to the understanding of another culture (qtd. In Çakır, 2006, p. 3). This is especially relevant to language teachers, as the objective should be to prepare learners to use the language in intercultural contact situations. This relates to the previous chapter, where ICC in connection to the aims of teaching English today were defined. "Students cannot truly master the language until they have also mastered the cultural contexts in which the language occurs." Learning about the culture of some countries is a long-term process and showing it as background information through video, which supplies visual as well as audio aspects of communication, is probably the best way. Video can serve as a realistic model to imitate for role-play and in this way, teach appropriateness and suitability (Çakır, 2006, p.2).

Though in many countries curricula for the teaching of foreign languages have been slow in the uptake of this shift in thinking, recent curricular guidelines such as CEFR, tend to focus more explicitly on the sociocultural and pluricultural dimensions of foreign language education (Little, 2018). As mentioned, we view documentary-based lessons as an opportunity to develop the ICC in students and thus move in the right direction towards the aims of language teaching today.

Integrating skills

Integrating the four skills of communication can be seen as another advantage of using films in language classroom. In 2011, a study by Mekheimer was conducted. He aimed to determine the effect of authentic video on the development of all language skills. “Integrated language skills teaching is useful for whole language development in its own but still, whole language development is incomplete unless buttressed by viewing comprehension - a process that makes readily available a host of schemata that helps in stimulating background knowledge and comprehension” (Mekheimer, 2011, p. 28). Apart from improving the four language skills, video projecting had other benefits, for example in the field of student-teacher rapport: “Video-viewing experiences further generated more student-teacher and student-student discussions” (Mekheimer, 2011, p. 29).

Another recent study, published in 2019 in International Journal of Contemporary Educational Research, shows that authentic video materials reflecting the real language samples have highly effective results on the development of English listening skills with A1 and B1 levels of English proficiency. At the same students, it can also lower the foreign language listening anxiety. Apart from that, the research shows that as students' language proficiency improves, the impact of authentic videos increases. Finally, it reveals that there is a much stronger correlation among the development of listening, reading, writing and speaking language skills of students whose English listening skills have improved by using authentic videos (Polat and Eristi, 2019, p. 147). This conclusion coincides with Oxford: “Teaching students to improve their learning strategies in one skill area can often enhance performance in all language skills” (Oxford, 2001, p. 2).

Learners' motivation and engagement

Firstly, we need to briefly establish what motivation in language teaching means. According to Gardner (1985), motivation is the combination of attempt plus desire to obtain the aim

of learning the language plus favorable attitudes toward learning the language. Oxford and Shearin (1994) defined motivation as a desire to gain an objective, combined with the energy to work towards that objective. Motivation can be intrinsic, referring to the motivation to engage in an activity because that activity is enjoyable to do. The second type is extrinsic motivation, which refers to the actions that are performed to get some instrumental aims like earning a reward or stopping a punishment (Brown, 2000). Our aim in documentary-based lessons is, by supporting intrinsic motivation, make students interested in the topics discussed and actively participate in the class activities. This can possibly lead to their active involvement outside of class.

Krashen, in his Input and Affective filter hypothesis, points at the relation of authentic and comprehensible input and learner's motivation. In connection to that, a lot of studies reveal that videos have a motivating effect on students. Marshall, within his Interest Stimulation Theory, posits that entertainment promotes learning and creativity by sparking a student's interest in and imagination about a topic" (Marshall, 2002, p. 7).

One of the most relevant findings supporting the value of these multimedia tools is the direct connection between frequency of use and student achievement and motivation: "Among frequent users (teachers who report using TV or video for two or more hours per week), two-thirds find that students learn more when TV or video is used, and close to 70% find that student motivation increases. More than half of frequent users also find that students use new vocabulary as a result of video use" (Cruse, 2007, p. 2). In sum, it is clear from previous research that one of the main benefits of integrating film in ESL teaching is that it is highly motivating to L2 learners.

For our purposes, it is necessary to mention one of the motivational strengths of video: the ability to communicate with viewers on an emotional level. "Because of this ability to reach viewers' emotions, video can have a strong positive effect on both motivation and affective learning. Not only are these important learning components on their own, but they can also play an important role in creating the conditions through which greater cognitive learning can take place" (Cruse, 2007, p. 6).

Bringing emotions into ESL class

Films have the power of bringing alive emotion right into the classroom and show “things that cannot be adequately described with words alone” (Cruse, 2007). Mostly, the emotions are brought through videos touching some sensitive topics, such as bullying, sexual orientation or gender and other biases. These controversial and sensitive topics are often omitted by teachers as their first reaction may be shying away or if teaching it, approaching it from a superficial standpoint. However, these topics are crucially important to students’ awareness of the world and its social, moral, political and civic underpinnings and “students deserve to be taught about these topics in authentic, engaging and purposeful ways” (Moore & Deshaies, 2012, p. 1).

However, teacher should always be aware of students’ diversity and see it as an asset. Authentic opportunities for learning happen when students are exposed to many different perspectives. Students should be given the opportunity to express their views and teacher should value and respect the backgrounds and experiences that formed them. Also, this respect should be built among the students. In this way, the class should later become a community supporting differing viewpoints (Moore & Deshaies, 2012, p. 3).

21st century skills/key competences

Apart from all the emotional and affective skills stated above, films contain various cross-cultural values, and documentary films, in particular, can contribute to teaching about important topical issues. Moreover, it develops social skills and meaningful communication, as students can listen to each other and present their own opinions in the discussions. Sherman (2010) explains that using authentic materials such as videos helps students to sharpen their observations about the real world. This is connected to the student's engagement and interest in the world, mentioned in the *Introduction*, that we want to achieve by using authentic documentary films.

Foreign language anxiety

Foreign language learning anxiety has been discussed for decades, especially the anxiety that students suffer in speaking classes. Polat and Eristi define it as “feelings of apprehension, restlessness, tension, uneasiness and fear, experienced by language learners, stemming

from actions required before and during the listening activity as well as other various stimuli” (Polat & Eristi, 2019).

Many studies have shown that foreign language learning anxiety has a negative effect on the oral performances of foreign language learners (Lu et al., 2019, p. 423). At the same time, other studies aim to prove that authentic materials in the classroom can help students lessen their anxiety. “To help students become more active and feel less anxious when speaking English, English teachers may ask students to speak English in authentic contexts more frequently” (Lu et al., 2019, p. 427). Even though we see this benefit as worth attention, we decided not to describe it in more detail, as it will not be incorporated and evaluated in our research.

3.3 Risks of using videos in the ESL class

As this thesis mainly aims to support using videos in the ESL classroom, it is of no surprise that it principally emphasizes the advantages. However, to disinterestedly consider all the aspects, it is crucial to mention some risks it can carry along with the positives. Let us point out especially one aspect of multimodal theories, that was formerly mentioned in this chapter and should be undeniably noteworthy for language teachers: Mayer’s *Redundancy principle*.

Mayer’s Redundancy principle

As we have explained earlier, Mayer’s redundancy principle states that a representation consisting of narration and images is more effective than one consisting of narration, images, and on-screen text due to the unnecessary use of the same (visual) channel twice, which overloads the learner’s cognitive load (Mayer, 2001). “When more media components are presented, the learning effect deteriorates, which may corroborate the redundancy effect in multimedia learning” (Sweller, Ayres, & Kalyuga, 2011). This is especially important for the question of using films in class, as the issue of whether to use subtitles while watching is often challenged and discussed.

As to answer the questions, Chandía et al. set up a study to investigate the differences in vocabulary retention in secondary students exposed to English as a foreign language presented in two variants: animation, narration and on-screen text, and animation and spoken

text, i.e., Mayer's redundancy principle and multimodal principle, respectively. The results showed that students exposed to animation, narration, and on-screen text retained more vocabulary than those exposed to animation and spoken text. These results serve to ratify that low proficiency learners benefit from the redundant element (qtd. in Fariás, 2011, p. 147). In our research, we will attempt to evaluate the use of subtitles. n

Teachers and technology and appropriate use

Thomas Edison once proclaimed that "the motion picture is destined to revolutionize our educational system and in a few years, it will supplant the use of textbooks" (Cuban, 2004, p. 9). Despite this prediction, a review of educational technologies at the end of the 20th century reveals that "most teachers used films rather infrequently in their classrooms" (Cuban, 2004, p. 17).

One of the reasons is that teachers are still rather afraid to use the technologies. Earlier, films were not mentioned as teaching material in the curriculum, but rather they were used because of individual teacher's interests. Nowadays, the problem is the limited time in the school classes, which makes it simply impracticable for teachers to fit a full-length film fit into a teaching schedule. Therefore, films are commonly seen as peripheral and teachers tend to use them as backup materials (Sherman, 2010). There are more reasons why films in ESL classrooms are being downplayed, such as teachers' limited time for preparation or insufficient film-based materials. The materials designed within our research attempt to address the problems of preventing ESL teachers from incorporating films into their classes, as they are adjustable and easy to use.

Another issue, according to Çakır, is that the teacher should be well-trained in using and exploiting the video. "Otherwise, it becomes boring and purposeless for students" (Çakır, 2006, p. 2). On top of that, there is a pervasive belief, often challenged by research, of video viewing being a passive process in which learners are only superficially reactive. Nevertheless, Mayer in his active-processing assumption explains that even if it may seem passive, well-designed multimedia messages can involve high cognitive processes (Mayer, 2001). Another study, conducted by Marshall, supports this view by claiming that viewing is a complex cognitive activity and "an ongoing and highly interconnected process of monitoring and comprehending" (Marshall, 2002, p. 7). Despite these arguments, the notion of watching being an inactive process still remains speculation. In any case, L2 teachers and instruction designers

should take this into account while preparing materials to make the instruction effective, promoting active cognitive processes.

3.4 The role of the teacher and learners

Just as in many English teaching situations, the teacher plays a key role in using the films as a tool in language teaching. The instructor is, in fact, as necessary as the film in video-based lessons, because he is the person who enables the learners to comprehend what they watch and hear (Çakır, 2006, p. 3). Allan supports this by saying that “Teacher provides necessary context for the video as well as pinpoints the parts which the students should focus on. Without this and other activities designed to complement the viewing itself it would take an enormous amount of time for the learners to learn something by watching films or videos on the internet” (Allan, 1991). This coincides with the process of "noticing" stated by Schmidt which we mentioned in the previous chapter.

We used a lot of references to Mayer and his notion of watching a film being an active process. Unsurprisingly, he similarly sees the main role of the teacher in helping learners in the sense-making process while watching the film. The teacher is by him viewed as a “cognitive guide” who provides support to the learner’s cognitive processing (Mayer, 2001). To promote active viewing, the teacher needs to be familiar with the video materials before they are used in class. To aid comprehension, viewing guides should be prepared that are easy and related to the language level of the students (Çakır, 2006). Considering the learners, they should participate in discussions, activities, and if possible (and if asked by the teacher), they themselves set up some projects in the target language. Shortly, the role of the learner is not to be a passive viewer but an active member in the triangle of the video, the teacher and the learner (Çakır, 2006).

Let us conclude with Allan's notion that “the aid is just an aid. It won’t take over your teaching and it won’t do your students’ learning for them. If, however, you can identify its strengths in your own particular situation then an aid like video could add to the effectiveness of both” (Allan, 1991, p. 105). To summarize the third chapter, it described using films as an authentic didactic tool in a language class, its advantages and risks, and teacher’s and students’ roles in such class. That being stated, let us move to the last theoretical chapter, where the specifics of the documentary films in teaching will be introduced.

4 Documentary films in education

The advantages of films being stated, the question now arises: Why documentaries? Documentary film can be characterized as a "creative elaboration of reality" (Vyčichlová et al., 2015). They first appeared at the turn of the 19th and 20th centuries and have been constantly changing since then - benefiting from the constant development of film technology, adapting to modern media, but also reflecting new ideas and attitudes in a changing society. As a rule, documentary films have at least one of the following goals:

- to document a specific topic in order to preserve knowledge about it
- to reveal something new about the topic
- to allow the viewer to empathize with the lives of filmed people
- to defend ideas, attitudes, or topics presented in the film (Vyčichlová et al., 2015).

In our research, we focus on documentary films depicting, apart from the topical issues, lives of people, as we believe these can best develop intercultural competence, affective and other 21st-century skills. Building on the advantages listed in the previous chapter, one of the main benefits of this kind of films is that they allow the viewer to transfer for a while to another world, culture, and the lives of other real people. Sometimes the displayed reality is very unpleasant and its observation is all the more complicated because the document does not offer simple answers. However, this is why documentaries are important - they open students' eyes to see those aspects of our world they might never have thought of. In addition to the actual content, documentaries can convey authentic images, sounds, specific stories, and can thus evoke an intense experience and deepen interest in the subject. In addition to education, emotions are also important for personal development and attitude formation, in other words, in addition to "seeing and hearing", it is also important to "empathize and understand" – and it is this ability that the documentaries develop (Vyčichlová et al., 2015).

On the other hand, they also bring possible pitfalls. Documentaries can contain a number of hidden messages or prejudices arising from the context. Like any other medium, it can – whether intentionally or unintentionally - affect our perception of reality without us being fully aware of it (Vyčichlová, et al., 2015). To avoid other possible difficulties, let us look at some of the strategies and principles to consider in documentary-based lessons.

4.1 Strategies and principles of working with documentary films in the class

Unfortunately, after elaborate research, we found that not much information has been written on the topic of documentaries in education. The following paragraphs will therefore build mainly on “*Dokumentární film ve výuce*” (Vyčichlová et al., 2015) with minor additions from other resources and experience of the researcher.

However, we will start with stating strategies (as he calls them) that are applicable for teaching with (documentary) films. Previous research has shown that using films in the classroom would not be beneficial for the students if the instructors did not give them the appropriate learning activities to go with the film (Kaboocha, 2016). Therefore, strategies to make the most out of a film as speaking input are very necessary to develop. When using films for teaching speaking, there are two main points to be kept in mind according to Bailey (2012).

Firstly, he mentions that teachers need to “provide learners something to talk about” (Bailey, 2012, p.36). If a movie is used as input, it can be done ahead the film screening, e.g. as a pre-task stage in a task-based instruction (for example a brief warm-up in a form of pair or group discussion). This stage could be also linked to a previous class or material, activating the students’ schemata. On top of that, this stage should be used to prepare students in terms of ideas, vocabulary, grammar, and pronunciation, if necessary. Any kind of assistance or scaffolding provided by the teacher will become very useful here either in the form of handouts or using the board. Besides, questions for the after-film discussion can be suggested by the instructor, and even a brief clarification discussion can take place before the film.

Secondly, instructors should “create opportunities for students to interact by using group work or pair work” (Bailey, 2012, p. 38). In this way, when a film is used as a resource for theme content, the students will focus on the video itself and forget that they are in the English class. This can be achieved both in Task-based and Content-based instruction. By the time students start to watch the documentary, they will be effectively prepared in linguistic terms. Then, once the video is over, they will be able to work on the task set by the instructor: writing a composition, talking to their partners, answering a questionnaire, or in the case discussed in this thesis, engaging in a discussion where they should exchange their opinions based on aspects indicated by the instructor (Bailey, 2012).

Now, as the strategies for a communicative-based class have been summarized, we will add several principles of working with documentaries listed by Vyčichlová:

Setting the goals

In teaching with video materials, the efforts that teachers have made often do not match the effects, as they often do not have clear goals in mind (Vyčichlová et al, 2015). The objective of the lesson should not only be to get students acquainted with new facts and gaining knowledge, but above all understanding the context and shaping attitudes. Documentary films do not offer ready-made lessons, but rather reveal other possible perspectives on often complex issues and it is necessary to work with them further within related activities. It is, therefore, necessary to determine what we want to achieve by the end of the lesson. To meet the goals, it is good for teachers to watch the film beforehand and carefully decide whether it is suitable for the learners or not. Also, it is useful to read more information about the topic in case of students' questions. In short, at least when beginning to work with the documentary films in the class, it is important not to underestimate the preparation.

Selecting appropriate films

This issue was already commented on in the previous chapter, where we described the most important criteria to consider when choosing films for the lessons. Vyčichlová supports most of the criteria and pays special attention to the length: "Teachers should select films with regard to their length and suitability. If it is not possible to screen the whole film in one lesson, teachers can choose parts of it. In this case, they should be careful and always make sure to convey the main ideas of the film." (Vyčichlová et al., 2015). Vyčichlová also advises not to do any other activities while watching the film. However, as we are adjusting the methodology for English teaching, we will approach this area differently.

Structuring the lesson

When working with documentaries, it is important to think carefully of the different types of activities, their purpose, and their structure, to make the lesson meaningful. As resulting from the previous research, we can employ pre-, while- and post-watching activities and follow Nunan's task sequencing (Nunan, 2004) or sequencing according to Bloom's taxonomy. For documentaries, Vyčichlová provides a structure inspired by and based on the RWCT project

(more on the RWCT project e.g. on www.rwctic.org) developing critical thinking in students. This structure includes three steps:

- **Evocation:** finding what students already know about the topic.
- **Realising the meaning:** learning new information, finding out new facts and connecting previous knowledge with the new one and creating a bigger picture. This part is covered by the film and associated activities.
- **Reflection:** students formulate what happened during the lesson, what they learned, what opinion or attitude may have been changed.

These steps correspond to the abovementioned pre-, while- and post- watching parts and when considering the activities carefully, it can be also combined with Bloom's taxonomy.

Being prepared for controversial topics and other principles

Even though controversial topics should be a part of class discussions, experience shows that it is not advisable to start working with audio-visual materials by screening films dealing with controversial issues (e.g. minorities, social exclusion, racism). It is better to start with a less demanding topic and first develop discussion skills, listening skills, and respect for different opinions within the group (Vyčichlová et al., 2015). In other words, a pleasant and friendly classroom environment needs to be established.

When working with the film, it is also necessary to be aware of Mayer's principles for working with audio-visual materials described in chapter 2. Furthermore, active and meaningful tasks should be incorporated. We will get to specific examples in the next chapter.

4.2 Methods and activities to use when working with documentary films

When working with documentaries, discussion creates one of the integral parts of the lesson. To employ the students, we should ask them questions and subsequently, let them ask their own questions. In this regard, we can make use of activities arising from several mentioned approaches to language teaching (chapter 1). Following the communicative approach, students can take part in class discussions, role-plays, and interviews. Vyčichlová further suggests activities to employ in the documentary-film based methodology, which also match the CLT, such as mind maps, brainstorming, or group work activities (Vyčichlová, et al., 2015).

Specific examples of activities and methods to use in documentary-based lessons

- Mind maps

A method to apply in a pre-watching part is the mind map. It can enhance students' motivation for further activities and for gaining new information on the problem, as questions can arise. Thus, it becomes a basis for discussion on a specific topic (Vyčichlová et al., 2015).

- Brainstorming

Brainstorming is an effective method used for authentic communication and cooperation of students. Moreover, students realize how much they know even without the usual frontal interpretation of the teacher. In addition, knowledge "discovered" together in this way has a greater chance of memorization (Vyčichlová et al., 2015).

- Role-plays

An activity typical for CLT as one of the social interaction activities (Littlewood, 1981), but also Problem-based learning (Duch et al., 2001), is perfectly applicable for documentary-based lessons as a post-watching activity. The role-playing method develops imagination, the ability to express your attitudes and values, and thinking about different alternative solutions. In addition, it allows students to "think about how other people feel in a certain position, they are taught empathy and understanding for the motives of the actions of others" (Vyčichlová et al., 2015). Thus, apart from communication, it can develop students' affective skills.

- Jigsaw classroom

A student-centered method where students work in groups, cooperate and find solutions for problems. In a documentary-based class, this can work as a while-watching or a post-watching activity, if we want to employ reading. In our materials design, we will make use of the second option.

