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# Developing a Task-Based English Lesson[1] through a Movie[2]

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It has been more than a decade since scholars and teachers began to pay attention to films as authentic materials for English teaching. Many studies have been conducted and showed very positive effects of film using in the classroom. Now, people ask themselves what the best way to exploit this material to optimize learning is. In line with this state, this paper aims at offering a pack of model lessons for teaching English learners by using a film. *Before Sunrise*, which is considered appropriate movie because of its abundance of linguistic and cultural information, grammaticality, and decency, is chosen as teaching material for a group of advanced intermediate college/adult learners. TBLT (Task-Based Language Teaching) under the premise of CLT (Communicative Language Teaching) is adopted in designing those model lessons. To meet the learner-centered orientation of TBLT, a variety of group activities where the learners are continuously urged to participate with a great deal of enthusiasm are introduced.

**[movie/film/task-based/model lesson/L2/English teaching/English learning]**

## I. INTRODUCTION

Lately, there has been a great tendency to use various audiovisual materials as resources of language input for language learners, in that this kind of authentic input is regarded as a great help in facilitating learning of second or foreign language learners. Through these materials, language learners are able to learn their target language "functioning on more profound and integral levels in another culture" (Stephens, 2001, p. 2). Even though the

[1] The actual number of lessons presented in the article is 5, but the word 'lesson' in the title is used as collective.

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authentic language input extracted from those resources are not intended for learning, it conveys a real message produced by a real speaker or writer for a real audience (Gilmore, 2007) in a variety of forms, such as news, movies, songs, soap operas, comedies, recorded conversations, meetings, and newspapers.

In the same line, films a.k.a. movies, as a source of authentic language input, "have the potential to provide enjoyable language learning opportunities for students if the teacher chooses appropriate length films, either complete ones or segments, which are purposeful and tailored to students' learning needs and proficiency level" (Bahrani & Soltani, 2012, p. 801). So, it is not surprising to see that most of publishers have integrated film more completely in textbook chapters and have created convenient websites (Aparisi et al., 2007; Blanco & Tovaimaza-Hatch, 2007) that provide access to the film on demand with multiple resources and related activities (Bueno, 2009). Now the learners, especially foreign language learners, even in their country, are able to get access to culture through "combined effects of images, sounds, camera, plots and dialogue" (Stephen, 2001, p. 2).

Films have cross-linguistic and cross-cultural values. As a form of media, they contain people's ideas and opinions in various forms of art and popular culture in explicit and implicit ways (Suh and Jung, 2012). An important question may arise: How to utilize films appropriately for the learners in the classroom? As teachers attempt to teach by using films, they can easily be overwhelmed. Good guidelines are necessary, but there is no standardized guideline. It comes with repeated successive attempts and experience. Well-structured tasks and activities in well-designed lesson plan would work in stimulating the learners' class participation and providing more learning opportunities. This paper is intended to provide a guideline for those teachers who are interested in using films as authentic materials in their language classrooms. The model lessons suggested here are designed with learner-centered and task-based orientations. It is just a guideline but hopefully would give the teachers a helpful cue that triggers their own ideas for their teaching.

## II. LITERATURE REVIEW

### 1. Using Film in the Language Classroom

A number of scholars have discussed the benefits of using films as authentic materials for teaching language and culture. First of all, films can easily attract the interests of learners and stimulate their curiosity about various cultures because of their storytelling style (Bueno, 2009; Mallinger & Rossy, 2003; Roell, 2010). A film offers an immediacy and accessibility that the printed text hardly can provide, and students who are bored,

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intimidated by, or impeded from, accessing print text are able to discuss film with enthusiasm and insight (Smilanich & Lafreniere, 2010). According to Smilanich and Lafrenire's study (2010), for some students, the demands of the text are just too great and they seem to be incapable of discussing content in it but it is just their inability to interact meaningfully with print text that diminishes their ability to respond critically. Surprisingly, these same students come alive during the class using a film, excitedly offering their own opinions on the content of the movie. Getting learners' attention and making them have fun as they learn must be the essential factors for using films considered beneficial pedagogical materials.