- **Moderated discussion**

A well moderated discussion can lead to CC and 21st-century development. Through good discussion the communication process happens and is facilitated, and the “active learning” is supported (Mayer, 2001). Generally, in student-centered classes teacher’s role is less dominant than in othees and communicative activities keep students interaction to maximum by exchanging information, giving opinions through cooperative work. Through discussion, students develop speaking skills, acquire fluency and develop positive effects towards friendship (Westwood, 2008). Moreover, students can learn to make decisions, to take positions, to defend their own opinions, accept responsibility for them. However, they also acquire social skills - the ability to empathize, manage conflicts, accept compromises (Vyčichlová et a.l, 2015).

The methods and activities mentioned above are adapted from and appliable for various approaches and methods of language teaching. However, one category of methods is specific and especially important when working with documentaries: methods relating to emotional reflection after the film is screened.

Methods of working with emotions

We already know that the whole process of implementing documentary films into teaching should not be accompanied with activities. As for the affective aspect, the most important part comes after the film projection, within the reflection on students’ emotions. Vyčichlová states that “reflection is the most important thing in the methodology” (Vyčichlová et al., 2015). In the reflection, we should work with emotions evoked in the students by the film. Given that the fates of the main characters or the circumstances of the filming are usually very strong, this step is necessary. But that is not the only reason why it is good to reflect. Mutual sharing of feelings enriches the students in many other ways.

Firstly, during reflection, students learn to listen to each other. If we choose the simplest method of reflection, where everyone says a single word expressing their current mood, we will achieve that everyone speaks. At the same time, students learn to listen, be tolerant and understanding. It becomes clear that the same film can evoke different feelings in everyone: one can feel sadness, while another can feel happy. It is good to emphasize and teach students that a feeling

is always true. This gives even the shiest students the courage to speak, as no mistake can be made in sharing feelings.

Reflection also leads students to respect each other: they understand that things can be viewed from different angles. Apart from that, even teachers learn something about students. If students stop being afraid to express their feelings, they will also start asking questions. And this is another benefit of documentary-based lessons: students ask because they really want to hear the answers.

Finally, a consistently performed reflection can lead to students no longer wanting to be only passive "consumers" of the story, but they start to feel like "doing something". This is the point where students may turn to active citizens, become interested in their immediate surroundings, and look for what they can change together (Vyčichlová et al., 2015).

There are many methods to use for the reflection. Overall, it is important not to forget to ask the question: "Why?" Naturally, students learn to think critically, in context and with responsibility. We list some of the methods that can be used for emotional reflection below.

- **I.N.S.E.R.T** is used for reflecting the best and worst moments of the film, as well as the most disturbing and questionable ones.
- **One Word** is a very simple method to be used after each film projection in order to make students speak. Each student should say one word describing their feelings.
- **R.A.F.T.** is a method in which students should address one of the characters of the film and write him/her a message expressing their feelings (Vyčichlová et al., 2015).

These methods will be further explained and used in the didactic part of this thesis. To summarize the main thoughts of the previous paragraphs, it is not enough simply to bring the film into the classroom. The value of the film relies on how it is implemented in the classroom. To integrate it effectively into the class, teacher should be well prepared and select the film carefully based on the needs of his students. It is good to employ a set of pre-, while- and post-watching activities on different cognitive levels, or follow the EUR model, with a special attention paid to the reflection stage.

Other aspects to consider in a documentary film-based lesson

Besides the strategies, principles, methods, and activities mentioned above, it is important to keep in mind possible complications such as the technical issues that can arise in the lesson. Again, the teacher should be well-prepared to not get distracted by such issues.

At the same time, apart from preparing for the topic and the lesson itself, teachers should not forget and find ways to evaluate and assess students in the teaching process. Because the documentary-based lessons are student-centered, teachers should adapt the activities, methods to their needs and always try to establish a friendly and pleasant environment to support discussions and active learning.

Lastly, to make even more of the lesson, it is a good idea to consider inviting an expert for the after-watching discussion. Most importantly, the teacher should always remember that the learners vary not only in their learning styles and therefore, the teaching process should always be adapted as much as possible to their individual needs.

4.3 Using documentaries to fulfill the aims of English language teaching

In general, the use of documentary film in teaching brings teachers many opportunities to attract the attention of students, arouse their interest in selected issues, and inspiration for their engagement. Several studies have highlighted the main purposes of using documentary film in language teaching. According to Morley and Lawrence, they can be divided into two main groups: linguistic and informational purposes (Morley & Lawrence, 1972). The linguistic purpose is to provide students with opportunities for practising the four skills of language. Along with that, it can be seen as a complement to increase language learners' insight into the country. Also, when asked to examine and respond personally to the values and attitudes based on the documentary, which is commonly used for working with authentic materials, learners get the chance to develop their ability to make critical and mature judgments (Morley & Lawrence, 1972).

CLT, the main approach in today's language teaching, dictates that the classroom objectives should be based on all of the components of the CC (Brown, 2007). Of course, all these components can be taught and developed one by one through different types of activities,

but documentaries can cover all these aspects at once. Grammatical structures can be extracted from any type of communication. Features of discourse competence can be provided separately with sound only, subtitles only, or together. Strategic and sociolinguistic competence is provided not only by the context of the communication but is backed up by the visual aspect of video as well. All in all, films can be an adequate tool to treat the formulaic component of language as well as the contextualization of the pragmatic and sociolinguistic aspect. This can enhance students' CC needed to successfully interact in the target language and possibly contribute to fulfilling the aim of today's language teaching.

In chapter 1, we described the changes in Czech educational curriculum in connection to FEP. One of the changes is the focus on integration of school subjects. Using documentaries, teachers can integrate English with various subjects, such as history, geography, or civics. Similarly, various cross-curricular themes then arise: English lessons then represent space for using various didactic methods, discussing important issues with students, and preparing them for real life.

By using documentaries in English, we can also develop all key competencies (and 21st-century skills). Students can learn to express their thoughts and opinions clearly and to listen and react to each other, use argumentation, etc. The problem-solving competence can be developed through discussions about the topic of the film, the problem, and its consequences. In additional (post-watching) activities, students can think of solutions for the problems through brainstorming, projects, or role-plays. At the same time, learning competence is supported, as students use and sort out the knowledge gained from the documentary. Social and personal competence is strengthened when students cooperate actively on a task (post-watching activity). Civic competence is developed, as students get to know cultural and natural values through documentary film and gain respect for them.

The paragraphs above integrated the ideas and notions of language and documentary-based teaching and listed some specific activities and methods to utilize in our materials and lessons. Because we want to make this work practical, as a last theoretical contribution to this topic, we will list some of the sources of inspiration that can be used for films selection, since we believe this can facilitate the effort of teachers.

4.4 Programmes dealing with documentary films in the Czech Republic

The last subchapter of the theoretical part will mention some sources from where teachers might take inspiration for their documentary-based classes. In the Czech Republic, there are several festivals of documentary films. Among the most famous we can find *Mezinárodní festival dokumentárních filmů Jihlava, Nadotek*, or *Jeden Svět (One World)* – a festival from which an educational programme One Word in School originated. However, not only the festivals may be a source of inspiration for the teachers.

People in Need – One World in Schools

One World in Schools is an educational programme of the organisation People in Need in the Czech Republic developed in 2001 and build on the One World documentary film festival. This programme is crucial for our research, as we make use of films they provide for free on their website (jsns.cz). OWIS especially addresses issues including human rights, discrimination, social issues, active civic engagement, media education, Czechoslovak history, undemocratic regimes, environmental issues, etc. For most of the films, they provide accompanying educational materials and useful information teachers can use in their lessons. The website is also categorized according to school subjects. Currently, it is attempting to develop educational materials for English lessons, as many from the offered documentaries are in English.

OWIS methodology is used in schools across the whole country as well as in around 14 other countries. Its vision is to contribute to the education of responsible young people who are oriented in today's world, openly and critically approach information, and are empowered to become active citizens who strive for inclusive societies, democracy and human rights (jsns.cz).

Via the OWIS documentary film methodology we can foster the critical thinking skills of youth and provide them with concrete examples of the power of individuals to make a change in their society. The methodology thus does not stay in the classroom but transform the passive audience experience into youth-led community projects, OWIS Film Clubs, student community leader awards, or civic journalism projects.

Even though we will use films from the OWIS website mentioned above, other websites offering documentaries are worth mentioning.

Aerofilms

Aerofilms distribution company works in tandem with cinemas in Prague such as *Světazor*, *Aero*, and *Bio Oko*. They provide a wide selection of documentary films that can be easily used in teaching. However, there are no didactic materials for teachers and so the teachers have to spend more time with preparation (aerofilms.cz).

Kinedok

KineDok is an alternative distributor of European documentary films that comprises of 180 untraditional venues in 7 European countries. They are an international cinema community connecting fans and documentary filmmakers (kinedok.cz). Teachers can regularly find new documentary films dealing with interesting social topics.

Similarly, we cannot forget e.g. *Česká televize*, which provides documentary films of various kinds or *Institute of Documentary Film (IDF)*, which has been supporting creative documentary films from Central and Eastern Europe since 2001. To the audience of documentary enthusiasts, IDF brings a rich programme of lectures, presentations, and screenings in their home regions (dokweb.net).

The theoretical part has described the most important notions ranging from the broader topics, such as language teaching and today's approaches to the narrowest ones, being the centre of our focus. With all that being stated, let us now move on to the practical part of this work, where the process of designing the materials for teachers and their subsequent evaluation will be depicted. The materials will be built upon the synthesized review of literature of previously mentioned studies.

Didactic part

As follows from the theoretical part, teachers often struggle with implementing films into their ESL classes. Also, they can struggle with the lack of information. For these reasons, this thesis offers three educational materials which are generated from three well-selected documentary films in hope they could serve as a resource for ESL teachers. The materials are designed as a manual that teachers can follow step-by-step, with the opportunity to make adjustments necessary to fit the lessons for their students' needs and syllabus requirements. Therefore, the materials can effectively save teachers' time and energy in preparing for a lesson. The research will be especially useful for teachers who are looking for creative ways of teaching and a way to develop the authentic language skills of their students in an "ordinary" ESL classroom setting.

In the following paragraphs, the theoretical concepts will be interconnected and discussed with connection to their practical implementations. We will describe how, using the theory, we applied the principles and theories, selected the films, and created the educational materials. This will help us to deduce more general implications about documentary film-based teaching and its specifics and benefits in English. In the end, the research questions will be answered, and a conclusion will be made with the most significant findings. With the focus of the practical part of the thesis being stated, we will now state the main aims of our research and ask the essential questions needed to achieve it.

5 The process of ESL documentary film-based materials design

In the material development, we followed these steps:

1. Choosing an appropriate documentary film (with regard to the criteria stated above)
2. Setting the language goals and the non-linguistic goals, such as the 21st-century competences (as documentary-based lessons have the potential to contain and develop both of these areas) and constructing the list of information for teachers
3. Designing activities and tasks leading to fulfilment of the declared goals
4. Structuring the materials, creating the additional parts of the materials.

5. Making sure the materials contain enough activities helping students with understanding of the film (as to make it a comprehensible input).
6. Making sure the worksheets for students and instructions for teachers are clear and unambiguous.

5.1 Choosing documentary films

In this matter, we need to return and refer to chapters 2 and 3 of our theoretical research. In particular, we will firstly focus on the practical implication of the *Cognitive Load Theory* and *The Theory of Multimedia Learning*.

5.1.1 Cognitive Load and Multimedia Learning Theories in practice

One of the primary considerations when constructing educational materials, including video, is cognitive load. *Cognitive Load Theory*, initially articulated by Sweller and colleagues (Sweller, Ayres & Kalyuga, 2011), suggests that any learning experience has three components. The first of these is intrinsic load, which can be reduced by breaking down the subject content, sequencing the delivery so that sub-tasks are taught individually before being explained together as a whole. The idea is to not overwhelm a student too early on in the introduction of new work.

The second component of a learning experience is germane load. This refers to how learners link their current knowledge with additional information. Teachers can assist with this process by setting the context and drawing on students' prior knowledge whenever possible. In our materials, we created "schemata activating" exercises to utilize in the beginning of each lesson. Also, we made sure that each activity follows the other and students can therefore count on their previously gained knowledge.

The third component of a learning experience is extraneous load, which is a cognitive effort that does not help the learner toward the desired learning outcome. It is often characterized as a load that arises from a poorly designed lesson (e.g., confusing instructions, extra information). As an implication for the development of our materials, we focused on stating clear instructions in students' worksheets, as well as lesson plans for teachers to reduce the possibly confusing information.

The *Cognitive Theory of Multimedia Learning* (Mayer, 2001) based on the *Cognitive Load Theory*, articulates the goal of any learning as “meaningful learning”. This requires cognitive processing that includes paying attention to the presented material, mentally organizing the presented material into a coherent structure, and integrating the presented material with existing knowledge (Mayer, 2001). This all can be also supported by well-designed materials and well-formed instructions of the teacher: we incorporated warm-up activities, aimed to activate students’ schemata,

Apart from the two theories, we also need to take into consideration the principles of multimedia learning, as they are interconnected with the cognitive load and can help us with creating effective materials. In this manner, we primarily focused on the following principles, regarding them the most important and relevant for our aims:

Pre-Training principle in practice

The Pre-training Principle states that humans learn more efficiently if they already know some of the basics. This often means understanding basic definitions, terms, or concepts before beginning the learning experience. Each of our educational materials, therefore, contains the pre-watching part, in which the possibly difficult vocabulary is pre-taught and practised to make it easier for the students in the while-watching part.

The segmentation and the signaling principle in practice

The segmentation principle states that the information should be presented in segments. Signaling principle then suggests that in developing educational materials, we should remember to point out significant information. By highlighting the key information, it helps direct learner attention, thus targeting particular elements of the video for processing in the working memory. This can reduce the extraneous load by helping novice learners with the task of determining which elements within a complex tool are important, and it can also increase the germane load by emphasizing the organization of and connections within the information (Brame, 2015).

In the case of our materials, we involved both principles by segmenting the films into smaller chunks and preparing while-watching questions for each of them. The students can see the questions in their worksheets and pre-read them. Consequently, they can be better aware of what they should focus on while watching. We hope this will help students with understanding, noticing, and active learning.

The redundancy principle and the question of subtitles

This principle suggests that humans learn best with narration and graphics, as opposed to narration, graphics, and text. The theory advocates that if you already have narration and graphics, then the text on top is redundant information and can be overwhelming for a learner. Ayres and Sweller agree: “when designing instruction, including multimedia instruction, it is important to avoid formats that require learners to split their attention between, and mentally integrate, multiple sources of information” (Ayeres & Sweller, 2005, p. 136).

On the other hand, there are several studies that look closely at how subtitles can enhance the film-based learning experience and target language. As an example, the empirical study conducted by Hayati and Mohmedi (2011) concluded that students' listening comprehension has improved at a considerably higher level with L2 (English) subtitled film teaching than those who have only been exposed to the first language (L1) subtitles, which in turn performed at a substantially higher level than learners with no subtitle embedded in film learning (Hayati & Mohmedi, 2011).

As this topic is rather controversial and there is no unified view on that, we decided to give the teachers the opportunity to choose. The selected films, therefore, do not contain hardcoded subtitles. There is, however, an option for the teachers to turn them on. The subtitles are offered in English only (because of the students' level of proficiency and also the researcher's assumption of this being less redundant than using subtitles in Czech).

5.1.2 Documentary films selected for our educational materials

The theoretical part introduced the most important criteria we should consider in the film selection. In our view, the availability of the films should be also contemplated. The documentaries for our research were selected from the OWIS website (jsns.cz) which provides the films for teachers for free. The three selected films all meet the criteria stated in the previous part by Chan (2012). They all have a high level of visual support to the dialogues presented in films, that is, the connection between conversation and action is relatively close. Also, there are no strong regional accents or dialects in the films (even though accents occur), and the speech in the films is clearly enunciated. There are no huge distractions or loud soundtracks that make speech hard to understand. Moreover, as for the motivational aspect, the three films concern topics that high school students might

find interesting. However, this is rather upon the teachers to align the films with the interests of the students, as well as with their level of English and age. To make this work easier for teachers, we place the recommended level of English and the age of students in the materials.

The three finally selected documentary films are:

Trolling America (12 min)

The shortest of the selected documentary films is focused on media and fake news. In the class, it should develop students' critical thinking and media literacy, among others, as it described how fake news is constructed and how they manipulate people. The film aims to explore the centre of fake news in Macedonia on a real example of elections in the USA of 2020 (jsns.cz). Therefore, apart from the mentioned competencies, it can also enhance students' intercultural communicative competence. A non-native dialect occurs in the film, though does not prevail and disrupt the overall understanding.

Just Eat It (34 min)

The next selected video is a captivating documentary film depicting the topical issue of food waste. No non-native accents occur, however, it contains many demanding vocabulary items related to the environment. Therefore, we need to create a set of pre-watching vocabulary activities. The visual value is high, as a lot of pictures and shots related to speech occur. Also, this film can contribute to the development of students' ICC, by describing one of the biggest environmental issues in the USA.

“The two main characters stop buying groceries and for six months to survive exclusively on discarded food. The myths behind corporate food production and marketing make for easy pickings as the directors dismantle best-before dates and show how our idea of ‘perfect produce’ encourages us to discard perfectly edible and nutritious food—collateral damage in an age of food security headlines. Living on mostly organic food, their stockpile of found food demonstrates how the supply and demand chain is not synchronized. It becomes immediately apparent this is a widespread problem with simple solutions” (jsns.cz). Using this documentary, we would like to make the students think about the “simple solutions” and stimulate their critical thinking, but also encourage them in behaving responsibly.

Hip hop-eration (57 min)

The longest film portrays a social theme that might affect the students emotionally and attract their attention. “It follows a troupe of courageous senior citizens on an extraordinary quest to perform at the World Hip Hop Championships in Las Vegas” (jsns.cz). Apart from the emotions though, students can enhance their knowledge about hip hop culture. As it is set in New Zealand and the characters narrate their stories connected to this place, it may also support the ICC development in students. Various discussions can be easily set upon the topic of stereotypes about old people, or the motto “we only live once”. Since the topic is not demanding (in our opinion the least demanding from the three selected topics), this film could be used as the first when starting to work with documentaries.

5.2 Parts of the educational materials and its structure

The next step of the material design is creating their structure, as they contain not only the “compulsory parts” –instructions for teachers and worksheets for students, but also additional parts. The structure of our three materials is the same and includes the following:

1) General information

This part contains all the information necessary for the teacher: film and lesson summary, name of the film, activities length, recommended age of students and their level of proficiency in English, language areas and language skills that the students will practise, cross-cutting themes and key competencies, and the goals.

When designing the language skills and areas, we made use of CEFR (2018, 2020). For key competencies and cross-cutting themes, we used FEP for grammar schools. The goals of the materials were based in accordance with the aims of today’s education and English language teaching and should feature as an effective step to their fulfillment. They were set with the use of the SMART criteria (Miller & Cunningham, 1981) and Bloom’s taxonomy (Anderson et al., 2001). Furthermore, they were divided into “language-related” and “21st-century skills/key competencies related”, as our purpose of using documentaries in English is to develop both – language and other competencies.

2) Instructions for teachers

This part is divided into four colour-coded sections, indicating pre-, while-, post-watching activities and the homework assignment. Each activity is then described in detail by its name, detailed description for online and offline settings, duration, and students' interaction pattern. In the online versions of each activity, online tools are suggested and linked to minimize teachers' effort. We used and prepared activities in the following tools:

- **In the pre-watching section**, the aim is to work with students' schemata to introduce the topic. Apart from that, possibly difficult vocabulary from the films is introduced and practised. This correlates with the evocation part (Vyčichlová et al., 2015).
- **The while-watching section** is additionally divided into several chunks (depending on the length of the film). It combines various specific questions connected to the film, either to make sure students follow, to make them predict what will happen, or to summarize what has happened.
- **The post-watching section** then offers activities focused on emotion reflection and discussions. Furthermore, each material contains post-watching tasks where the students can utilize the gained information practically and meaningfully.

3) Students' worksheets

Worksheets for students contain clear tasks and instructions. The activities are built upon the *Multimedia theory* and *Mayer's principles of multimedia learning*, in order to promote active cognitive processing in learners (Mayer, 2001). The activities designed are also a continuously scaffolding process to assist students to gain the language skills and critical thinking skills needed for the post-watching discussion questions and further tasks.

Additional materials consist of:

4) Vocabulary list

Vocabulary list functions as a dictionary containing vocabulary from the film that might be potentially difficult for the students. It is organized into three columns: the possibly difficult words, their definition or translation, and the time they occur in the film. Together with the pre-watching part, it can help students with the process of noticing while watching the film. As follows from Plass and Jones' integrated model of SLA and multimedia, this process

is necessary to select the appropriate input and transform it into an active intake (Plass & Jones, 2005). However, this material contains more vocabulary than the pre-watching activities, and can therefore also function as a guide for the teachers, who might want to pre-teach different vocabulary – better tailored for the specific group of students – than the one selected by us in the pre-watching activities.

5) Worksheet Answers

This part is again incorporated in order to minimize teachers' effort and time they need to spend with the preparation. It contains correct answers for the activities.

6) Questions and Answers

As follows from the principles for working with documentary films in the class, teachers' preparation is a key part of the teaching process and he should have some knowledge about the topic of the film before he screens it in the class. However, to save teachers' time and make the materials as useful and effective as possible, we have included this part, where the most important questions concerning the topic of the film are answered. Therefore, the teacher can use it in class discussions or to add some extra information about the topic.

7) General film discussion questions

When discussing the films with students, the teacher might need more questions than those included in the while-watching part. This document can scaffold the discussion, as it contains a set of questions to ask before and after the film watching.

8) PPT presentation for online teaching

An online presentation was sent to each teacher along with the three materials. The presentation is interactive and contains many links to online exercises precisely corresponding to those in the worksheets. It can be useful in online but also in offline teaching, for it can furnish visual support, which – as stated in the theoretical part of this thesis, is important and relevant for the students. To decide whether to use or not to use it, was let upon the teachers.

All three materials along with the presentations, are to be found in the appendix of this thesis.

5.3 Detailed design of three educational materials: activities and instructions

The next steps of the materials design include setting goals (and writing other necessary information for teachers), writing instruction for teachers (lesson plans), and designing activities and tasks for students' worksheets. In the paragraphs below, each of the three materials will be described in detail. The other parts of the materials will not be described, since they do not require didactic commentary.

As designing materials for English lessons and using documentary films at the same time, it was necessary to utilize the research from both of these areas. To summarize the integration of theory and practice, let us state that in setting the goals and planning the instructions, we utilized Bloom's taxonomy and SMART criteria. Also, we relied on the general aims of education and language teaching. In the structure of the lessons, we made use of the suggested structure of pre-, while-, and post-watching activities and we also took inspiration in Nunan's steps of tasks design – sequencing the steps from controlled to free practice. Within the activities, we merged several approaches and methods of English teaching mentioned in the theoretical part, such as CLT, *Natural Approach*, *Cooperative learning*, or *Task-based learning* and used activities leading to interaction and authentic communication. Also, as Vyčichlová mentions in "*Dokumentární film ve výuce*", we made sure to employ methods of emotion reflection and tried to observe the EUR model. By a thorough combination of these approaches, methods, and techniques, we created materials that are, in our point of view, the most suitable for documentary-based English lessons.

Defining effective materials

As mentioned in the theoretical part, to make sure we are designing an "effective" material, we needed to establish criteria to rely on when designing and evaluating the materials. In the theoretical part, the criteria by Tomlinson and Graves were stated. However, to make them relevant for our research, we needed to adjust them with regard to our aims. Hence, building on the theory and the assumptions of the researcher, "effective" means that the documentary-based material:

- **Provides opportunities for fulfilling the language goals and developing the (intercultural) communicative competence of students, integrates the language skills.**

- **Provides opportunities for fulfilling the non-linguistic goals** (21st-century skills, key competencies).

In our view, these two points are the most significant. The goals of the materials are designed in accordance with the aims of today's language teaching and education. We can thus suppose that if the materials (and the lessons) lead to fulfilling their goals, they serve as an effective step to meet these broader aims. However, when focusing on educational materials evaluation, regarding goals only would not be sufficient. Therefore, we added other criteria that can potentially prove the effectiveness and at the same time:

- Contains **documentary film that is appealing, meaningful, and comprehensible** (The theoretical part suggests that the input needs to be meaningful, comprehensible, and compelling. Such input can lead to better students' understanding and possibly more effective development of CC).
- Contains **comprehensible and clear instructions** (for teachers and especially for students).
- Contains **parts that are relevant** (Our materials consist of “compulsory” and additional parts, such as *Questions and Answers* or *Vocabulary List*. We want to find out which parts of the materials are useful for the teachers and help to meet the goals, and whether there are some that could be omitted).
- Contains **enough activities helping with students' understanding of the topic and of the language in the film** (In order to make the input comprehensible and meaningful, we need to support it with appropriate activities).

These criteria were used when designing the materials, although not always we were able to adhere to all of them. For example, we aimed to integrate the language skills, however, neither of the materials contained activities to develop all four of them. We will get back to these criteria in the research part. However, before getting there, we will now briefly delineate the detailed design of the three materials.

5.3.1 TROLLING AMERICA MATERIAL

At the beginning, apart from the film summary, the material contains the information for the teachers to read beforehand. The lesson was summarized within the following sentences: *“Students will analyze a message in media using the five key questions of media literacy. They will also focus on various words related to the online space and media and practise reading for general information”*.

In this first part, we also needed to state the main goals of the lesson:

LANGUAGE GOALS:

By the end of the lessons, the students will have...

- 1. recalled and practised vocabulary from the film.*
- 2. watched film about fake news actively (predicted and summarized ideas).*
- 3. listened for general and specific information.*
- 4. actively participated in sharing thoughts on and discussing fake news.*
- 5. read and summarized a piece of English text, listened to other summaries.*
- 6. applied their gained knowledge to create a presentation for others.*

OTHER GOALS (21st-century skills):

During the lessons, the students will...

- 1. discuss fake news and disinformation based on their own experience.*
- 2. listen to others and express their own opinion.*
- 3. understand how disinformation can spread and what consequences it can have (in the US).*
- 4. gain knowledge about the five key questions of media literacy.*
- 5. cooperate within a group to apply their knowledge and answer the 5 questions on an own piece of media information.*
- 6. critically evaluate other students' presentation performance and accept criticism from others.*

As for the time required for the lesson, we recommended the teachers to reserve at least three regular (45 min) lessons if willing to include all suggested post-watching tasks. In the list of aids for the lesson, we included the PPT presentation for online teaching. In the list of aids, we also stated the online tools and websites for students (for this lesson, we prepared editable worksheets in *Liveworksheets*, and exercises in *Padlet*). The most important aid (or material) needed for this lesson was the *5 key questions of media literacy* sheet, which served as a main source of information for students in the post-watching tasks.

Within language areas, we focused on teaching vocabulary (especially media and jobs). Language skills developed in this set of lessons were listening (while watching the film), speaking (in all lesson parts), and reading (in the post-watching part). The materials also aimed to employ cross-cutting themes. From these, media education was accented, but selected activities also touched personality and social education and education to thinking in European and global contexts. Apart from the communicative competence, students mainly developed key competences include problem-solving, civic, and learning competence.

After an analysis of the vocabulary used in the film, we recommended the teachers to use the material with students whose level of English is at least B2. Because of the topic of media and media literacy, the recommended age was 15+.

The instructions for the teachers, as stated above, consist of four main parts. The following paragraphs elaborate on the selection of the individual activities. In the materials, however, the instructions for teachers and students (worksheets) are stated clearly and with no unnecessary information.

Pre-watching part

The pre-watching part is divided into tone setting (or evocation), where the teacher asks opening questions to activate students' knowledge, and language-related vocabulary part, where the possibly new words are practised in several exercises. For an online version, the platform *Liveworksheets* was used, where an interactive worksheet for students was created.

According to Bloom, this stage would be the first (remember) level, as verbs such as *name*, *define* and *recall* are used in the opening questions.

While-watching part

The watching part, corresponding to the "understanding" part of the EUR model, consists of three chunks (the film should be played and paused three times). Before and after each chunk, the teacher should ask questions checking students' understanding but also elicit their opinions. These questions are a part of teachers' instructions and at the same time, students can see them in their worksheets. In our opinion, this can help students with noticing and focusing on the key moments.

As for Bloom's taxonomy, we would speak about the understanding and applying of knowledge, as students make use of the previous vocabulary practice when listening to the film.

Post-watching part

For reflection of emotions ("evaluate" level of Bloom's taxonomy), an essential part of documentary film-based methodology (Vyčichlová et al., 2015), we used the I.N.S.E.R.T method. The teacher should write four symbols (+,-,?,!) on the board or present them on a slide of the presentation. The signs stand for questions encouraging students to think critically and ask their own questions about the film and the topic of media, advertising, and elections. The questions asked by the teacher are:

(+) Positive moments: What do you perceive as positive about the film?

(-) Negative moments: What do you perceive as negative about the film?

(!) Surprising information: Did you learn anything new? If so, what? Which part of the film was the most powerful for you?

(?) Questions: Do you have any questions in your mind?

After this, the "create" (Bloom) or free practice (Nunan) part should follow. Students work in groups and get a text to read (5 key questions of media literacy). A jigsaw reading follows, in which each group reads one of the key questions (one page of text). Each group then summarizes the question to the class. Using this activity known mainly from cooperative learning, we aim to develop students' ability to cooperate and work independently. With their gained knowledge, students choose a billboard/ advertisement/ item of news/ short article and answer the five key questions. This should make them think of who produced the advertisement, why was it produced, who was the audience, etc. In other words, it makes students critically think about the context and about the validity of the information. Within their groups, they finally create a short presentation with their answers to the five questions. Within this task, students should develop their cooperation skills, as each participant of the groups should have his role. Also, apart from thinking critically about the content of their advertisement/another piece of information, they should practise their presentation skills and summarizing ideas. Finally, students present their observations to the class and can be evaluated by their classmates, which should lead to another lifelong skills: providing constructive feedback to others.

In the final part of the last lesson, students should share one word/idea/concept they have learnt/realized and assume as important. This should help them evaluate the whole lesson and think about its contribution for themselves.

Homework assignment

As homework, students should write an essay on one of the suggested topics, to practise the writing skill, as a part of communicative competence that has not been practised in the lesson. This can also serve as a task for teachers' evaluation in case they have not evaluated students' classwork. At the very end, the teachers' instruction (lesson plan) also includes useful tips on videos and articles related to the film topic that the teachers can use as a recommendation for students' further study.

5.3.2 JUST EAT IT MATERIAL

General information for teachers

As with the previous material, the first part contains important information for the teachers to read before teaching the lesson. Because the topic of the film closely touches food waste, we wanted to make the most of the materials and lesson by well-selected activities opening a discussion and students' own involvement in this matter. We summarized the main benefits of the lesson into the following: *“Students will be better aware of wasting food as a topical subject. Using the film and following discussion and reflection, they will assess their own attitudes towards food and think about their steps towards environmental behaviour. Furthermore, students will hear an authentic language and have an opportunity to learn new vocabulary”*.

Based on the main aims, we set the following goals the students should reach by the end of the lessons:

LANGUAGE GOALS

By the end of the lessons, the students will have...

1. *recalled and applied 16 items of vocabulary related to food waste in detail (+ possibly more).*

2. *used their listening skills to comprehend specific and general information in a film.*
3. *summarized or predicted what happened or will happen in a film.*
4. *used the appropriate vocabulary when answering the questions about food waste.*
5. *used their pragmatic communication skills to participate on designing a project within a group and to reflect their feelings about a film.*

OTHER GOALS (21st-century skills):

During the lessons, the students will...

1. *get aware of the food waste issue and think about it critically.*
2. *listen to other and express their own opinion.*
3. *understand how they can reduce food loss in their households themselves.*
4. *accept responsibility for own behaviour and consequences of their own everyday habits.*
5. *cooperate in a group activity to design a project that would help reduce food wasting in their local area.*

The recommended time for the lesson (together with film screening) is 90 minutes. As for the language areas, in this lesson, we mainly focused on vocabulary related to food, food waste, and the environment. From the language skills, listening, speaking, and writing should be integrated and practised. As the topic is relatively demanding and most of the vocabulary in the film is C1 or B2 level, we stated B2+ as a recommended level of English proficiency of the students.

Concluding the theoretical background about the Czech educational curriculum, we saw that subjects should be interrelated, it should develop key competencies, and touch cross-cutting themes. This material aims to employ several cross-cutting themes, as we want to positively affect students' attitudes and their value system. Apart from environmental education, we aim to contribute to personality and social education and education to thinking in European and global contexts. From the key competencies (and 21st-century skills), mainly the communicative, problem-solving, civic, and entrepreneurship competencies should be developed through the activities.

After the initial information for teachers was summarized, the other parts (following the structure above) were added. As the whole material is a part of the attachment of this thesis, let us now proceed to the design of activities.

Pre-watching part

As the lesson is aimed at discussing the problem of food waste, in the pre-teaching part, when activating students' schemata, the questions like "Have you ever thrown food away?" were asked. Also, students should think about "how much food is wasted in their surroundings".

Because one of our goals was to teach vocabulary, we needed to implement a set of exercises to pre-teach the selected vocabulary items even before watching the film. Firstly, the students should search for synonyms for the collocation "throw away". Apart from that, they should fill in a worksheet presenting the necessary vocabulary. As for Bloom's taxonomy, the first (remember) level was used in this part, connected with instructional verbs such as *search*, *name*, or *describe*.

While-watching part

The while-watching part, was, as described above, divided into several chunks. In particular, this material included seven chunks, each of them based on specific questions about the film. As these questions and instructions for students include verbs such as *summarize*, *describe* or *discuss*, we applied the second level of Bloom's taxonomy.

Post-watching part

Firstly, since the reflection of emotions should not be omitted, we again used the I.N.S.E.R.T method to involve all students into the reflection. In the final ("create") task, students should utilize their knowledge working in groups and therefore, develop 21st-century skills, such as collaboration and other social skills, but also creativity and critical thinking. Within the groups, they should design a project/challenge against reducing food waste they could start in your local area. In the end, they should present their ideas to classmates.

Homework assignment

The homework assignment was based on the R.A.F.T method of emotional reflection. Students should choose one of the film characters and write a message for him/her – they could express admiration, gratitude, or any other feelings they have. They can also ask questions. This task

should further help the students to think critically about the issue depicted, and possibly new questions can arise in their minds.

5.3.3 HIP HOP-ERATION MATERIAL

Firstly, we provided this brief summary of the lesson: “*Students will discuss old age and the stereotypes we tend to have about old people. They will reflect on their own experience and share opinions about inspirational old people. Apart from that, they will also revise the Future Perfect tense*”.

Based on this, we constructed the goals of the material/lesson:

LANGUAGE GOALS:

By the end of the lessons, the students will have...

- 1. recalled and practised vocabulary (old age) and useful phrases.*
- 2. watched a documentary film actively (predicted and summarized ideas).*
- 3. listened for general and specific information, noticed some differences in an Australian accent.*
- 4. practised speaking focused on fluency while actively participating in group/class discussions.*
- 5. practised Future perfect tense and used it to speak about themselves.*

OTHER GOALS (21st-century skills):

During the lessons, the students will...

- 1. discuss old age, listen to others, and express their own opinion.*
- 2. understand how old people can be inspiring.*
- 3. understand that the stereotypes we have may not be true.*

As in the previous material, we recommended reserving three 45-min lessons. Apart from our materials, the list of aids included several online websites and tools, that were simultaneously a part of the presentation we offered. In this material, teachers could use activities and exercises prepared in *Liveworksheets* (to make all students work in the vocabulary practice), *Answergarden* (to make all students participate in sharing their feelings), and *Kahoot*.

In this material, not only vocabulary (including words related to old age, phrases, and idioms) was included from the language areas. Building on the film, the material also contains exercises

and tasks for grammar practice, in particular future perfect, used in the film. From the language skills, the materials lead to practicing listening, speaking, and writing.

Pre-watching part

In the first part of this lesson (the warm-up/tone-setting/evocation), students should speak about old age, as the main theme of the film. Students get worksheets with the following headlines: *definition, metaphor, stream of consciousness, pros and cons*. For each category, they should write their own notes within a given time limit. It is a free writing activity that should activate students for further work. Vyčichlová recommend it as one of the activities to use for documentary film-based teaching (Vyčichlová et al., 2015). After the students are ready with their notes, they are asked to share their ideas with their classmates. This should help the students to learn to listen to each other and accept the opinions of other people. They can also learn from each other and get inspired.

As for Bloom, we are speaking about the first (knowledge) level of his taxonomy. As for the affective domain (due to its topic, we are focusing on the affective domain more in this lesson), we aim at the receiving and responding levels of the taxonomy.

The most relevant vocabulary related to old age was selected and put into a fill-in exercise in the vocabulary part. Also, as the film is quite long and contains many collocations and phrases, they are practised in advance in one of the vocabulary exercises. For an online version of the lesson, a similar interactive worksheet was prepared in *Liveworksheets* to make all students active even in online settings.

While-watching part

The while-watching part is divided into five chunks. The first chunk contains true/false questions about the film. The other chunks comprise questions related to students' ability to predict, summarize, and listen for specific information. Also, some questions open important topics such as stereotypes about old people. The intercultural communicative competence is also developed, as the film is set in New Zealand and the students should discuss its cultural specifics.

Post-watching part

For the emotion reflection, the *One word* activity is implemented as one of the activities recommended for the reflection (Vyčichlová et al., 2015). In this activity, students share one word describing their emotions after watching. Therefore, even though it may seem the students do not do much work, this activity is very enriching, as the students listen to each other and explore their own emotional states (Vyčichlová et al., 2015). Furthermore, all students are engaged. As for all reflection activities, the atmosphere in the class plays a significant role. The students should feel comfortable with sharing their feelings and should not be afraid to speak about them. In the online version, a presentation slide containing vocabulary items of feelings can be projected, helping the students find the right words to express themselves. Also, teachers can use the pre-prepared question in the *Answergarden* tool, to make sure all students participate. However, when comparing this to the real in-class experience, there is a difference. The tool is anonymous and therefore, the teacher's commentary on some of the words is necessary to make students speak and react to each other.

The next step is a post-watching discussion which should be done in groups. As for the language, the purpose is again to make students communicate in the target language. Here, strategic competence should be mainly developed. As for the other goals (21st-century skills), students should again learn to listen to each other and accept different opinions.

The “create” step is based on a grammar-related task leading to acquiring future perfect structures. The beginning of the film is screened once again and students are asked to observe a grammar structure in the film. They know in advance what to focus on, which makes the noticing possible, and respects Mayer's signaling principle (Mayer, 2001). After that, students should deduce a rule for future perfect tense and practice it making their own sentences. Then, in the final activity, students should actively use the gained and practised grammar structure within a role-play activity (recommended for documentary-based lessons but also typical for e.g. CLT as leading to authentic communication). Within the task, students are divided into pairs – one of them plays a role of a journalist coming to New Zealand, the second plays the role of the old character from the film. The journalist should prepare such questions for the senior that would help to break the stereotypes about the old people. The questions should also contain the future perfect tense. Finally, the pairs should present their interviews to the class.

Homework assignment

The last part of the teacher's instruction includes useful tips for students. Therefore, the teacher can share them with the students at the end of the lesson. The tips include a video about old age and the stereotypes we have, or the official website of the film.

As for homework, students should practise the grammar structures from the lesson. Also, they are assigned a writing task which can be later assessed by the teacher.

Research part

6 Research design

In the first chapter of the research part, the details about the research will be defined. Firstly, the aims will be introduced, then the research sample will be described and lastly, the methods used for data collection will be depicted.