We cannot teach language and culture separately since they are intertwined. So, films, great pedagogical materials, should be considered more specifically in those two aspects. Using films is for making the students understands the elements of language of the particular form better and the way a language is used effectively. As authentic materials, films offer language learners the chance to cope with fair language input with complete and meaningful messages (Brosnan et al., 1984) and they assist the learners to notice the level of relevance of what they do in the classroom to what they need to do in the real world communication (Bahrani & Soltani, 2012). Being exposed to languages in other cultures, the learners can listen to a variety of languages or different versions of English without leaving their classrooms (Peck, Gabrovec, Cankova, Lazar, & Vief-Schmidt, 2007) and read different kinds of authentic language materials that motivate them. Films bring the content and the subject matter to life for the learners, and let them make the important connections between the classroom world and the real world outside the classroom setting (Bahrani & Soltani, 2012).

As English has been considered a tool for communication among those who have different linguistic and cultural background, numerous scholars have discussed the significance and challenges associated with intercultural instruction (Alptekin, 2002; Baker, 2009, 2012; Dogancay-Aktuna, 2005; Holliday, 2009; Hoskins & Sallah, 2011; House, 2012; Nault, 2006; Sifakis, 2004; Young & Sachdev, 2011). In accordance with this research orientation, because of their content, films began to get popularity as a good cultural medium that provides potentially rich source of cultural information, and intercultural learning for foreign language learners (Bueno, 2009; Corbett, 2003; Pegrum, Hartley, & Wechtler, 2005; Roell, 2010). Learners can also promptly acquire the cultural knowledge they receive inputs through multi-sensory from films, which eventually trigger facilitating their intercultural learning (Roell, 2010; Verluyten, 2007). Since films vividly illustrate the fears, dreams, challenges and expectations of ordinary people, learners' feelings, the learners' capacity for empathy and being non-judgemental towards people of different cultural and linguistic backgrounds can be naturally and positively enhanced (Mendenhall, Kuhlmann, & Stahl, 2001). If there is appropriate guidance from teachers, a

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wide variety of films can provide valuable exercises in interpreting cultural features (Bhawuk & Brislin, 2000) and developing intercultural awareness (Holliday, Hyde, & Kullman, 2010). Eventually, learners are given "an opportunity to understand various cultures through observation and discussions of various discourses (e.g. different forms of address), intercultural themes (e.g. stereotypes) or international/domestic events (e.g. historical occurrences) presented in films" (Chao, 2013: p. 250), which could encourage the learners who see the films to explore more of themselves, as well as of others, to prepare for successful intercultural contact in the future (Pegrum, 2008; Roell, 2010; Willis-Rivera, 2010).

As it is mentioned above, it is impossible to teach linguistic and cultural information separately, some teachers may put more emphasis on language learning, some do more on culture, and some others do on both, depending on their pedagogical beliefs and styles.

## 2. Task-Based Learning

Based on the constructivist theory of learning and CLT (communicative language teaching) methodology, the task-based viewpoint of language teaching has emerged in response to the traditional PPP approach, denoted by the process of presentation, practice, and performance (Ellis, 2003; Long & Crookes, 1991; Prabhu, 1987), which emphasizes a fluent and accurate performance where errors are considered evidence of poor learning. From this perspective, language learning is a developmental process through communication and social interaction rather than a product internalized by practicing language items, and learners master the target language more effectively when being exposed to meaningful task-based activities in a natural way (Hismanoglu & Hismanoglu, 2011). TBLT (Task-Based Language Teaching) pursues constructing learner-centered classrooms and pays more attention to language learning contexts, giving learners the chance to communicate and interact and expanding their caliber to deploy the target language and sort out communicative problems, having "positive effects on inducing students' interests to study English" (Park et al., 2014, p. 299). The purpose of TBLT is not to assist learners in obtaining scheduled targets but to provide them with the context and conditions where language acquisition can take place (Lin, 2009). Thus, the teachers' roles have also been altered from instructor to facilitator who establishes study setting, assistants, guides, and supporters of the learning activities, such as problem-solving, discussions, and group projects, while learners are the major figures in the learning process (Pica et al., 1993). TBLT has nullified the distance between classroom and real life and has altered the malpractice in which teachers totally isolated traditional foreign language teaching from real life (Hismanoglu & Hismanoglu, 2011). TBLT promotes learning language and culture knowledge and training skills in the process of performing tasks

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where learners can work cooperatively and activate their probable abilities to employ and deal with the target language with their peers (Larsen-Freeman, 2000).