6.1 Aims and essential questions

The primary aim of this research is to design and evaluate three educational materials based on selected documentary films for high school teaching settings. Based on the evaluation, we want to find out whether documentary film-based lessons are effective for English language teaching and what their main benefits are. Our main research questions, therefore, are:

- **Are documentary film-based lessons effective for English language teaching?**
- **What are the main benefits of such lessons?**

Our perception of “effective” was defined in 5.3, where the criteria of effectiveness were established. In order to gain a thorough evaluation of the materials and answer to our question, we created a set of subsidiary questions based on the criteria (chapter 7). The research questions are based on the problems suggested in the theoretical part and the presuppositions of the researcher. To provide valid results, we compared viewpoints of students and teachers collected by questionnaire surveys. Later, these results are supported by teachers’ commentary provided in focus groups.

On a more general level, the research aims to bring more insight into teaching with this unconventional tool, based on experience of four secondary school English teachers. We want to obtain know-how of the teachers and compare it with the information outlined in the theoretical part of the thesis. A secondary outcome of this research will therefore be a set of recommendations for teachers on how to work effectively with documentary films in English classes.

Materials evaluation

As stated above, the main aim and the most important step to answer the first question of our research is the evaluation of the materials. “In order to make successful designing the materials, the materials should be evaluated” (Tomlinson & Masuhara, 2018).

We can select from several types of evaluation. The first is a ‘Pre-Use’ evaluation. This typically involves making predictions about the potential value of materials for their users. Often, however, it is subjective and unreliable. The second type is ‘Whilst-Use’ evaluation. It involves measuring the value of materials whilst using them being used. It can be reliable and more objective than pre-use evaluation as it makes use of measurement rather than prediction.

Lastly, the ‘Post-Use’ evaluation is an option. It is the most valuable type of evaluation as it can measure the actual effects of the materials on the users. To measure the effects of the materials, we can prepare tests of what has been taught or what students can do, examinations, interviews, questionnaires, etc. (Tomlinson & Masuhara, 2018).

As the post-use evaluation is considered most valuable, we chose it to evaluate our materials. In particular, we evaluated the materials using questionnaires for students and teachers and focus group sessions with the teachers. Our aim was not to evaluate each of the materials separately to see differences, as the structure of each of them is quite similar. We rather wanted the teachers to provide immediate feedback on the materials they used. By postponing the evaluation until the very end of the project, the teachers might forget some important aspects they wanted to reflect on. Within the focus group session, we could then work with the answers to the questionnaires. Based on them, we were able to gain implications and more general insight into how to effectively use documentary films in ESL classes.

6.2 Research participants and setting

For the research to be valid, it should be based on data triangulation. According to Norman Denzin, data triangulation is using various sources, including

- different times
- different contexts

- different people (Denzin & Lincoln, 2018).

From these, we chose the last option and conducted the research with two groups of subjects. The first group consists of four high school English teachers who have experience with using documentaries in English lessons. We selected them due to their long-term cooperation with the OWIS organisation and experience with various documentary films. We intentionally selected teachers who are experienced in this field, to gain a qualified material evaluation and general know-how. These teachers come from different parts of the Czech Republic but know each other from English conferences and projects. The second group involves their students. In total, 160 high school students from four different schools participated in the research. The first three schools are grammar schools, one of them focusing on mathematics, the fourth is a high school for medical professions. The students' language proficiency, according to teachers (and students themselves), ranges from B1 to C2 level.

While designing the materials for the purposes of this thesis, the current pandemic situation was taken into consideration. Therefore, not only offline materials but also their online versions were created and sent to the teachers for testing and evaluation. The setting of our project thus varied, as some of the materials were tested in schools (33%) and most of them were utilized for online teaching (67%).

6.3 Data collection methods

For the purposes of our research, a mixed-method design was applied. With regard to the research aims, we picked questionnaires for teachers and students as a primary research tool, as it could help us collect immediate feedback from each respondent after each taught lesson. The questionnaires were mainly based on scale items and therefore, represent a quantitative method of data collection in the research. In order to gain more valid results, we needed to also apply a qualitative research method. A focus group with teachers was selected as the most valid option, in this case, to further elaborate on the issues and answers collected via questionnaires. We did not conduct a focus group with students, as the teachers' opinion was – in order to successfully arrive at the aim of the research – crucial. The questionnaires were sent to the teachers and students online. Similarly, the focus group session was conducted online, the main reason being time efficiency.

6.3.1 Questionnaire survey

Questionnaires for the purposes of this thesis were created by the researcher and based upon the rules for questionnaire formulation by Gavora (2000, p. 101). Despite some questions being solely addressed to teachers and some only to students, mostly both groups were asked similar questions to eliminate weaknesses, gain the view from both of the groups and a satisfactory answer to our research questions. The questionnaire items can be open, closed, semi-structured containing the option “other”, or scale. Scale items can be further divided into interval (graded evaluation of the phenomenon), bipolar, etc (Gavora, 2000). For our research, the interval items were mostly used. Both questionnaires were in Czech to avoid any problems with terminology and later translated to English for the purposes of this thesis. However, their original (Czech) versions are to be found in the appendix.

Questionnaires for teachers

The first research tool is a questionnaire for teachers. The final version of the questionnaires was sent to the four respondents electronically 20. 4. 2021 and were filled in by 5. 6. 2021. The questionnaire for teachers included an introduction, the main body consisting of 4 sections and 32 questions, and the final part. From the 32 items, 8 were open, 6 closed and 18 were scale interval questions, some of them semi-structured. These were presented in form of statements, where the teachers could choose one option from the following scale: *strongly agree, partially agree, not sure, partially disagree, strongly disagree*.

The sections of the questionnaire cover, from our point of view, all necessary aspects to consider when evaluating a material for English lessons: instructions for teachers, the documentary films and their benefits, and most importantly: the materials for students and lessons in which the materials were used.

It is also important to mention that the same (Google Docs) questionnaire was filled by each teacher for each material individually (three times). Therefore, the final results are mainly evaluated as a total sum of answers (12 answers – four teachers evaluated three films), and only where necessary, we focused on the films separately.

Questionnaire for students

In some cases, we needed to ask the students to provide their points of view. However, the questionnaire for students was shorter. Naturally, we did not include any questions related to teachers' materials. We mainly focused on what aspects (activities, subtitles) helped the students with understanding of the film and what the students perceive as the main benefits of the lessons.

In total, the questionnaire contained 16 items (4 closed, 9 scale, 2 semi-structured, 1 open). Each teacher taught each lesson in a different class, with a different group of students. Therefore, we could not ask the students to compare the films and materials and we are again focusing rather on immediate feedback for each of the materials. Altogether, we gained answers from 160 students.

6.3.2 Focus group session

As a qualitative method for gathering data, focus groups bring together several participants to discuss a topic of mutual interest to themselves and the researcher (Morgan, 2001). We need to distinguish them from group interviews, which are usually used simply as a quick and convenient way to collect data from several people simultaneously. Focus groups, on the other hand, explicitly use group interaction as part of the method. This means that “instead of the researcher asking each person to respond to a question in turn, people are encouraged to talk to one another: asking questions, exchanging anecdotes and commenting on each other's experiences and points of view” (Kitzinger, 1995). The method is particularly useful for exploring people's knowledge and experiences and can be used to examine not only what people think but how they think and why they think that way (Kitzinger, 1995). With regard to the aim of our research, this was the most appropriate method to find as much as possible about our materials and possibly reveal the know-how of the teachers.

The whole session should not extend two hours, as after a longer time the participants can get tired and the responses may not be valid. Also, the session should be recorded (Morgan, 2001). The audiotapes and transcripts produced by focus groups can then be used either as a source of data in and of themselves or as an adjunct to other forms of data collection, which is our instance.

According to Gavora, the focus group session should be constructed of these phases:

1. Meeting initiation and introduction
2. Motivational phase (this should motivate the participants to participate in the discussion)
3. Focus phase (the main phase)
4. Final wrap-up phase (Gavora, 2000).

In each focus group discussion, there should be participants, a moderator, and a moderator assistant. The recommended number of participants is between six to ten (Gavora, 2000). In our focus group session, only four participants were invited and therefore, we did not invite the moderator assistant.

Based on the research, we can summarize the rules into the following points:

1. Only one person is speaking at a time
2. On the other hand, participants should listen to each other, comment, react, agree or disagree
3. Moderator leads the discussion and provides areas for discussion
4. The session is recorded.

The procedure of a focus group session with the teachers

1. Setting the aim of the session

The focus group discussion should reflect the questionnaire survey and provide commentary on some of the questions. Also, it aims to find out how the materials and English lessons with documentaries should ideally look like according to experienced English teachers – what are the conditions that should be met, what should the materials and the lessons contain, how the film should be selected, etc.

2. Finding a place and inviting participants

Because the teachers come from different parts of the Czech Republic, it would be difficult and time-consuming to meet in person. The session was therefore conducted online, via the Teams tool, and was recorded in order to record all the details and provide an authentic and valuable source for our research. The focus group session and discussion for our research were conducted

on 15.6.2021 and took approximately 70 minutes. The participants were four teachers and the author of this thesis had the role of a discussion moderator.

3. Preparation and structure creating

The most significant was to create a set of areas and questions for the semi-structured discussion. Before the focus group session, a presentation was created in order to provide the teachers with a visual background. The presentation contained the outline of the session and questions/areas for discussion. The moderator took notes of what the teachers say right in the session to make sure that the participants' responses were understood correctly.

4. Conducting the focus group session

At the very beginning of the session, the moderator presented the structure of the session and approximate times of each part of the session. It consisted of the following:

- Introduction (5 min)
- Brainstorming (to involve the participants in the issue) (5 min)
- Questionnaire results presentation (10 min)
- Cooperative materials evaluation and implications (the main part) (40 min)
- Wrap-up (5 min)

In the introduction part, which took approximately 5 minutes, the moderator introduced herself along with the diploma thesis and its topic. After that, the teachers shortly introduced themselves, their philosophy of teaching, the school where they teach English, and their experience with documentary film teaching. One of the teachers mentioned she has four years of experience with using documentary films in English lessons. The other three teachers mentioned they have started to use films in English approximately two years ago.

After the introduction, the rules were explained to the participants. Then, the brainstorming part followed, where the teachers should share their feelings regarding the materials evaluation and their experience. This part served to set the atmosphere and make the participants feel comfortable. The I.N.S.E.R.T. method was used for this part. In this warm-up part, all teachers agreed they enjoyed using the films in their lessons. They mentioned the variety of the films – each of them is different but all are inspiring and interesting for students (and for teachers too). The teachers mentioned that in general, *Just Eat It* and *Trolling America* were better for English

lessons because they are shorter. *Hip hop-eration* takes too long and it might be difficult to incorporate it into the curriculum. One of the teachers said that “Also, the students may struggle to keep attention for such a long time. On the other hand, I have a great experience with Just Eat It, as it provides many opportunities for various activities and students’ projects”. As for the downsides, some minor discrepancies in the students’ materials that could be misleading for the students were mentioned.

In the next part, the questionnaire survey results were quickly presented. However, as the brainstorming and introduction part took longer than expected, it was not commented on in much detail. Some graphs (mainly the students’ questionnaires survey) were used later in the main discussion part, as a resource and background for discussion.

The main part containing areas for discussion was divided into two parts: cooperative materials evaluation (specific questions about the three tested materials) and implications for other documentary-based English materials and lessons, each of these areas containing five questions. The structure was presented and then the first area was opened.

At the very end of the session, the whole discussion was summarized, and the moderator thanked the teachers for their participation in material testing and the focus group session. The teachers were glad they participated in the testing and found the whole experience enriching.

7 Results

7.1 Evaluating the educational materials

In the initial part, we asked the main research question:

- **Are documentary film-based lessons effective for English language teaching?**

These criteria were derived from the individual steps of the process of materials design (described in chapter 5). Based on the criteria stated above, we decided to create a set of questions that will help us with answering the first main research question. After each question is asked, the data from each method of data collection will be summarized. In the next chapter, the information will be compared and synthesized, and the main research questions will be answered.

Did the evaluated materials provide opportunities for fulfilling the language goals and developing the (intercultural) communicative competence?

- **Teachers: questionnaire**

In the questionnaires, we put a scale item. 91.6% of the answers strongly agreed and 8.4% of answers agreed that the materials led to the language goals. One teacher commented on this question by saying that *“the goals were probably not all fulfilled, as she edited the material to fit in her own curriculum”*. This is, however, something we encouraged the teachers to do, and we cannot see it as a drawback of the materials.

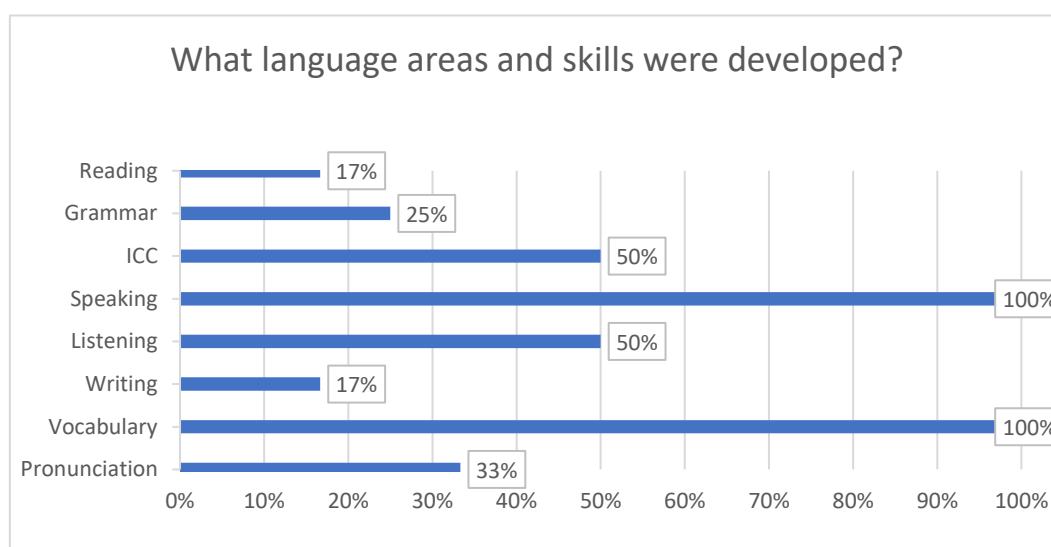
We also asked the following question in order to test whether the information regarding language skills and areas that should be practised in the lesson is valid and the activities indeed lead to their fulfilment:

Were the declared language skills and areas developed and practised thanks to the selected activities?

Were the language skills integrated thanks to the selected activities?

One teacher in one film “partially agreed”, otherwise, 91.6% of the answers confirmed that the teachers strongly agree with the statement. The declared skills were integrated according to all teachers. However, as we have written at the beginning, we did not include all four skills in neither of the materials.

Lastly, we asked the teachers about which language areas and skills were developed the most:



Graph 1 – Developed language areas and skills (teachers)

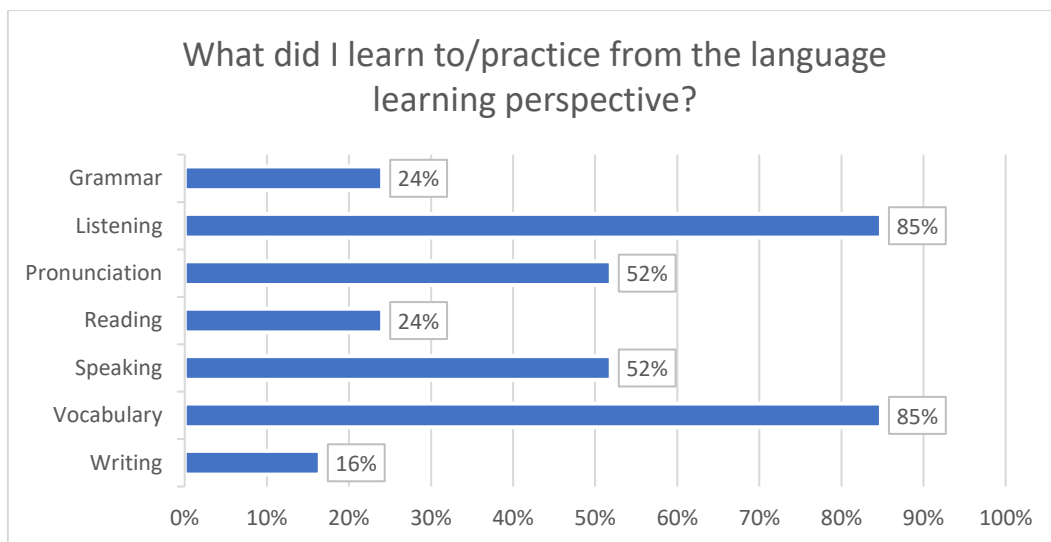
In the view of language skills, teachers chose speaking and listening as the main developed skills. From the language areas, vocabulary was mainly developed. As for the ICC, the activities led to its development according to 66.7%. All teachers agreed that in case of *Hip hop-eration*, the ICC is developed in students. In case of *Just Eat It* and *Trolling America*, 2 out of 4 teachers agreed that it develops ICC in students. In general, teachers think that documentary films present an effective way to show students different cultures.

Did the materials lead to an authentic communication of students?

As for *Trolling America* and *Hip hop-eration*, 3 out of four teachers strongly agreed that students had enough space for communication. For both of these films, one teacher agreed with that. *Just Eat It* provided enough space for communication in view of all teachers.

- **Students: questionnaire**

In this question, students had the opportunity to select from more predefined options (language skills and language areas). We did not include ICC, as we rather expected this answer to occur in the next open question where the students should think of other skills/competences/knowledge they gained.



Graph 2 – Developed language areas and skills (students)

In their point of view, students mainly developed vocabulary from the language areas. As for the language skills, the students mainly chose listening (85%) and speaking (52%). The results coincide with teachers' views. The most developed skills are speaking and listening (even though teachers see speaking as the first, whereas students claim it is listening), writing, and reading being rather subsidiary. However, this depends on the activities we employ in the materials and lessons. Trolling America, for example, aimed to develop (and according to the questionnaires, developed) also reading. All three lessons focused on writing in homework, which was not reflected in the answers. As for the language areas, according to both groups, vocabulary was mainly developed (85% students and 100% teachers). Grammar was chosen by 24% of students and 25% of teachers. Again, these results are not surprising, as only one of the three materials focused explicitly on grammar (whereas all three materials contained vocabulary practice). Surprisingly, the pronunciation was viewed as developed by more than half of students (52%), even though any of the materials contained an explicit practice of this area. Generally, students perceive the films as a tool helping them to acquire new vocabulary, and develop pronunciation and listening mainly.

As for the communication, 86.3% of the students strongly or partially agreed they had enough space for communication. 10% were not sure and 3.7% partially disagreed. These answers more or less coincide with the view of teachers. We can therefore state that even though the lessons were based on films, they provided enough space for students' communication.

- **Teachers: focus group**

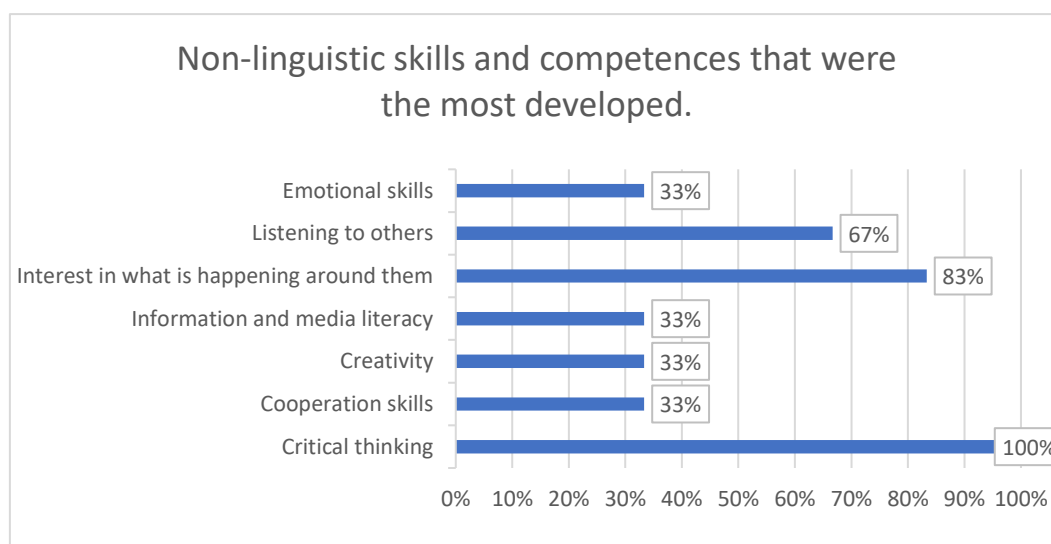
It the focus group session, teachers' answers from the questionnaires were confirmed and further discussed.

Did the evaluated materials provide opportunities for fulfilling the non-linguistic goals (key competences and the 21st-century skills)?

- **Teachers: questionnaire**

Firstly, we asked the teachers: *Did the selected activities in the material lead to fulfilling the other goals (21st-century skills)?* Here, all teachers strongly agreed in the case of all three films. The second question was: *Were the declared key competencies and cross-cutting themes developed thanks to the selected activities?* All but one teacher strongly agreed.

We then focused on the non-linguistic goals in detail. Teachers agreed that the most developed skill was critical thinking (100%). Other developed skills/competences are listening to others and interest in what is happening in their surroundings. Lastly, one of the films (*Trolling America*) developed media and information literacy according to all teachers. One of them (*Hip hop-eration*) then developed emotional and affective skills. Two out of four teachers (33%) also mentioned creativity and cooperation skills in two lessons.



Graph 3 – Development of non-linguistic skills and competencies

- **Students: questionnaire**

What else did I find out? What was the main benefit that the lesson brought?

In the only open question of the students' questionnaire, we wanted to give students some space to explain what the lesson brought apart from the language. Some of them are to be seen below:

- *"I found out a lot about a new interesting topic."* – Just Eat It
- *"It was an interesting topic which helped me to see things in context."* – Trolling America
- *"I found a lot of things about what is currently happening in America."* – Trolling America
- *"I realized how serious the food waste problem is."* – Just Eat It
- *"I gained new perspectives thanks to the interesting discussion."*
- *"It was enriching to work in a group."* - Trolling America
- *"It made me think of my own behaviour related to food."* – Just Eat It
- *"I learnt new vocabulary and new perspective of the world."* – Just Eat It
- *"I saw how different some things can be in other countries like the USA."* – Just Eat It
- *"I learn about hip-hop community, old people and Australia."* – Hip hop-eration
- *"That old people can be cool."* – Hip hop-eration
- *"I realized I should go visit my grandparents"* – Hip hop-eration

On purpose, we made this question open as to let the students answer authentically without being biased. As we can see, mostly, the students mentioned the topic itself and information about it as the main benefit (similarly to teachers). Also, very often, students mentioned they gained knowledge about and insight into the country, which corresponds to the ICC mentioned by teachers. Comments like *"it made me think of my own behaviour"* suggest the development of critical thinking.

- **Teachers: focus group**

In the focus group session, the fact that in general, documentary films bring opportunities for fulfilling the 21st century competences in combination with (intercultural) communicative competence, was discussed and supported. Again, the teachers' answers mostly agreed with the ones from the questionnaires. In general, each lesson can develop critical thinking and communication. Moreover, they can open the students' eyes, make them express themselves and listen to each other.

However, other skills and competences can be developed, such as emotional intelligence: *"I was surprised that in our mathematically and analytically oriented school, the students opened and expressed their feelings. This was the most touching moment for me, as in normal*

situations it is very hard to get any emotional reaction from them.” The feelings are, according to the teachers, authentic, as they are triggered by an authentic experience. Another teacher said that “It was the first time that a student came to me and thanked me for opening this topic”.

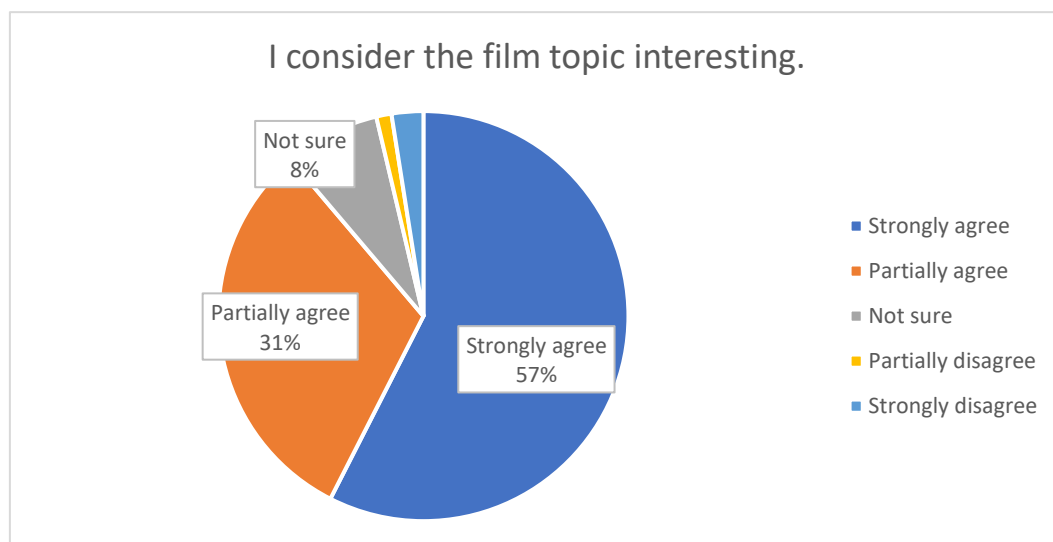
Which of the three documentary films was the most appropriate for the selected age group (with the focus on students' motivation and quality of the language input)?

- Teachers: questionnaire

All teachers strongly agreed that all selected films were motivating for their students and provoked discussion. Also, all teachers saw all films as a meaningful and relevant input.

- Students: questionnaire

Within the students’ questionnaire survey, we wanted to verify the motivating effect of the films. Most respondents (88.8%) found the topic of the film interesting (partially or strongly agreed). Only 8.7% of respondents were not sure, and 2.9% did not agree. If we look more closely at the results, students perceived *Trolling America* as the most interesting – meaning, a topic of social media and the US presidential elections. Nevertheless, almost 90% in total rather or strongly agreed with the topics being “interesting”, which we see as an important constituent part of “motivating”.



Graph 4 – Evaluation of the topics of selected films

- **Teachers: focus group**

In the theoretical part, we saw that films should not only be motivating for students, but we should also consider their length, appropriateness to students' age, and the quality and quantity of language input. In the focus group session, one question we asked therefore was:

Which of the selected films was the best in terms of:

- *The motivation (Which film was the most motivating for students? Why?)*
- *Age (Which film was the most suitable for the selected age group? Why?)*
- *Length (Which film was the best in terms of length? Why?)*
- *Language input (Which film was the most appropriate for language teaching?)*

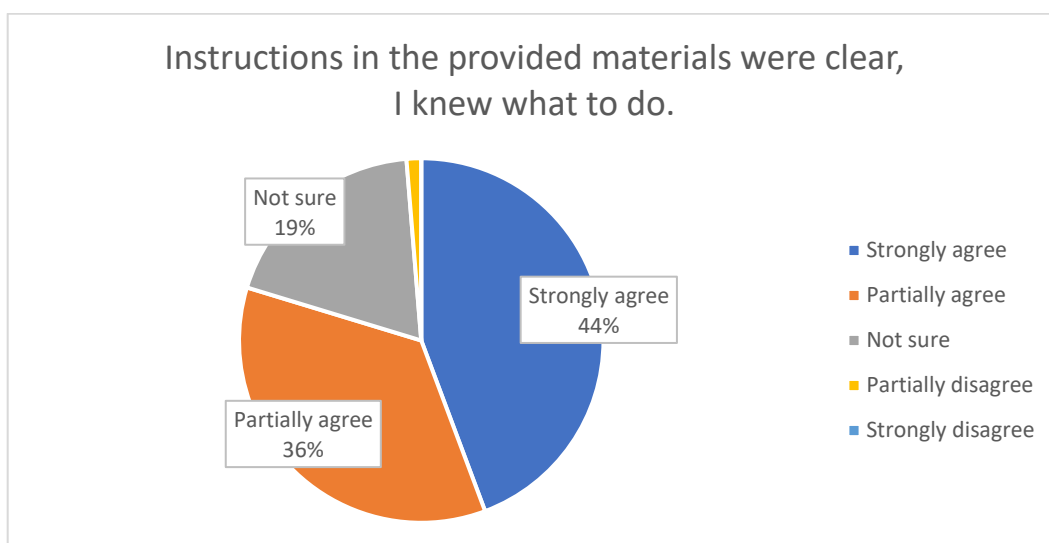
According to the teachers, the motivation and the age are rather individual. As results from the session, we cannot say which film was the most appealing, as each of them works with different students. For the selected age group (high school students), all films were suitable. As for the length, the teachers generally agreed that shorter films are better, as the students do not lose their attention and more accompanying activities can follow. Lastly, as for the input quality, *Hip hop-eration* was mentioned as a great tool to make students listen to New Zealand English, and the importance of teaching different English accents was mentioned.

Were the instructions in the lessons plans for teachers and the worksheets for students clear?

- **Teachers: questionnaire and focus group**

In the questionnaires, all teachers strongly agreed that the instructions in the lesson plan and additional materials were clear for them.

- **Students: questionnaire**



Graph 5 – Intelligibility of instructions within the provided materials

As we can see in the graph, most students agreed strongly or partially with this statement (79.7% in total). 19% were not sure and 1.3% partially disagreed.

Which parts of the materials were the most helpful for teachers?

As the materials contain many additional parts, we wanted to find out whether all of them are necessary or whether we can leave some of them out. Because for this question, the teachers' opinion is more relevant and sufficient, we did not ask it in students' questionnaire.

- **Teachers: questionnaire**

The additional parts of the materials include a Vocabulary list, Questions and answers, and General film discussion questions. Apart from that, the presentation can be viewed as additional material. General film discussion questions material proved to be the most useful (100% strongly agreed). On the other hand, the Vocabulary list was perceived by 50% of teachers as completely useful. The other half answered that they only “partially agree” with the statement. As for online teaching, Presentation as a tool was found completely useful by all teachers who used it (the “not sure” was selected by the respondents who did not use it). Teachers mentioned the number of activities, design of the presentation, and its editability as its main benefits.

We also asked an open question about the materials as a whole, where teachers should mention some positives and negatives of them. Teachers highlighted the wide number of different types of activities employed and the editability of the instructions. Another teacher wrote that thanks to the additional materials, such as Questions and answers, the lesson was “motivating for adult students”.

- **Teachers: focus group**

In the focus group session, we asked two questions regarding this issue.

Did the materials contain all important parts in the view of language teaching? Did you miss anything important?

If we are about to conclude the answers, the materials do contain all the necessary parts. One of the participants mentioned she would welcome more vocabulary activities. However, she liked the *Vocabulary list* (one of the additional materials for teachers) and used it to make more vocabulary activities for her students. Another participant mentioned that the *Vocabulary list* is a helpful tool for teachers as they can use it as a source for vocabulary activities tailored specifically for their students. Other teachers agreed, and the moderator confirmed that the purpose of the materials is to provide the teachers with a set of vocabulary from the film that might be difficult for students. One teacher stated that the *Vocabulary list* contributed to the students’ awareness of the benefits of the lesson. “*Students could see that it is not only about watching a film in the lesson, but it can actually contribute to their language level, as they learn new words*”. We can acknowledge that, as we saw this benefit mentioned several times in the students’ questionnaires. The researcher (and discussion moderator) attempted to reveal why the *Vocabulary list* was seen as completely useful only by half of the teachers in the questionnaire survey (in contrast to the focus group session). However, no reason was given.

What was the most helpful part of the additional materials?

Generally, the teachers agreed that the selection of additional materials for teachers is very wide and rich. The teachers mentioned, though, they would be glad if the materials indicated more straightforwardly which materials are essential and which are additional. “*An inexperienced teacher can be surprised and sometimes even scared by so many pages – the truth is, however, he/she does not have to use it all. Each teacher can select what to focus on more and the fact*

that the materials contain so many opportunities is amazing.” Other teachers agreed that the materials provide a great base for the teacher who can then select what he/she wants.

The teachers also praised the Questions and Answers, which they could use for their own preparation for the lesson, and some of them also for further activities with the students. Emphasized was also the number and usefulness of online links incorporated in the teachers’ instruction as tips for students’ further study: *“I could provide my students with valuable sources for further optional study of the topics which also contributed to interesting class discussions, as each of the students studied something different and then their knowledge was shared and interconnected”*.

To conclude this area, teachers saw all the additional material as being helpful for educators, as it facilitates their work and preparation. However, more specific guidance on “what to mainly use” for novice teachers is seen as an opportunity for enhancement.

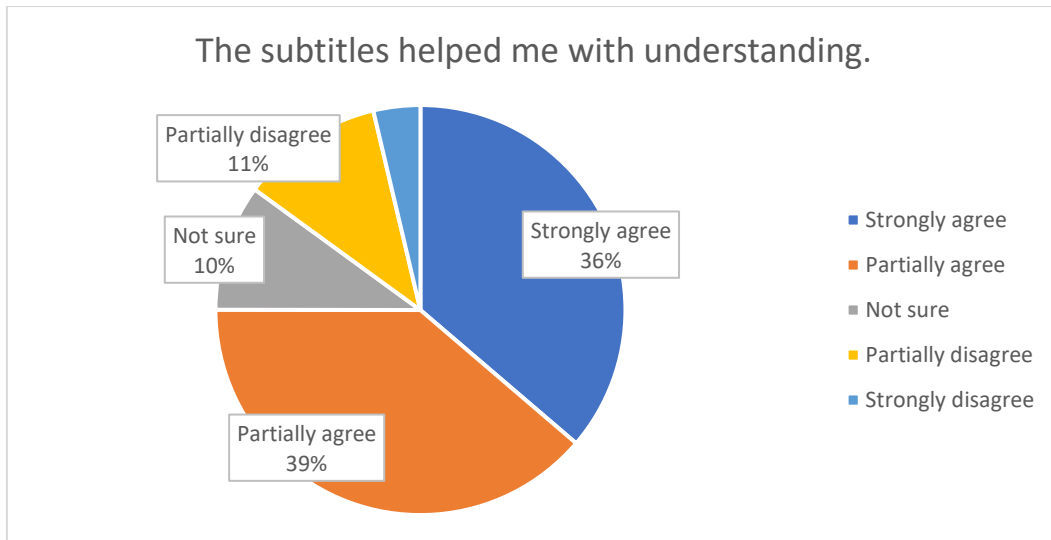
Which activities were the most important for students' understanding of the film? What else helped them with its understanding?

- Teachers: questionnaire

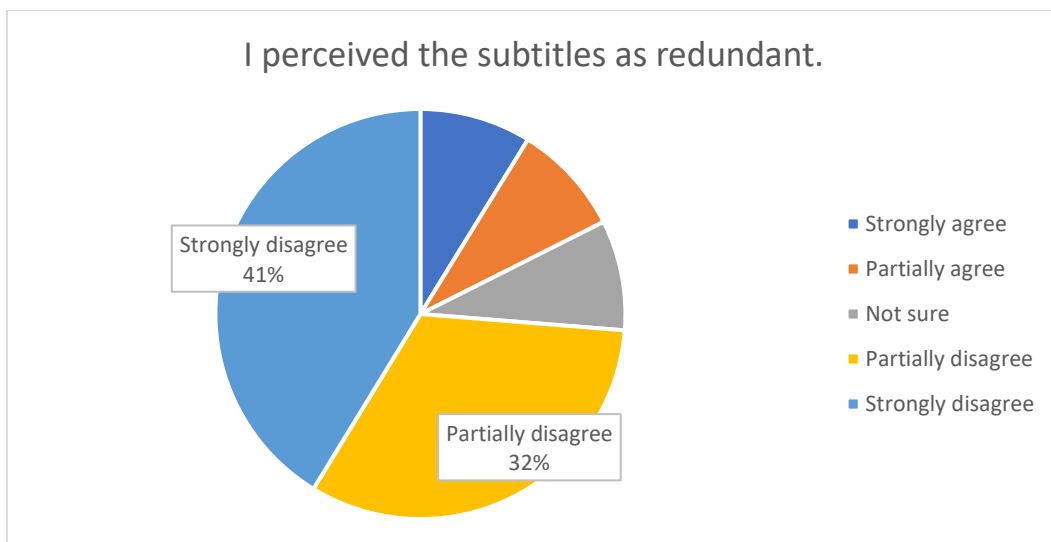
The teachers mainly mentioned the pre-watching (evocation) activities and activities focused on vocabulary practice. All teachers also mentioned the while-watching questions and additional questions from the *General film discussion questions* material.

- Students: questionnaire

Here, the students’ view was key for us, and we included several questions to the questionnaire. At first, we asked them about the subtitles:



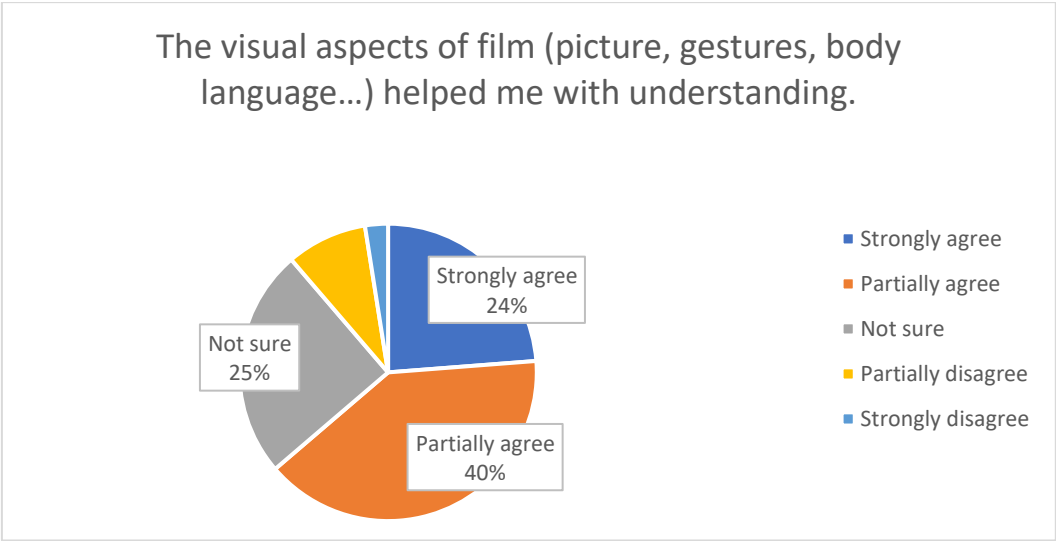
Graph 6 – Effect of subtitles on understandability



Graph 7 – Disturbance of subtitles during the films

As from the respondents who saw the films with subtitles (according to the students, it was 62%), 38.8% partially and 36.3% of respondents strongly agreed that subtitles helped them with understanding. 10% were not sure, 11.3% partially disagreed and 4% strongly disagreed. 18% then claimed (including all students who disagreed with the previous statement) that the subtitles were redundant for them. Despite the results being rather heterogenous, most students perceive the subtitles as helpful (74.1%). We can thus assume that the redundancy principle stated by Mayer as one of the principles of multimedia learning was not confirmed in our case.