We may say that there is nothing can be termed as perfect or ideal. The same is true with TBLT. It encourages interaction, makes students confident, motivates them, empower them to take charge of their own learning process, however, at the same time, it may not achieve desired results in all learning contexts and may not work with all types of learners (Ahmed & Hussanaian, 2013).

With the consideration of all of these, learner-centered TBLT (Nunan, 2005) seems relatively ideal for teaching language and culture by using films. However, there is one important thing to remember in applying TBLT to the classroom where films are used as teaching materials. Teacher needs to spend a lot of time for preparation on the initial viewing stage. Especially, previewing stage is very critical to getting students' attention. The study of Qiang et al. (2007) gives a good example that shows the importance of preparing for previewing stage. They used a film for teaching a couple of groups of college students. Among them only one group followed the lessons successfully because the teacher analyzed the learners' need and also made them prepare themselves before watching a movie.

Not unlike general TBLT classes, when film is used in the language classroom, discussion and group activities as well as mapping activities such as descriptions of characterization or plot need to be covered after viewing to equip students for more critical analysis. The kinds of activities you may use include the following: generating a list of scenes, engaging in focused viewing, discussion at strategic points, and plenty of input from the teacher or possible expert students[3]. Students may bring with rich, even expert, experiences of popular texts and many of them might have seen the films that will be covered in class, sometimes repeatedly (Sommer, 2001). They will have their favorite actors and their favorite sections of the film. It is also important that teachers recognize and use students' prior knowledge and emotional investments during their classes (Sommer, 2001). As the learners make an effort to perform a task with those inventories, they have rich opportunity to interact with their peers (Larsen-Freeman, 2000). The study presented here offers model lessons for facilitating English and some intercultural learning among learners, which is designed based on TBLT.

## III. STUDY

### 1. Selected Film and Its Details

[3] Those suggestions are reflected on the model lessons presented in this study.

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More than one film can be used in this course. The teaching model presented in this paper is based on five 90-minute lessons for a movie. The movie selected for these model lessons for a course teaching English through movie as a medium is *Before Sunrise*.

This romantic drama film, based on the screen play of Richard Linklater who also directed, was released in 1995. Ethan Hawke and Julie Delpy were starred as two major characters. Throughout whole 26 scenes, the film follows two young people, an American man Jess and a French woman Céline, who meet on a train, spontaneously agree to get off Vienna and spend a whole day and night together walking around the city. Letting out deep inner thought and feeling over a variety of issues, they get to know each other and cure each other's wound from their past relationships and their lives. They found each other attractive and act like a real couple. The next morning, following their earlier agreement, they bid farewell without exchanging any contact information not to be disillusioned with the night they spent. But, they agree to meet again at the same place in six months.

The plot of this movie is very simple. A man and a woman meet and talk, walking along the street of a city. Talking is everything in this movie. Nothing special happens. As two people talk about the world, family, marriage, love, emotions, and their own lives, they sort out their inner feelings, such as regrets, frustration, and sorrow from their past, reach a kind of closure to those.

Because of its monotonous plot, this movie might be perceived as boring in a way but in another aspect it seems engaging considering how two young people's verbose talk is eventually channeled into developing their pseudo relationship. Whether the movie is fun to watch could be an important factor for us to choose it as a language teaching material but for this movie, the amount of talk and its variety of topics in each scene play the major factor.[4] Moreover, the linguistic features of talk in the movie are enriched with vocabularies on a fair level and good expressions, not to mention their overall grammaticality. In addition, some cultural elements implicitly embedded in the movie also are considered positive. So, this movie is considered very appropriate to be used as a teaching material. As already mentioned, this movie is full of talk based on a variety of topics, issues, and backgrounds. It means that there are so much more to learn other than language. To encompass these things, TBLT is used in designing lessons for teaching through this movie.