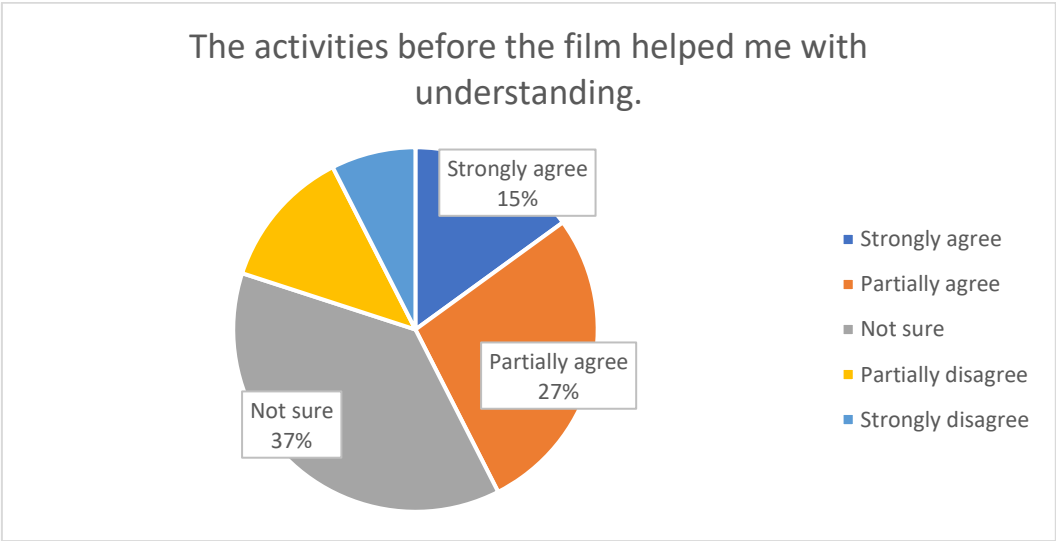
Then we wanted to determine the effect of visual aspect of the film:



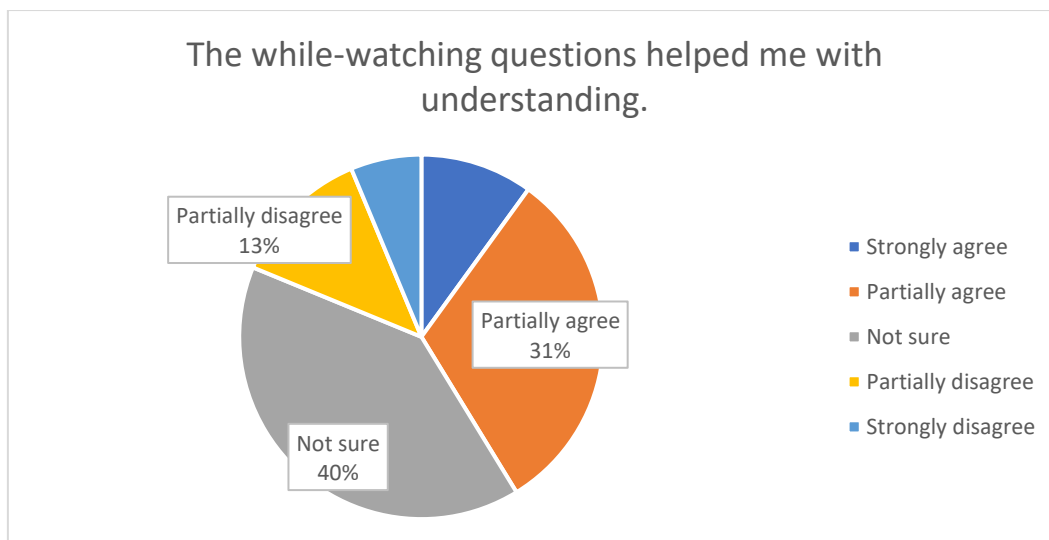
Graph 8 – Effect of visual elements of films on understandability

Most of the respondents (40%) partially agreed that the visual aspects of film helped them with understanding. 23.8% of respondents strongly agreed and 25% did not know. 11.2% in total partially disagreed or strongly disagreed. In general, the teachers were more persuaded about the visual benefits of the films than the students. However, generally, the visual aspects helped the students with understanding.

Lastly, we included questions regarding accompanying activities:



Graph 9 – Effect of exercises prior the films on understandability



Graph 10 – Effect of questions during the films on understandability

In both questions, most of the students did not know (37% and 40%). When comparing to teachers’ responses, students perceive the while-watching questions as less important than the teachers or do not know whether they helped. As following from the last two questions, students mainly do not realize the effect of pre- and while-watching activities.

- Teachers: Focus group

Which activities or aspects of the film helped students with understanding of the film the most?

In the focus group session, the students’ questionnaire results were shown to demonstrate that most students do now know whether the activities help them with understanding. The teachers, however, saw the pre-watching activities as the most important. Two teachers admitted they did actually not ask the while-watching questions in the shorter films, as it was – in their view – “*not necessary and disrupting the overall flow of the film*”. The other teachers agreed that especially for the longer films, the “chunks” are very helpful, as the film can be easily divided into more lessons.

7.1.1 Extended evaluation

The criteria above were mostly based on those stated in the theoretical part (Graves and Tomlinson) but adjusted for our aims. Nonetheless, since we wanted to make certain of evaluating our materials thoroughly, we decided to ask the teachers also about the “other” criteria stated by these scholars, that were not out of primary focus:

- *materials should take into account that learners differ in learning styles*

All teachers in the case of all materials (100%) agreed that the materials were designed in accordance with the different learning styles of the students.

- *materials should maximize learning potential by encouraging intellectual, aesthetic, and emotional involvement which stimulates both right and left brain activities*

We have already commented on the emotional involvement above as one of the non-linguistic goals.

- *the learners' attention should be drawn to linguistic features of the input, activities should draw on what students know and be relevant to them*

All teachers agreed that the materials provide enough “evocation” activities to activate students’ schemata and therefore, become relevant and better approachable.

- *materials should not rely too much on controlled practice*

As for the controlled and free practice, the answers differed. Two answers (16.7 %) strongly agreed that the free practice activities prevailed over the controlled activities (both answers reflected Trolling America). In 66.7%, teachers agreed and in 16.7% of the cases, they were not sure (Hip hop-eration).

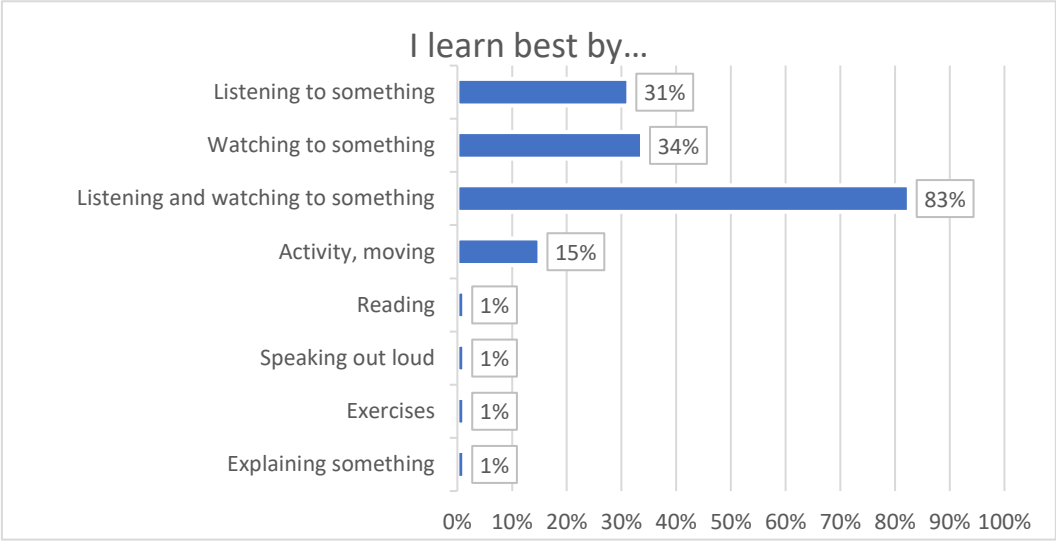
- *materials should provide opportunities for outcome feedback*

Not even in this question the answers were completely consistent. In the same representation (33%), the following answers occurred: strongly agree, partially agree, do not know.

7.1.2 Other relevant information from students’ questionnaires

Apart from the information and answers presented above regarding the evaluated materials, we asked the students more general questions that could possibly lead to verification of the effectiveness of documentary-based lessons. These are partly interconnected

with motivation, however, we decided to interpret them separately, to summarize the positive view from the students. The questionnaire items included:

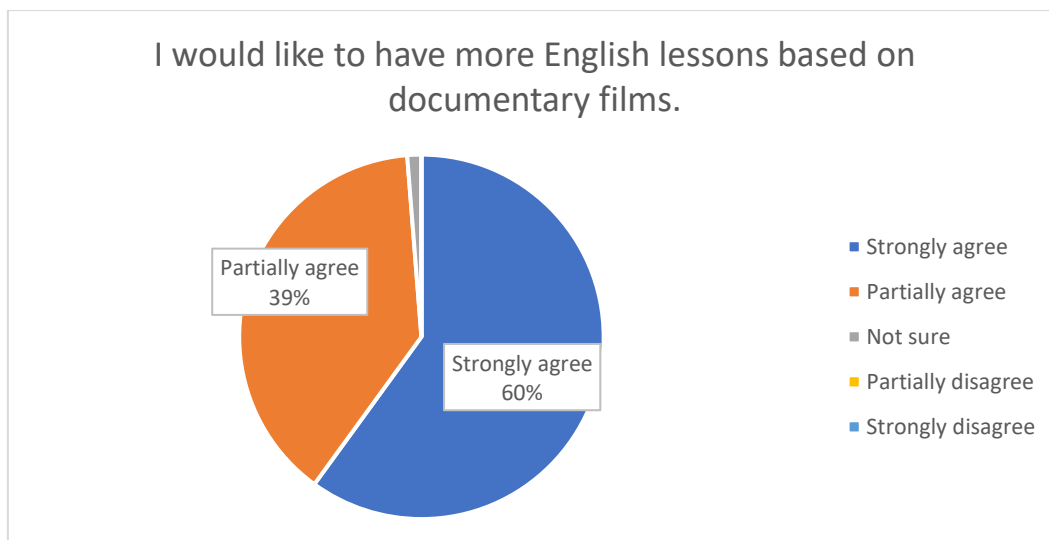


Graph 11 – Preferences of learning styles

In this question, the students could choose from several options, and they could select more than one. 83% of respondents said that they learn best by watching and listening together (videos, films). 31% learn best by hearing and 34% learn best by seeing something. Only 15% of respondents said that they learn best by doing. Some students mentioned also they learn by explaining or speaking aloud.

Generally, I prefer English lessons where...

78.5% of respondents answered that the best English lessons are based on films and videos. 8.9% prefer “traditional” lessons based on books. As the students were allowed to add their own answers, we also found out that some students favour combination of both previous approaches, and some prefer lessons based on discussions (which is a significant part of documentary-based lessons).



Graph 12 – Students’ preferences about implementation of documentary films in English lessons

In this question, we again focused on the motivating effect. In summary, the results showed that students would like to experience more lessons with documentary films, as 60% strongly and 38.8% partially agreed with the statement. Based on those and previous results, let us state that English lessons with documentary films are enjoyable and motivating for students.

The answers and graphs above support that the lessons based on documentaries are motivating for students and they would like to experience more of them. Also, most students think they learn best by using multiple senses, which aligns with Gardner’s and Mayer’s assumptions. We could deduce that this supports the effectiveness of the documentary-based lessons.

The question can be raised, however, whether they would be similarly motivating if incorporated more frequently (our participating teachers screen documentary films in English lessons approximately once or twice in three months). We will clarify this issue later on.

7.2 The benefits of documentary-based lessons

What are the main benefits of the documentary-based lessons?

The second research question of this thesis aims to find out what the benefits of using documentary films in English classes are. For this question, we again needed to gather data from both groups of respondents.

- **Teachers: questionnaire**

At first, we focused on the benefits of the films solely. Before we present the gathered data, we need to refer to the theoretical part, where we made research of literature so far written on this topic. Reviewing the sources, we gained the following advantages of using films:

- Visuality value
- Authentic language
- ICC development
- Integrating language skills
- Motivating effect
- Emotions in the classroom
- Speaking anxiety

To verify whether the theoretical basis aligns with reality, we asked questions reflecting the individual benefits. The motivating effect was already mentioned and commented on in the previous part, as well as the authentic language (we asked whether the input was meaningful). Also, we did not take into consideration and observe speaking anxiety, as it would be irrelevant to verify it with no comparison to other lessons.

All teachers strongly agreed that that the visuality aspects, such as picture, gestures and body language, helped students with understanding. The language skills integration was already commented on. As for the emotions, the answers differed for the films. Hip hop-eration was selected as the film that can develop emotions the most (all teachers agreed that students develop their affective skills). This is not surprising, assuming the fact that the other two films aimed mainly at developing of media literacy and awareness of environmental issues.

We also asked one open question: *What do you consider as the main benefit of the lesson in comparison to other English lessons?*

The teachers mentioned several benefits summarized below:

- *Authenticity of the materials and the discussion*
- *Discussions provoked by an emotional topic*
- *It is motivating and enjoying for students*

- *The possibility to speak about important topics, that are provoked by the documentary films. In normal lessons, the discussion is not that rich, because it is difficult to simulate the emotional experience that takes place while watching a well-made documentary.*

Another question regarding benefits was: *What do you consider as the main benefit for students of the lesson with this film?*

Mostly, the answers concerned the topic of the film:

- *“Opening a new topic”* – Just Eat It
- *“Optimistic, inspirational topic”* – Hip hop-eration
- *“Provocative topic, expanding the understanding of the reality of media, creating a critical attitude, leading to obtaining a tool to decipher the presented information (5Qs) in students”* – Trolling America
- **Students: questionnaire**

In the only open question of the students’ questionnaire, we wanted to give students some space to explain what the lesson gave to them apart from the potential language acquisition. We asked: *What else did I find out? What was the main benefit that the lesson brought?*

Some of the answers are to be seen below:

- 2 *“I found out a lot about a new interesting topic.”* – Just Eat It
- 3 *“It was an interesting topic which helped me to see things in context.”* – Trolling America
- 4 *“I found a lot of things about what is currently happening in America.”* – Trolling America
- 5 *“I realized how serious the food waste problem is.”* – Just Eat It
- 6 *“I gained new perspectives thanks to the interesting discussion.”*
- 7 *“It was enriching to work in a group.”*- Trolling America
- 8 *“It made me think of my own behaviour related to food.”* – Just Eat It
- 9 *“I learnt new vocabulary and new perspective of the world.”* – Just Eat It
- 10 *“I saw how different some things can be in other countries like the USA.”* – Just Eat It
- 11 *“I learn about hip-hop community, old people and Australia.”* – Hip hop-eration
- 12 *“That old people can be cool.”* – Hip hop-eration
- 13 *“I realized I should go visit my grandparents”* – Hip hop-eration

On purpose, we made this question open as to let the students really provide authentic answers of what they perceive as the main benefit. As we can see, mostly, the students mentioned

the topic itself and information about it as the main benefit (similarly to teachers). Also, very often, students mentioned they gained knowledge about and insight into the country, which corresponds to the ICC mentioned by teachers. Comments like “*it made me think of my own behaviour*” suggest development of critical thinking.

- **Teachers: focus group**

As to open this area and show the teachers the other side, students’ answers were shown at first. Again, what teachers said mostly coincide with their answers in the questionnaire survey. They see opening new, sometimes controversial topics, as the main benefit. Also, the films can be a valuable source of information and ground for discussion. One teacher summarized the benefits by one word: “enlightenment”.

7.3 Teachers’ recommendations

In the beginning, we outlined the secondary outcome of this thesis being a set of recommendations or suggestions for teachers on how to work with documentaries in English lessons. We copied the structure of the specific questions for material evaluation but asked from a more general point of view in the focus group discussion. This was compared to the answers gathered from the teachers’ questionnaires.

What can the documentary-based lessons develop in the view of language point of view and in the key competencies/21st-century skills?

At first, the students’ questionnaire answers were presented, where a similar question was asked. According to students, listening is the most developed skill. According to teachers, it is speaking. Teachers commented on this discrepancy and said that students probably do not even realize they are developing speaking skills but the teachers can see it from the other side and see how much speaking is actually happening. Other teachers agreed and added that the teacher can see the lesson as a whole (including the language production parts), whereas the students may mainly focus on the film watching itself.

In conclusion, the teachers’ answers from the questionnaires were confirmed. They see speaking and listening as the most developed skills and vocabulary as the main developed area. These are, according to them, skills and areas that are developed in each documentary-based

lesson. The other skills and areas of development depend on what the additional activities are focused on.

Which films should be selected for documentary-based lessons and what criteria should they meet?

In this area, we were in particular searching for some general criteria resulting from the previous answers (where the individual films were discussed). Thus, we searched for some rules in the same areas, which were also mentioned in the theory of film selecting: motivation, age, and length. However, for this question, we did not gather any new answers and the teachers agreed it is not possible to make generalisations here.

What should be covered in documentary-based English material? Which activities should not be omitted?

As already written above, teachers saw all the included parts of the materials as important and useful, however, they would not use them all in one lesson.

As for the activities, within the focus group session, the teachers confirmed that the pre-watching activities are important, especially the evocation. Then, as for the vocabulary practice, it depends on the language level of the group. The while-watching activities (questions, ...) are especially relevant in longer films. In the post-watching activities, we should always remember the reflection. Also, some free practice activities at the end are great, as the students can develop skills such as being able to cooperate, creativity, or problem-solving.

From this discussion, we also gained a more general view of which activities are, according to the teachers, the most important in the documentary-based lessons:

- *“Reflection should be given emphasis – when the students think about the problem themselves and their critical thinking and creativity are developed.”*
- *“The activities are best as a whole. The materials follow a good structure (EUR) and each of the parts is equally important.”*

What should the teachers know before working with documentary films?

In the questionnaires, we asked about the specific lesson and materials we tested: *What should the teacher know before this lesson?* Most respondents agreed that it is necessary to study additional information about the topic of the film. For instance, in *Trolling America*, teacher

should be aware of the how advertisement works on social media. One particular answer said that *“teacher should watch a film beforehand and read additional sources, as students are curious, and the teacher needs to be a master of all trades. In the end, though, it is very motivating and broadening horizons of both – teacher and students”*. In e.g. *Hiphop-eration*, teachers should make sure they know the accent and its specifics to be able to give students insight (in this film, it was particularly New Zealand English).

Teachers agreed that documentary-based lessons should not be integrated into the curriculum more than once or twice in three months. *“It is something rewarding for the students, something that they are looking forward to. It makes them think, it is different than the other English lessons. If we did it all the time, the students would be probably overwhelmed and would not enjoy it that much.”*

If the teacher is open, the lesson can be enriching for all, as teachers and students can enrich each other. *“In some areas, I find that my students know more than I – which is great, as they enjoy ‘teaching their teacher’ and I enjoy their enthusiasm.”* All teachers also agreed that it is important for the teacher to be personally interested in the topic he/she is going to screen and discuss. If he is not, neither he nor his students will enjoy the lesson”.

7.4 Comparison of selected data

When gathering data for our research questions, some discrepancies between the teachers’ and students’ views occurred in the questionnaires. Let us summarize the main differences:

- **The skills both groups of participants see as the most developed in the documentary-based lessons**

As shown in the graphs and described in the previous paragraphs, students perceive listening as the main developed skill, while teachers believe it is speaking. This discrepancy was discussed and possibly explained in the focus group session. According to the teachers, students probably mainly focused on the film itself. On the other hand, teachers saw the lesson as a whole and perceived the film as a tool leading to authentic communication, which was in their view the main benefit, as for the development of language skills.

- **The effectiveness of pre-watching and while-watching activities**

Teachers generally saw the pre-watching activities as important and helping students with understanding. As for the while-watching activities (questions), teachers were more hesitant and after the focus group session, we can presume that the questions are mainly helpful in longer films. Students, on contrary, did not know whether any of the mentioned activities help them. This can, of course, simply mean that students do not realize the positive effect. Extended research would be necessary to find the answer to this problem. With the information we obtain so far, we would simply conceive the idea of informing the students in advance why the activity is important, as the students should always know why they do the things they do.

- **The perception of subtitles as redundant**

Not surprisingly, teachers who screened the films with subtitles saw the subtitles as a prompt for the students. However, 18% of students perceived the subtitles as redundant. Although this is not much, it is still a problem worth consideration for the teachers. The best way would be to give the option to choose to each student. This possibility is solely feasible in online teaching.