This movie has two sequels, *Before Sunset* (2004) and *Before Midnight* (2013). People say sequel is not better than the original, but these two sequels are regarded as good as the original. These two films also have the similar structure of plot and a great amount of talk. Since they are in accordance with the original, you can use them as next teaching materials.

[4] Detailed content is provided in "3. Teaching Content and Activities".

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## 2. Students, Teacher, and Classroom

ESL or EFL College students or adult people are the possible target learners of this class. Regarding to the level of complexity of the content of the movie, the target learners should be equipped with at least intermediate proficiency. Upper intermediate level is preferred because they should be able to convey their ideas about certain issues clearly. Less than 20 people may be the appropriate size of the class but even if it is over 20, the teacher can be flexible by making bigger size or more number of groups for the activities. The class should be taught mainly in English, learners' target language, but if it is necessary, the teacher may use students' mother tongue. *Before Sunrise* doesn't contain any violence or sex scenes, but it is rated 'R' because of some strong language. So it would be safe to use it for those who can take it naturally without any embarrassment. The teacher needs to be with the full knowledge of this movie not just its content alone, but also its background and related cultural knowledge and topics the two major characters talk about. To make the class learner-centered, task-based, the teacher should be aware of empowering the students as a facilitator. The classroom where the students can do group works freely should be attained. The teacher should be able to walk around the classroom casually whenever the students need him/her. The equipment for playing movie is also very necessary.[5] 90 minutes per a lesson is recommended. The total number of lessons depends on the teacher. A five lesson-pack is introduced in this study.

## 3. Teaching Content and Activities

The lines in this movie are composed of relatively well-structured sentences. Colloquial expressions or slang words are hardly found. Since they are in conversations between a native speaker of English and a nonnative speaker of English, fairly well-structured grammatical lines were uttered by two interlocutors. Here is an example from scene #18.

**[Excerpt 1]**

Céline: Yeah. The woman in labor enters a tent, and the women of her tribe surround her, and dance, and they encourage the birthing woman to dance with them as... so as to make the birth less painful.

Jesse: Yeah...

Céline: When the baby is born, they all dance in celebration.

Jesse: Wow. I don't think my mom would've gone for that.

[5] Fortunately, most of college classrooms are equipped with multimedia facilities.

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Céline: I like the idea of dancing as a common function in life, something everybody participates in.

Jesse: Yeah, I know. I heard about this old guy, who was watching some young people dance. And he said, how beautiful. They're trying to shake off their genitals, and become angels.

Céline: I like that [smiles]

Jesse: Alright. One question, though, back there. When the women are dancing, and being all spiritual, and stuff, right? Where are the men? Are we out food-gathering? Are we not invited? Y'all don't need us? What?

Céline: Men are lucky we don't bite off their head after mating. Certain insects do that, you know, like spiders, and stuff.

Jesse: Mm Hmm.

Céline: We, at least, let you live. What are you complaining about?

Jesse: Yes. See, you're officially kidding, but there's something to that, you know. You keep bringing stuff like that up.

Céline: What?

As you see above, you can notice that two people argue about man and woman's roles from each other's perspective. Their way of talk seems casual but honest enough to deal with a thorny issue. They don't make it sound serious at all despite the heaviness of the talk issue. How can it be possible? Look at their talk. Jess and Céline are pretty witty in their talk but its vocabulary and grammar structures are pretty decent, which make their conversation casual and serious at the same time. Regarding to the content of this conversation, what can the students learn from it? Not to mention new words and grammar points, they may learn that in a certain culture women give a birth while others dancing around her; and that a certain kind of female insects eat their male partners. Moreover, it is a good piece of conversation that shows how these two people defend themselves as a man and a woman, and how they put their arguments in witty ways. They talk metaphorically, sarcastically, or just straightforwardly, which make their verbal interaction dynamic.

Since the class is for college students or adults with upper intermediate level of proficiency, simple monotonous teaching of linguistic knowledge wouldn't meet their expectation. It is not supposed to be in that way, either. Each of total 26 scenes has its unique content to be taught linguistically, culturally, and more. Most of scenes have interesting issues or themes two people enthusiastically talk about. Those are under a variety of categories. Here is a table that shows what they talk about in each scene.

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**TABLE 1**

**Scene Topics/Themes**

| S# | Issues/ Themes |
|---|---|
| 1 | Couple/marriage |
| 2 | Getting to know each other/talking about trip |
| 3 | Death, conflicts with parents |
| 4 | Spending time with a total stranger |
| 5 | Vienna |
| 6 | Sexual feeling, love, things they hate and their problem |
| 7 | Listening to music |
| 8 | Anonymous death |
| 9 | First kiss |
| 10 | Marriage life |
| 11 | Fortunetelling/ Palm reading |
| 12 | Watching poster |
| 13 | Religion talk |
| 14 | Buying a poem |
| 15 | Uselessness of technology |
| 16 | Past relationship/ bad break-ups |
| 17 | Different perspectives of man and woman |
| 18 | Manhood and womanhood |
| 19 | Calling game |
| 20 | Not making their relationship real |
| 21 | Lamentation to shortness of life, preparing scheduled farewell |
| 22 | Celebration for the night. |
| 23 | Talking about sex. Did they have sex? |
| 24 | Time to say good-bye in the morning |
| 25 | Poem reading |
| 26 | Good-bye and meeting again in 6 months |

It is easily assumed that a lot of things can be taught with those various topics or themes. You don't have to deal with everything. You may choose some of them that are considered appropriate for your own class. It may depend on the characteristics or personal preference of students. How the teacher manages the class is also very important factor that would let these whole content be selectively but harmoniously melted into each lesson. No matter how well you plan and prepare, the lesson flows as it is, depending on the context of the class and the interaction between the teacher and the students. Moreover, because this class is taught by using movie that is full of abundant resources, major content of a lesson may change as the students pay attention to something else. The model lessons[6] provided here are examples that can be used as a reference. Detailed teaching model is as follows.

[6] These lesson plans are composed based on 90-minute frame. Routine warm-up part is not included because there is no recommended model and it absolutely depends on the teacher.

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1) Pre-viewing

On the first day of the class, when the students have no idea about what movie they are going to cover, it would be sensible for the teacher to provide some introduction of the movie. As some scholars say[7], the pre-viewing stage is extremely important because the matter of getting attention from the students is almost decided on this stage. So, the teacher should invest a significant of time to prepare for the lesson on this initial stage. This introductory lesson may include some explanations about the plot, characters, and the place where the film was shot. A brief synopsis might help the students before they watch the movie. And some information on starred actor and actress can be shared. Since the movie is a bit shorter than two hours, watching movie in the classroom together is impossible. Movie watching is given to the students as homework. Possible preview activities are in the lesson presented below.

LESSON BOX 1

Lesson #1 Introduction: Background of movie

1. Make the students into groups of 3-4(recommended class size is 20).
2. Show video clips or a teaser trailer of the movie.
3. Ask the students to guess what the movie is about and give them time to figure out the answers within their groups.
4. Based on the students' answers, briefly talk about the plot of the movie without full disclosure of it.
5. Provide some more information about the background of the movie, such as the places where the movie was filmed, two major actor and actress and related their story (personal harmless gossip-like talk might be fun)
6. Talk about the places, which are European cities. 'How to travel around Europe' can be talked about. The students share their personal experience of traveling, either in Europe or else within their group. Each group is asked to briefly report things about their personal traveling with a certain theme, such as 'Taking trip by train in Europe', 'Visiting famous museums', 'Must-go places in Europe', 'Planning your trip to Europe', 'To-do, or not-to-do list for travelers', or 'Trip to _____', and so on. The teacher may decide and prepare a variety of possible topics and let each student group choose one.
7. Some interesting trivia questions are given to students, such as 'In which country Vienna is?', 'What is/are Vienna famous for?', 'What is the language of Austria?', 'When was Eiffel tower built?(Céline is from Paris)', 'What is the movie Ethan Hawke was starred for the first time?', and so one. Trivia questions can be created by each group of students based on the information they already know (students' prior knowledge). Small rewards, such as candies or cheap school supplies, may encourage the students to competitively participate

[7] Refer to literature review.