Comparing the focus group session and teachers' questionnaire survey, we can see that the teachers mostly confirmed what they have reflected on in the questionnaires. However, some new information paramount for our study was added, such as the frequency of using documentary films, which should not exceed once or twice in three months. As for the materials, we gained feedback necessary to improve the materials in the future. For example, as the materials are quite complex, we should distinguish and highlight the difference between the "main" and the "additional" materials. Also, the materials should contain more activities leading to free practice of students and more space for providing feedback. We will take that into consideration in designing the next documentary-based materials.

In the previous paragraphs, the three sources of data collecting were compared and evaluated. In the next chapter, we will return to our initial research questions. Using the data, we will attempt to answer them and summarize the research.

8 Summary and interpretation of the results

8.1 Answering the first research question

In this chapter, our focus is returning to the primary research questions. After the evaluation of the educational materials based on subsidiary questions, we can summarize they were effective for language teaching, as they lead to the fulfillment of the aims of language teaching, and may contribute to the development of the 21st-century skills so important in today's world. Most of the students and teachers saw the materials as providing enough space for communication, developing (I)CC, and integrating language skills. This makes the materials and lessons based on them fit in today's (communicatively driven) view of language teaching. On the other hand, we revealed areas that would need more development: more free practice activities could be included into the materials and provide the teachers with more space for feedback. Also, the materials would be clearer if the difference between the main and the additional parts would be highlighted.

The main research questions was:

Are documentary film-based materials and lessons effective in English language teaching?

After a thorough evaluation of our materials and data analysis, we will make the following, yet perhaps presumptuous assertion with regard to the method of our research: **Documentary-based lessons can be effective for English language teaching, as they lead to fulfilling the aims of today's (language) education.** There are some criteria to consider, though, when teaching such lessons to contribute to their effectiveness. We have summarized them into two main categories:

Documentary films

In the area of documentary films and their selection, it was confirmed that teachers should consider students' age, their language proficiency level, and motivation (topic), which correlated to the previous research conducted about using films in English lessons. Teachers should also carefully select the films in regard to their length. They should consider the time they have for implementing the film and always presuppose more time necessary for pre- and post-watching activities. If the film is longer, it is useful to make use of while-watching questions, checking students' understanding, and also developing their ability

to summarize and predict a story. As for documentaries specifically, it is also important to consider how much the topic is relevant. The topics should concentrate on current events, should open new and important problems, and create a space for discussing them in schools.

Lesson structure and the activities

Even though the research was focused on English lessons, we utilized what Vyčichlová et al. suggested for documentary-based lessons in general: the EUR model of lesson structure. To this model, we added two more steps, that are in our view necessary for English lessons. After the evocation phase, a vocabulary practice should be conducted. This whole part is pre-watching. Then, the while-watching understanding questions follow. This step contradicts what Vyčichlová advises (not to do any other activities while watching the film) but we see the scaffolding process as crucial, especially in long films. Then, a reflection of emotions should be done with a special attention. In an English lesson, this all should lead to free practice, where students cooperate on doing real tasks, participate in discussions or other forms of interaction. This structure is logical even when considering Bloom's taxonomy, as we move from the least to the most cognitively demanding activities.

8.2 Answering the second research question

What are the main benefits of the documentary-based English lesson?

Firstly, all the benefits of using films in teaching that we listed in the theoretical part were to a greater or lesser extent confirmed also for documentaries. The documentary-based lessons **lead to authentic communication and CC (possibly ICC) development**. The lessons can **develop and integrate language skills**, even though in our case, speaking and listening predominated. This aligns with research conducted by Polat and Eristi, who found that authentic videos lead to developing listening skills in students along with development in other skills (Polat and Eristi, 2019). Moreover, given the opinions of students, we see the breakthrough from the traditional ESL learning environment as **motivating** for them, making them actively participate in the authentic tasks and more importantly, acquire a second language effectively with interest. This coincides with Cruse's observation, yet he did not focus on documentaries but on video in general (Cruse, 2007, p. 2). On the other hand, with regard to teachers' opinions, the question remains whether a more frequent use of the films would be similarly motivating. This may be a subject of further research.

The most important benefit that arose in our research is **opening an important/interesting topic, discussing it**, and doing other meaningful activities that can enrich the class participants. This was not mentioned in the theoretical part (where the advantages of films in general were listed), and we can thus assume that is true for documentaries especially. This brings us back to the very beginning of our thesis, where the aims of education and the insufficient focus on the development of 21st-century skills in Czech schools were mentioned. We can see that students are aware of this insufficiency and welcome opportunities to take part in discussions about topical issues. Teachers who use documentaries realize the problem and try to improve the stuck circumstances. As a significant finding of this thesis, we thus see that **by using documentaries, we can contribute to a change in this situation and make a step leading to equipping students with skills and competencies necessary for their future lives**. New topics that are not normally discussed in classes can be opened, students can think about them, share their opinions, cooperate on meaningful tasks, and by listening to each other, they can create a pleasant and respectful class environment. Also, when the film presents another culture, country, or ethnic group, we can see the film-based discussions and tasks relating to these manners as contributing to equipping an interculturally competent individual. By discussing the topics in English lessons, students at the same time develop their communicative competence in the second language. What is more, this communication is not an artificial one, but one that is based upon an authentic source, which makes it more motivating for the students.

Even though we were not especially interested in the disadvantages, we will mention one: teachers' time for preparation. As already mentioned in chapter 4 (principles for working with documentaries, Vyčichlová et al., 2015), the preparation for the lesson should not be underestimated. The extended time of preparation could be, though, the reason that discourages many teachers from using documentaries. This is why in this thesis, we offered three ready-to-use materials for the teachers, with additional information for each topic, which can make the preparation a lot easier.

8.3 Other outcomes

From our focus group discussions with the teachers who are used to work with documentaries in their English lessons, we gained additional information and know how on implementing the documentaries effectively. Before we summarize the suggestions, a criterion we need

to comment on is the frequency of using documentaries. Because the research was not especially focused on that, no specific numbers are mentioned and generalized. However, relying on the experience of the teachers, we would rather recommend using the films as an enrichment of the standard classes, than as a tool to incorporate on daily basis. Of course, we speak about the “ordinary” English lessons in secondary schools. On the other hand, an extracurricular English course based purely on documentaries could be an interesting initiative.

Suggestions and recommendations for the teachers

Summarizing the most relevant findings of the research and the theory, we suggest several points to consider when using documentary films in English lessons:

1. **Select the films carefully** in regard to their length, suitability for the students, and the curriculum. **Use films that are motivating for the students and discuss the current topics.** Do not be afraid of controversial topics, however, choose topics that are personally intriguing for you.
2. **Do not underestimate your preparation:** when using materials from this thesis, read the *Questions and Answers* list in advance. Provide students with sources for further study.
3. Reserve enough time for documentary-based lessons. **Follow the structure: evocation, vocabulary practice, understanding (concept check questions while watching longer films), emotional reflection, free practice.**
4. Consider using English subtitles. Always **make sure the students understand at least the main ideas of the film.** If necessary, **use supplemental questions** to check students’ understanding. Incorporate other **activities that can help students with understanding of the film.**
5. **Make the lessons students-centered.** Give enough space to the students: let them express their opinion, speak about authentic topics, and react to each other. Assign cooperative tasks and **encourage interaction through discussions.** This is the way to promote active and meaningful learning and potentially, competencies and skills necessary for their future life. Provide students with sources for their own further exploration of the topic.
6. Create a **friendly and pleasant classroom environment** so that the students are not afraid to share their opinions and participate in the activities. **Approach your students with respect** and be open to learning from them.
7. **Use documentaries with balance:** do not include them in the lessons too often as it may become overwhelming to you and the students.

9 Discussion

The previous chapter answered the main questions of our research and along with our commentary, we put them into the context of the theoretical knowledge. In the discussion, we will compare our research with provide suggestions for further research, and mention possible limitations.

The summarization of results led us to the idea of extending this study mainly in the area of the relationship between the frequency of use documentaries and students' motivation. However, there are other areas worth attention in which further research would be efficient. For example, detailed research on whether documentaries lead to the development of ICC would be in our view important. Also, as resulting from our research, Mayer's redundancy principle and its effects could be further tested. For this, however, we would not need the documentary films, but any multimedia aids would be sufficient. Last but not least, similar research to our could be conducted with more respondents to verify the relevance of the collected data. As there is a lot of proposals for further study, one may see our research as incomplete, or lacking a more specific focus. The intention, was, however, to draw attention to this unexplored topic and bring it into the consciousness of English teachers, educators, and material designers. In our opinion, it would make no sense to focus on a specific area if so little research exists in a general one. Let us, therefore, consider this study as a potential starting point for the next, more specific, research.

In the last paragraph, we need to mention some possible limitations of our research. For example, most of the schools where the materials were tested were grammar schools. We would need more experience with students from vocational schools to claim that the documentaries work for high school students. Similarly, the number of participants (teachers) was relatively small and so with regard to the selected methods, the results cannot be generalized but rather taken as suggestions and tendencies. Another matter worth mentioning is that we only have conducted research with students whose level of English is B1 or higher. The question stands out whether we can conduct similarly effective teaching with lower-level students and whether we would find suitable documentary films for these levels. These shortcomings may provide other possible source for research extension.

10 Conclusion

This thesis focused on using documentary films in English lessons. In the first part of the thesis, we explored and described four theoretical concepts most important for our research. These then became integral basis for designing three documentary-based educational materials, where we combined the existing knowledge from the most suitable approaches and methods of ESL teaching and other relevant areas. The three materials were consequently tested and evaluated by four teachers from four different secondary schools in the Czech Republic and their students.

After a thorough exploration of the theoretical background and design of the educational materials, the research was conducted. Based on the evaluation of the materials, we aimed to answer two main questions: *Are documentary film-based lessons effective for English language teaching? What are their main benefits?* Thanks to qualitative and quantitative methods of data collection, we obtained abundant feedback to analyse.

As a most important finding of the research can be considered that the tested materials led to the aims of today's education and English language teaching, as they provide enough space for communication and CC development, as well as key competencies and 21st-century skills. Due to the research method and number of participants, we cannot make underlying conclusions. However, we can assume that documentary-based lessons can be effective for English language teaching in case they meet several criteria, which were clearly categorized and described. As for the documentary films, they should represent comprehensible input, be motivating for students and portray topical issues. Regarding the lesson structure, the pre-watching activities such as evocation and vocabulary practice, together with post-watching discussion and emotion reflection are significant to reach the lesson goals.

We also determined other benefits the documentary-based English lessons bring. As the main benefit of the documentary-based lessons, apart from the development of the 21st-century skills, such as critical thinking or affective skills, we can consider bringing of important topics and topical problems, such as environmental, political, and social issues, or media literacy in the lessons. These topics lead to authentic discussions and other activities leading to the development of the (intercultural) communicative competence, which is an integral part of today's communicative approach of language teaching. Through discussion and active interaction, students build confidence in their own learning and social relationship which will

help them in real life. In conclusion, thanks to the above-mentioned benefits, documentaries can help us to arrive at the aims of English teaching and the aims of today's education in general. As for the possible disadvantages, we confirmed the theoretical assumptions that teachers need to spend more time with the preparation for the lesson. The question remains whether a more frequent use of the documentaries would be similarly motivating for the students and effective for the language development.

Considering the outcomes of this thesis, let us summarize the practical implication of our research. First of all, this thesis provides three ready-to-use educational materials for English teachers and their students. These include thoroughly selected documentary films, worksheets, instructions, and many additional materials, including presentations, ready-made online exercises, and practical sources for online teaching. Also, they may be available even for novice teachers, as they contain all the information necessary to know before using them. By creating the materials, we took a small step towards resolving the problem of teachers being afraid to use documentaries in their lessons because of the lack of time and available materials.

Furthermore, we summarized the main areas to focus on when working with documentaries and made a list of several suggestions for the English teachers to consider when teaching with documentaries. We hope this thesis may contribute to raising awareness of documentary film-based teaching and serve as a source of inspiration for the effective integration of documentary films into ESL lessons. Using this research, we would like to encourage English teachers to use documentaries as a motivational and intriguing accompaniment in their English lessons, which can become an enriching experience for all class participants.

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Appendix

Lesson 1 material: Trolling America

<p style="text-align: center;">DOCUMENTARY FILM: TROLLING AMERICA</p> <p style="text-align: center;">...Deciphering a media message</p> <p>OUTLINE</p> <table border="0"> <tr><td>1) General information.....</td><td>1</td></tr> <tr><td>2) Instructions for teachers.....</td><td>4</td></tr> <tr><td>3) Students' worksheets.....</td><td>9</td></tr> <tr><td>4) Vocabulary list.....</td><td>12</td></tr> <tr><td>5) Worksheet Answers.....</td><td>13</td></tr> <tr><td>6) Questions and Answers: Fake news.....</td><td>14</td></tr> <tr><td>7) General film discussion questions.....</td><td>20</td></tr> </table> <p>FILM (ENGLISH SUBTITLES AVAILABLE)</p> <p>https://www.isns.cz/lekcce/702310-trolling-america</p> <p>FILM SUMMARY</p> <p>Did the managers of the most powerful social media know it had been used to affect the US presidential election? Some theories claim that Facebook not only knew but even profited from fake news relating to the election of Donald Trump. This short documentary aims to explore the centre of fake news – Macedonia, where there is a so-called clickbait coach, Mirko Ceseškovi, who teaches people how to create content that looks trustworthy. Also, he shows them how to attract Americans to this questionable content. According to him, there are two key components in each viral hit: a shocking title and a picture. For Macedonians, fake news can be a fast way to make money. They are not quite preoccupied with ethics, as one of them claims that he can "write anything that Americans want to hear". The film depicts real causes connected to fake news because of the power of social media. It also warns about elections in 2020.</p> <p>LESSONS SUMMARY</p> <p>Students will try to analyse a message in media using the five key questions. They will also focus on various words connected to the online space and media and practise reading for general information.</p> <p>TIME:</p> <p>3 regular lessons (135 mins)</p> <p>AIDS:</p> <p>Online:</p> <ul style="list-style-type: none"> PPT presentation Online tools for students (Liveworksheets, Padlet, Online presentation tool, Poll Everywhere/Slido) 5 key questions of media literacy <p style="text-align: center;">1</p>	1) General information.....	1	2) Instructions for teachers.....	4	3) Students' worksheets.....	9	4) Vocabulary list.....	12	5) Worksheet Answers.....	13	6) Questions and Answers: Fake news.....	14	7) General film discussion questions.....	20	<ul style="list-style-type: none"> Film VOCABULARY SHEET for students WORKSHEET 2 for students QUESTIONS AND ANSWERS GENERAL FILM DISCUSSION QUESTIONS <p>Offline:</p> <ul style="list-style-type: none"> Film 5 key questions of media literacy WORKSHEET 1, 2, 3 for students QUESTIONS AND ANSWERS GENERAL FILM DISCUSSION QUESTIONS <p>LANGUAGE AREAS</p> <ul style="list-style-type: none"> vocabulary (media, current jobs) <p>LANGUAGE SKILLS</p> <ul style="list-style-type: none"> listening, speaking, reading <p>CROSS-CUTTING THEMES:</p> <ul style="list-style-type: none"> media education, personality and social education, education to thinking in European and global contexts (mediální výchova, osobnostní a sociální výchova, výchova k myšlení v evropských a globálních souvislostech) <p>KEY COMPETENCIES</p> <ul style="list-style-type: none"> communication, problem-solving, civic learning (komunikativní, řešení problémů, občanská, k učení) <p>RECOMMENDED LEVEL OF PROFICIENCY IN ENGLISH</p> <ul style="list-style-type: none"> B2+ <p>RECOMMENDED AGE</p> <ul style="list-style-type: none"> 15+ <p>LANGUAGE GOALS:</p> <p>By the end of the lessons, the students will have...</p> <ol style="list-style-type: none"> recalled and practiced vocabulary from the film. watched film about fake news actively (predicted and summarized ideas). listened for general and specific information. <p style="text-align: center;">2</p>																		
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<p>4. actively participated in sharing thoughts on and discussing fake news.</p> <p>5. read and summarized a piece of English text, listened to other summaries.</p> <p>6. applied their gained knowledge to create a presentation for others.</p> <p>OTHER GOALS (Affective, 21st-century competencies):</p> <p>During the lessons, the students will...</p> <ol style="list-style-type: none"> discuss fake news and disinformation based on their own experience. listen to others and express their own opinion. understand how disinformation can spread and what consequences it can have (in the US). gain knowledge about the five key questions of media literacy. cooperate within a group to apply their knowledge and answer the 5 questions on an own piece of media information. critically evaluate other students' presentation performance and accept criticism from others. <p style="text-align: center;">3</p>	<p>INSTRUCTIONS</p> <p>BEFORE THE ONLINE LESSON:</p> <ul style="list-style-type: none"> if you want to make your while-watching questions interactive for all students, prepare them in advance using Poll Everywhere, Slido, or another tool you are used to. Prepare Padlet for step 7 + one more, if you are planning to use the I.N.S.E.R.T method for reflection. Make sure all the online links work. <table border="1"> <thead> <tr> <th colspan="4">LESSON 1</th> </tr> <tr> <th colspan="4">PRE-WATCHING</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td>[OFFLINE] Warm up (tone setting) Open the lesson with questions (ask the whole class): <ul style="list-style-type: none"> Do you use media? What types of media do you know? How often do you use them? How would you describe a typical message that appears in them? To what extent can media messages in this type of media manipulate people? Are you easily manipulated? What is currently discussed in media? What is currently discussed in media? There is too much information - can we believe all of it? 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Full material to this lesson can be downloaded at
www.ucimsesjanou.cz/diplomova-prace/prilohy

Lesson 1 presentation: Trolling America

 <h1>TROLLING AMERICA</h1> <p>Fake news</p>	<h3>Answer the questions</h3>	<p>Do you use social media? What types of media do you know? How often do you use them?</p> <p>How would you describe a typical message that appears in them?</p> <p>To what extent can messages in this type of media manipulate people? Are you easily manipulated?</p> <p>What is currently discussed in media? There is too much information - can we believe all of it? What is the impact on the society?</p>
<ul style="list-style-type: none">+ What did you like about the film?- What didn't you like?! What was the strongest moment of the film?? What questions did the film bring to your mind?	<h3>Reflect on what you have learned</h3> <p>Use the chatbox to write one sentence, idea, word or message summarizing what they have learnt or what you take away from the lessons.</p> <p>©</p>	

Full presentation to this lesson can be downloaded at www.ucimsesjanou.cz/diplomova-prace/prilohy

Lesson 2 material: Just Eat It

DOCUMENTARY FILM: JUST EAT IT

...Getting aware of food waste

OUTLINE

1) General information.....	1
2) Instructions for teachers.....	3
3) Students' worksheets.....	7
4) Vocabulary list.....	10
5) Worksheet Answers.....	12
6) Questions and Answers: Food waste.....	13
7) General film discussion questions.....	15

FILM (ENGLISH SUBTITLES AVAILABLE)
<https://www.kims.cz/lekce/663617-just-eat-it-english>

FILM SUMMARY
 Jenny and Grant are filmmakers who do not fancy the Western attitude towards food. Thus, they come up with a project in which they point out the seriousness of food waste. For a period of six months, they emerge themselves in dumpsters and survive only on food that would be otherwise tossed. According to a worldwide estimation, up to one-third of the whole food production is thrown away. In this documentary, several topics, ranging from the following of absurd policies and appealing to "cosmetics standards" of potentially sold food items, to energy loss and greenhouse gases released from dumps, are commented on by specialists. Surprisingly, it would take very little to make an essential systematic change. We should just look into our fridges before we go shopping and think twice about what we can consume.

LESSONS SUMMARY
 Students will be better aware of wasting food as a topical subject. Using the film and following discussion and reflection, they will assess their own attitudes towards food and think about their steps towards environmental behaviour. Furthermore, students will hear an authentic language and have an opportunity to learn new vocabulary.