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in the activity.

8. As homework, watching the whole movie with some major task questions[8] can be given to the students.
   1) How many scenes are in the movie? (What the 'scene' is should be explained in advance.)
   2) What are summaries of each scene?
   3) How many places did two characters go and what are the places? What did they do there?
9. Ask students bring the movie file on their smart phone or laptop if possible.

Even though it is previewing stage, some students might have seen the film already. However, when film's old release date and students' relatively young age are considered, they might not have seen the film or not even know its existence. Anyway, if there are any students who know about the film, the teacher should have them under his/her control. Since eliciting students' interest is important, previewing activities should be fun and enjoyable. Talking about harmless gossip-like talk about starred actor and actress, sharing travel experience as a group work, and trivia questions are all fun enough to make the students engage in activities. Giving little thing as a reward may sound ridiculous, but trust me, it works. Viewing the whole film is given as homework with a good guideline. It doesn't have to be detailed but should be able to help the students watch the film and follow its flow. The whole previewing activity would be a good help, too. For the last comment for this previewing stage, asking students bring the movie with their smart gadgets might be considered inappropriate because not every student has the gadget, but at least one or more students in a group surely have them. So, if one student, at least, brings, there will be no problem in proceeding the next lesson.

2) Viewing in Class

As homework, the students are supposed to be done with watching the film. But, they will have to see parts of the movie often during the class with the teacher. On this stage, the students have seen the movie at home with some guiding questions the teacher gave during the previous lesson. The second lesson may start with checking out the answers the students found as they watched the movie. After that, the class can go further. The lesson #2 may proceed as follows.

[8] Either more questions or lesser questions than the ones suggested in this model can be given. Any questions that can help the students to understand the movie as they watch it would be fine, but too specific questions are not recommended. They can be given and discussed during the class.

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LESSON BOX 2

Lesson #2 After Viewing and Viewing in Class

1. Ask the students how the movie was and what their general impression about the movie was. And give each student a chance to say his/her feeling about the movie. If the class size is too big you can go by group[9] you assigned for the day.
2. Check out if their scene counting is correct. Whether the answer is correct or not is not important at all. The students may be controversial even among themselves. Then, give some time for the students to discuss in their groups to figure out plausible number of scenes and their summaries. They can scan the movie quickly together via their smart phone or laptop within the group.
3. Clarification time is necessary after the group discussion. Before starting it, listen to each group's report about their discussion. A significant part will be covered if the students did homework and discussion well. Go over each scene of the movie by using fast forward key or skip key. Ask the students any questions about each scene to check if they did the homework well.
4. After going over each scene the students now precisely know the whole summary of the movie. Let them do group work again and count the places two characters went and check what they did there. By doing this, the students have a chance to see the movie in a different angle because the number of those places are not really matched with that of the scenes.
5. After a while, ask each group report what they have discussed.
6. As wrapping up, give the students the next assignments. These should be done in each group. Arrange the students in new groups. Here are questions for homework.
   1) Pick one scene where two characters are thought to have most interesting conversation.
   2) From the scene you picked, list up interesting expressions. Those expressions may have sarcasm, dual meanings, colloquialism, or even sexual connotations.
   3) You may make a list of difficult new words and grammatical structures.
   4) Use caption or a script available online if you feel difficult to listen to conversation. It would be helpful looking at conversation closely and do homework more correctly and efficiently.[10]
   5) Make sure that you should write down all conversation, expressions, vocabulary, and grammar structure you picked.

[9] It would be better to make groups with different students every class to let the students get along well with their classmates and can get a variety of ideas from them. The teacher should plan ahead about grouping.

[10] Even if the students watch the movie with its script, it is still possible to administer listening cloze tests to the students. Unless you watch the movie many times thoroughly, you can't recognize which line is where and what it is.

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During the lesson #2, just checking out and clarifying students' homework questions would take a significant amount of time. Due to the time limit, not many activities can be carried out. Checking out and clarifying are good activities. Scene counting might be controversial among students, which is not a problem, but more important thing is summarizing each scene, because it shows if the students have understood the content of the film. When there is any confusion, after the group work for checking out scenes, the teacher needs to view the relevant scenes together with the students and lead them to the right answer. Through this process, the students will have figured out the overall structure and the content of the film. Reviewing the places Jess and Céline went would consolidate students' comprehension. It is very critical that students in each group should plan their reporting well while they fulfill assigned tasks for 'reporting' after a group work since reporting session is an essential part of a group work, in that the students learn things more clearly during this session as the teacher acts as chairperson by linking and summing up their contributions with feedback on content and form (Willis, 1996). Wrapping up the lesson #2, the teacher gives assignments questions for the students to be prepared for the next lessons #3 and #4 that focus on linguistic features.

It would be balanced if the lessons #3 and #4 focus on linguistic aspects of the movie out of total five lessons. Before covering linguistic points in the classroom, the students are given a task as the work of preparation for the next lesson. They may come without anything in their hands, but they still can learn. However, when they have some prior ideas of linguistic features of the talk in the movie, you can easily figure out what they need to know. It would be recommended that the teacher teach linguistic aspects after checking out the students' need during the class. Since you are not able to teach every new words and sentences with grammar points because of time limit, you better be selective. Of course, you can teach every bit of linguistic points, then it would take you forever to cover the whole movie. What are your criteria for selecting linguistic features to teach? As it is already mentioned above, it should be based on the students' need and your wise decision. You look over the content thoroughly and select a proper amount of sentences, words, and grammar points for two lessons. There is a high chance that your selections and students' need may match a lot in that you can at least roughly appraise their level of English proficiency. Here is a model lesson for teaching linguistic features.

LESSON BOX 3

Lesson #3 (available for two periods of lesson) Learning Focused on Linguistic Features

1. After warming up with a brief review on the some major points covered last time, give the students a brief cloze listening test. Here is an example.

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<Close test example (an excerpt from scene #4)>[11]

M: Alright, I have an (*admittedly*) insane idea, but if I don't ask you this, it's just, uh, you know, it's gonna (*haunt*) me the rest of my life.
W: What?
M: Um... I want to (*keep*) talking to you, y'know. I have no idea what your (*situation*) is, but, uh, but I feel like we have some kind of, uh, (*connection*). Right?
W: Yeah, (*me too*).
M: Yeah, right, well, great. So listen, so here's the deal. This is (*what we should do*). You should get off the train with me here in Vienna, and come check out (*the town*).
W: What?
M: Come on. (*It'll be fun*). Come on.
W: What (*would we*) do?
M: Umm, I don't know. All I know is I have (*to catch*) an Austrian Airlines flight tomorrow morning at 9:30, and I don't really have (*enough money*) for a hotel, so I was just going to (*walk around*), and it would be a lot more fun if you came with me. And if I (*turn out*) to be some kind of psycho, you know, you just (*get on*) the next train.

2. After checking out how the students filled the blanks, watch the whole scene #4 and give the students the whole script of scene #4 to see how these total strangers in the scene have consented to spend a whole day and night together in Vienna. Listen to students' answers and give some comments. Scene #4 could be a certain group's favorite scene.
3. Make the students sit as groups. These groups are the same groups in which each student did homework together. Ask them to select interesting expressions or conversations in scene #4. Have them work within their own groups.
4. Each group may select some interesting expressions like below.

<Possible Selections of Expressions>

- I have an admittedly insane idea, but if I don't ask you this, it's just, uh, you know, it's gonna haunt me the rest of my life.
- It would be a lot more fun if you came with me. And if I turn out to be some kind of psycho, you know, you just get on the next train.
- Only your marriage doesn't have that same energy that it used to have, y'know. You start to blame your husband. You start to think about all those guys you've met in your life, and what might have happened if you'd picked up with one of them, right? Well, I'm one of those guys. That's me.
- What this really could be is a gigantic favor to both you and your future husband, to find out that you're not missing out on anything. I'm just as big a loser as he is, totally unmotivated, totally boring, and, uh, you made the right choice, and you're really happy.