TIME:
90 mins

AIDS:
Online:

- PPT presentation
- Online tools for students (AnswerGarden, Padlet, Liveworksheets, LearningApps, Online presentation tool, Quizlet, Poll Everywhere/Slido)
- Film
- VOCABULARY SHEET for students
- WORKSHEET 2 for students
- QUESTIONS AND ANSWERS

1

GENERAL FILM DISCUSSION QUESTIONS

Offline:

- Film
- WORKSHEET 1, 2, 3 for students
- QUESTIONS AND ANSWERS
- GENERAL FILM DISCUSSION QUESTIONS

LANGUAGE AREAS

- vocabulary (food, food waste, environment)

LANGUAGE SKILLS

- listening, speaking, writing

CROSS-CUTTING THEMES:

- environmental education, personality and social education, education to thinking in European and global contexts (environmentální výchova, osobnostní a sociální výchova, výchova k myšlení v evropských a globálních souvislostech)

KEY COMPETENCIES

- communication, problem-solving, civic, entrepreneurship (komunikativní, řešení problémů, občanská, k podnikavosti)

RECOMMENDED LEVEL OF PROFICIENCY IN ENGLISH

- B2+

RECOMMENDED AGE

- 15+

LANGUAGE GOALS:
 By the end of the lessons, the students will have...

- recalled and applied 16 items of vocabulary related to food waste in detail (= possibly more).
- used their listening skills to comprehend specific and general information in a film.
- summarized or predicted what happened or will happen in a film.
- used the appropriate vocabulary when answering the questions about food waste.
- used their pragmatic communication skills to participate in designing a project within a group and to reflect their feelings about a film.

OTHER GOALS (Affective, 21st-century competencies):
 During the lessons, the students will...

- get aware of the food waste issue and think about it critically.
- listen to other and express their own opinion.
- understand how they can reduce food loss in their households themselves.
- accept responsibility for own behaviour and consequences of their own everyday habits.
- cooperate in a group activity to design a project that would help reduce food waste in their local area.

2

INSTRUCTIONS

BEFORE THE ONLINE LESSON:

- Check that the AnswerGarden question is active for step 1 (warm up). If not, do not forget to create your post-viewing reflecting question.
- Prepare Padlet for the LIL S.E.R.T reflection.
- If you want to make your while-watching questions interactive for all students, prepare them in advance using Poll Everywhere, Slido, or other tool you are used to.
- Make sure all the online links work.

LESSON 1			
PRE-WATCHING			
1. Warm-up (time setting) [OFFLINE] Open the lesson with a mind map on the topic of food. Draw the central part of it on the board students will use to develop their thoughts. Explain how to work with a mind map. Give students 3 minutes to write the ideas down (individually), then ask them to tell you. Add their ideas to your central part on the board to create a "whole class mind map". Follow by the questions to discuss in pairs: How you ever thrown food away? Why? Do you ever think about how much food is wasted? [ONLINE] Initiate the lesson by introducing the topic of food. Send students a link for AnswerGarden - each student writes there one word he/she associates with food (slide 2). Give students a time limit of 1 minute. Comment on some words in the word cloud. If no one has mentioned it, get students involved in the topic of food waste by asking questions (slide 3).	5 min	Individual + whole class	
2. Vocabulary [OFFLINE] After the tone is set, make sure students know some necessary vocabulary. Ask them to find as many synonyms for "to throw away" as they can. They can use an online dictionary. Then ask them to fill in WORKSHEET 1. [ONLINE] Give students 2 mins to recall/look up the synonyms for "to throw away". Using an online dictionary is allowed. Write the words into the slide/on an online board or use Padlet or AnswerGarden (slide 4). Practice vocabulary from the film. Send the students link to match the items in learningapps - check it together on slides 5 and 6. If necessary, pre-teach other vocabulary items from the VOCABULARY LIST.	10 min	Individual	
WHILE-WATCHING			
3. While-watching questions Start screening the film. It is divided into 7 chunks. Inform the students that comprehension questions will be asked after or before each chunk. You can add some more if you feel like the students can make it or drop some of them out. For this step, you can use Poll Everywhere or Slido to make questions for your students and assure that everyone is active. In this step, also provide students with a VOCABULARY LIST. Ask them to use it if they do not know. CHUNK 1 0:00 - 03:40 How much food is actually wasted? (40%) Can you describe the couple and their project? (You can make use of the screen where the project rules are described).	30 min	Whole class	

3

CHUNK 2 03:40 - 08:24 BEFORE: Do you think that appearance matters in food? Do you think what looks better tastes better? How many bananas were wasted after one day of harvest? Why? (the whole included, only on the basis of the cosmetic standards - policy of European supermarkets)			
CHUNK 3 08:24 - 12:04 What does Jenny do for a living? (she organizes events, does catering) For how many people was the event she organized? For how many people was the food ordered? What was the result? (200, 190 they had an unbelievable amount of leftovers) Discuss: Why littering and not recycling is seen as a big problem in many countries but not food-wasting?			
CHUNK 4 12:04 - 17:24 Were they lucky with finding food? Where did they get the food? Did they get enough? (yes, they bought some called food in a supermarket and found more food in a dumpster, they got more than enough - their fridge was full of food) What did the shop assistant replied when Jenny asked about why bananas are called off? (they are known for quality) Can you describe the way of food to the supermarkets? (soil + sunlight -> growing plants -> packhouse -> sorting the ones that fit the standards (weighting) -> distribution (long journey to the shop) -> sitting on the shelf (a lot of them being thrown away - wasting) 17:24 - 19:23 (you can skip this part)			
CHUNK 5 19:23 - 24:07 Why was it Grant's favourite day of the project? (he found some chocolate) Did people have surpluses in the past? Or is it just today's problem? (it happened in past as well but it was not such a problem) How much food do people have nowadays? (all rich countries in North America and Northern Europe have between 150 - 200% of the food they actually need) Do you try to save water? How? Do you think it is important?			
CHUNK 6 24:07 - 28:30 What is the difference between sell-by date and used/fresh/enjoy by date? (sell by date is for markets - should not be seen by customers X used by - for customers, an indicator of quality, not safety) Where is the food thrown away stored? (Landfill) Which greenhouse gas is created by decomposed food? (Methane) What does it cause? (Climate change) What does Quest sell? (donated food) Who can apply to shop there? (low income or people in need)			

4

Full material to this lesson can be downloaded at
www.ucimsesjanou.cz/diplomova-prace/prilohy

Lesson 2 presentation: Just Eat It

 <p>JUST EAT IT</p>	 <p>Express your opinion</p>
<p>Match the words with the pictures</p> <ol style="list-style-type: none">1. Soil2. Dumpster3. Trashcan  <p><small>online activity</small></p>	<p>WHAT COMES TO YOUR MIND WHEN WE SAY FOOD ?</p> <p>JOT DOWN SOME ASSOCIATION...</p> <p><small>online activity</small></p>



Full presentation to this lesson can be downloaded at www.ucimsesjanou.cz/diplomova-prace/prilohy

Lesson 3 material: Hip hop-eration

<p style="text-align: center;">DOCUMENTARY FILM: HIP HOP-ERATION</p> <p style="text-align: center;">... Talking about old age</p> <p>OUTLINE</p> <table border="0"> <tr><td>1) General information.....</td><td>1</td></tr> <tr><td>2) Instructions for teachers.....</td><td>4</td></tr> <tr><td>3) Students' worksheets.....</td><td>9</td></tr> <tr><td>4) Vocabulary list.....</td><td>13</td></tr> <tr><td>5) Worksheet Answers.....</td><td>14</td></tr> <tr><td>6) Questions and Answers: Fake news.....</td><td>15</td></tr> <tr><td>7) General film discussion questions.....</td><td>19</td></tr> </table> <p>FILM (ENGLISH SUBTITLES AVAILABLE)</p> <p>https://www.isns.cz/lekce/563506-hiphop-eration</p> <p>FILM SUMMARY</p> <p>Can a dance troupe of senior citizens with an average age of nearly 90 take part in a hip hop competition? The film documents their journey through time until their performance at Hip Hop International championship in Las Vegas. They are full of élan and optimism and, thanks to this attitude, they overcome several obstacles and prove that age is just a number. Led by their exuberant manager Billie Jordan, they learn to throw away their wheelchairs and walking sticks and push their bodies and artificial joints to the limits of old age. "You're all going ...even if it's in an urn," Billie tells them.</p> <p>LESSONS SUMMARY</p> <p>Students will discuss old age and the stereotypes we tend to have about old people. They will reflect on their own experience and share opinions about inspirational old people. Apart from that, they will also revise the Future Perfect tense.</p> <p>TIME:</p> <p>3 regular lesson (125 mins)</p> <p>AIDS:</p> <p>Online:</p> <ul style="list-style-type: none"> • PPT presentation • Online tools for students (Liveworksheets, AnswerGarden, Kahoot, Poll Everywhere/Slide) • Film • VOCABULARY SHEET for students <p style="text-align: center;">1</p>	1) General information.....	1	2) Instructions for teachers.....	4	3) Students' worksheets.....	9	4) Vocabulary list.....	13	5) Worksheet Answers.....	14	6) Questions and Answers: Fake news.....	15	7) General film discussion questions.....	19	<ul style="list-style-type: none"> • WORKSHEET 2 for students • QUESTIONS AND ANSWERS • GENERAL FILM DISCUSSION QUESTIONS <p>Offline:</p> <ul style="list-style-type: none"> • Film • WORKSHEET 1, 2, 3, 4 for students • QUESTIONS AND ANSWERS • GENERAL FILM DISCUSSION QUESTIONS <p>LANGUAGE AREAS</p> <ul style="list-style-type: none"> • vocabulary (old age, phrases), grammar (future perfect) <p>LANGUAGE SKILLS</p> <ul style="list-style-type: none"> • listening, speaking, writing <p>CROSS-CUTTING THEMES:</p> <ul style="list-style-type: none"> • personality and social education, multicultural education (osobnosti a sociální výchova, multikulturní výchova) <p>KEY COMPETENCIES</p> <ul style="list-style-type: none"> • communication, problem-solving, civic learning (komunikativní, řešení problémů, občanská, k učení) <p>RECOMMENDED LEVEL OF PROFICIENCY IN ENGLISH</p> <ul style="list-style-type: none"> • B2+ <p>RECOMMENDED AGE</p> <ul style="list-style-type: none"> • 14+ <p>LANGUAGE GOALS:</p> <p>By the end of the lessons, the students will have ...</p> <ol style="list-style-type: none"> 1. recalled and practised vocabulary (old age) and useful phrases. 2. watched a documentary film actively (predicted and summarized ideas). 3. listened for general and specific information, noticed some differences in an Australian accent. 4. practised speaking focused on fluency while actively participating in group/class discussions. 5. PRACTISED Future Perfect and used it to speak about themselves. <p>OTHER GOALS (Affective, 21st-century competencies):</p> <p style="text-align: center;">2</p>										
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<p>During the lessons, the students will ...</p> <ol style="list-style-type: none"> 1. discuss old age, listen to others, and express their own opinion. 2. understand how old people can be inspiring. 3. understand that the stereotypes we have may not be true. <p style="text-align: center;">3</p>	<p>INSTRUCTIONS</p> <p>BEFORE THE ONLINE LESSON:</p> <ul style="list-style-type: none"> • Check that the AnswerGarden question is active for step 4 (emotions reflection). If not, do not forget to create your post-viewing reflecting question. • If you want to make your while-watching questions interactive for all students, prepare them in advance using Poll Everywhere, Slide, or another tool you are used to. • Make sure all the other online links work. <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="4" style="background-color: #e6f2ff;">LESSON 1</th> </tr> <tr> <th colspan="4" style="background-color: #e6f2ff;">PRE-WATCHING</th> </tr> </thead> <tbody> <tr> <td style="width: 5%; text-align: center;">1.</td> <td style="width: 15%;">Warm-up (5min setting)</td> <td style="width: 60%;"> <p>[OFFLINE]</p> <p>To set the tone, distribute WORKSHEET 1. Give students 5 minutes to write down some notes about each section. Then, reflect on it together – ask students to share their notes (do not force them).</p> <p>[ONLINE] (slide 2)</p> </td> <td style="width: 20%; text-align: center;">10 mins Individual/ Whole class</td> </tr> <tr> <td style="text-align: center;">2.</td> <td>Vocabulary</td> <td> <p>[OFFLINE]</p> <p>Let students do WORKSHEET 2 in pairs. They can use a dictionary or the internet.</p> <p>[ONLINE]</p> <p>Send students WORKSHEET 2 in Liveworksheets OR do the vocabulary exercises together before watching (slides 2 + 5)</p> <p>This worksheet can be later used as homework (to revise the phrases and words from the film). Ask students to send it via e-mail and access their work/provide feedback.</p> </td> <td style="text-align: center;">10 mins Individual/ Whole class</td> </tr> <tr> <th colspan="4" style="background-color: #fff9c4;">WHILE-WATCHING</th> </tr> <tr> <td style="text-align: center;">3.</td> <td>While-watching questions PT 1</td> <td> <p>Start screening the film. It is divided into 5 chunks. Inform the students that comprehension questions will be asked after or before each chunk (provide them with WORKSHEET 3 to follow smoothly).</p> <p>You can add some more if you feel like the students can make it or drop some of them out.</p> <p>For this step, you can use Poll Everywhere or Slide to make questions for your students and assure that everyone is active.</p> <p>In this step, also provide students with VOCABULARY LIST. Ask them to use it if they do not know.</p> <p>CHUNK 1 0:00 – 14:17</p> <p>BEFORE THE FILM SCREENING:</p> <ul style="list-style-type: none"> • What do you think the film will be about? <p>GENERAL QUESTIONS:</p> <ul style="list-style-type: none"> • What is the main theme of the film? (dance troupe full of seniors) </td> <td style="text-align: center;">25 mins Whole class</td> </tr> </tbody> </table> <p style="text-align: center;">4</p>	LESSON 1				PRE-WATCHING				1.	Warm-up (5min setting)	<p>[OFFLINE]</p> <p>To set the tone, distribute WORKSHEET 1. Give students 5 minutes to write down some notes about each section. Then, reflect on it together – ask students to share their notes (do not force them).</p> <p>[ONLINE] (slide 2)</p>	10 mins Individual/ Whole class	2.	Vocabulary	<p>[OFFLINE]</p> <p>Let students do WORKSHEET 2 in pairs. They can use a dictionary or the internet.</p> <p>[ONLINE]</p> <p>Send students WORKSHEET 2 in Liveworksheets OR do the vocabulary exercises together before watching (slides 2 + 5)</p> <p>This worksheet can be later used as homework (to revise the phrases and words from the film). Ask students to send it via e-mail and access their work/provide feedback.</p>	10 mins Individual/ Whole class	WHILE-WATCHING				3.	While-watching questions PT 1	<p>Start screening the film. It is divided into 5 chunks. Inform the students that comprehension questions will be asked after or before each chunk (provide them with WORKSHEET 3 to follow smoothly).</p> <p>You can add some more if you feel like the students can make it or drop some of them out.</p> <p>For this step, you can use Poll Everywhere or Slide to make questions for your students and assure that everyone is active.</p> <p>In this step, also provide students with VOCABULARY LIST. Ask them to use it if they do not know.</p> <p>CHUNK 1 0:00 – 14:17</p> <p>BEFORE THE FILM SCREENING:</p> <ul style="list-style-type: none"> • What do you think the film will be about? <p>GENERAL QUESTIONS:</p> <ul style="list-style-type: none"> • What is the main theme of the film? (dance troupe full of seniors) 	25 mins Whole class
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Lesson 3 presentation: Hip hop-eration

 <p>HIP HOP-ERATION Old age</p>	<p>Think about the old age and write down a few words for each</p> <ol style="list-style-type: none">DEFINITION How would you describe old age? What is typical for old people?METAPHOR What does it resemble?STREAM OF CONSCIOUSNESS What comes to your mind? Write down some associations (10 – 15 words).PROS AND CONS What do you perceive as positive and negative about old age? Are you looking forward to your old age?
<p>Vocabulary</p> <ol style="list-style-type: none">After the injury, he was successfully implanted an <u>artificial hip</u>.People usually think that <u>senior citizens</u> are grumpy people who sit at home all the time.I am not afraid of the future because it is natural to <u>get old</u>.My grandma struggles to walk, so she has to use <u>walking sticks</u> or a <u>wheelchair</u>.	 <p>FILM WATCHING</p>

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Questionnaire Survey (teachers)

<p style="text-align: center;">OBECNÉ OTÁZKY</p> <p>1. Vyberte film:</p> <p>A) Trolling America B) Just Eat It C) Hiphop-eration</p> <p>2. Materiál jsem využil/a pro výuku:</p> <p>A) Online B) Offline</p> <p>3. Vypíšte třídu, věk studentů a jejich jazykovou úroveň:</p> <hr/> <p style="text-align: center;">INSTRUKCE A MATERIÁLY PRO UČITELE</p> <p>1. Instrukce pro učitele byly jasné a obsahovaly všechny potřebné informace.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>2. VOCABULARY LIST vnímám jako užitečný doprovodný materiál pro danou hodinu s DF.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>3. QUESTIONS AND ANSWERS vnímám jako užitečný doprovodný materiál pro danou hodinu s DF.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>4. GENERAL FILM DISCUSSION vnímám jako užitečný doprovodný materiál pro danou hodinu s DF.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p>	<p>5. V případě online varianty: Prezentace byla vhodným nástrojem pro online výuku.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>6. Co se mi na prezentaci líbilo/něvřty k vylepšení:</p> <hr/> <p>7. Co se mi na materiálech pro učitele líbilo/ doporučení na vylepšení materiálu pro učitele:</p> <hr/> <p style="text-align: center;">DOKUMENTÁRNÍ FILMY</p> <p>1. Zvolený dokumentární film byl jazykově vhodný a považuji ho za "meaningful input".</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>2. Zvolený dokumentární film byl pro studenty zajímavý a motivující (vyvolal diskusi a zájem studentů).</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>3. Mám pocit, že vizuální aspekty filmu (obraz, kontext, gestikulace, řeč těla atd.) pomohly studentům s porozuměním.</p> <p>Plně souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Plně nesouhlasím</p> <p>4. Co dalšího pomohlo studentům s porozuměním?</p> <hr/> <p>5. Jako hlavní výhodu hodiny s tímto dokumentárním filmem vnímám...</p> <hr/>
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Full version of this research survey can be downloaded at
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Questionnaire Survey (students)

<p>1. Vyberte film, který jste v hodině sledovali:</p> <p>A) Trolling America B) Just Eat It C) Hiphop-eration</p> <p>2. Film jsem viděl s anglickými titulky:</p> <p>A) ANO B) NE</p> <p>3. Titulky mi pomohly v porozumění filmu.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>4. Titulky jsem vnímal/a jako rušivé.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>5. V porozumění mi pomohly prvky filmu (obraz, gestikulace, mimika, kontext, řeč těla...), které v jiných učebních pomůckách jako je učebnice, obrázky atd. nejsou.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>6. Cvičení před spuštěním samotného filmu mi pomohla v jeho porozumění.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>7. Otázky během filmu mi pomohly v jeho porozumění.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>8. Téma filmu mi přišlo zajímavé.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p>	<p>9. Během hodiny jsem měl/a prostor diskutovat a vyjádřit svůj názor.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>10. Instrukce v učebních materiálech byly jasné, věděl/a jsem co mám dělat.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>11. Co jsem se v hodině naučil/procvíčil z hlediska angličtiny.</p> <p>A) Výslovnost B) Slovíčka C) Psaní D) Poslech E) Mluvení a komunikaci F) Gramatiku G) Čtení</p> <p>12. Co dalšího mi hodina dala? Co dalšího jsem se dozvěděl(a)/naučil(a)?</p> <hr/> <hr/> <p>13. Hodina mě bavila.</p> <p>Pině souhlasím – Spíše souhlasím – Nevím – Spíše nesouhlasím – Pině nesouhlasím</p> <p>14. Nejlépe se učím tím, že:</p> <p>A) Něco vysvětluji B) Něco procvičuji C) Něco slyším nahlas D) Něco čtu E) Se pohybuji F) Něco sleduji (filmy, videa) G) Něco vidím H) Něco slyším</p>
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