[11] Parenthesized parts are given blanks to the students.

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5. After checking out each group's list, play scene #4 again, and go over all sentences one by one by asking questions below[12].
   1) Are there any words not familiar with you? What are they?
   2) Is the structure of each sentence grammatical, delivering correct meaning?
   3) Why did you choose those sentences?
   4) They are from Jess. If you were in Céline's position, what would you do?
6. The students may give a variety of answers. Give them proper feedback and clarify if there is any confusion. For the 'question 4)' the students would give you answers related to themselves. Give them the feedback that would facilitate the student's active participation to be followed. One important grammar point can be taught here: Subjunctive mood. Teach it by presenting many example sentences. Also, in a bit differently, let them do counterfactual thinking which would spawn creative sentences from the students.
7. Give the students the list of 'teacher-pick' expressions. It includes other sentences that are considered useful expressions.

<Teacher-Pick Expressions>

- I want to keep talking to you.
- I feel like we have some kind of connection.
- So listen, so here's the deal.
- You should get off the train with me here in Vienna, and come check out the town.
- It'll be fun.
- What would we do?
- I have to catch an Austrian Airlines flight tomorrow morning at 9:30.
- I don't really have enough money for a hotel.
- You made the right choice, and you're really happy.
- Let me get my bag.
- We should get a locker for all this stuff.
- It's James, actually, but everybody always calls me Jesse.

8. Each sentence has at least an idiom or an idiomatic expression. Review one by one with the students.
9. As a wrapping up activity, ask the students make five sentences by using idioms or idiomatic expressions they have just learned and also ask them to make two subjunctive sentences or counterfactuals. It is an individual activity.
10. Briefly, let a couple of students report their sentences and get feedbacks from their classmates and the teacher. Ask them to submit their sentences before they leave. Check them later and return to the students next time in class.
11. Collect the homework the students did: The list of interesting expressions, words, and favorite scenes. Take these as good reference for the lesson. #4[13]
12. Studying for vocabulary quiz would be the assignment for the day.

[12] These questions are made based on the above "possible selection of expressions".
[13] The content of the lesson #3 plan may be enough for covering two 90 minute classes. The teacher can divide them up for two classes and make the plan for the lesson #5 which is another language oriented class or selectively minimize it suited for one class. In the former case, planning the lesson #6 is inevitable and in the latter case, the procedure frame of the lesson #3 can be repeated in the lesson #4.

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In this sequence, the lesson #4, which is available depending on the class procedure, is designed mainly based on the students' need. Students' need is partly reflected on the lesson #3 already, and the lesson #4 would put even more focus on what the students want to learn. Since the teacher collected the list of expressions and words they are interested in, and their favorite scenes, he/she can prepare the next lesson more 'student-friendly'. The teacher should check out each list and find the expressions and words the students desired to learn, and the favorite scenes the majority of the students picked. Teacher can't teach everything and need to decide the number of expressions and scenes. It is recommended that the teacher design the lesson #4 with the similar structure of the lesson #3. The lesson #4 is not illustrated here because its procedure would be very similar to the lesson #3.

One thing particular about the lesson #4 is assignments. Here are the assignments for the lesson #5. The teacher arranges the students in new groups.

LESSON BOX 4

The Assignments for the Lesson #5

1. Prepare answers for some questions below.
   1) What are two characters' moves to make progress in developing their personal closeness or intimacy?
   2) What topic of the scene was most interesting to you?
   3) What is your personal favorite scene?
   4) What is your favorite line?
   5) How would the story go in the sequels? Would they meet again?
2. As a group task, prepare a skit theming two characters in the movie. Each group has to either briefly summarize the movie or create your own version of skit. The script should be typed up and displayed when your group performs the skit in the next class. Do anything creative as you prepare the skit.

3) Post-viewing

On this stage, the students will have seen the whole movie at least more than three times if they did homework properly. They are supposed to be very familiar with the movie. Some macro-level questions can be given and let the students do overall review of the movie. And as a final group task performance, they present a skit theming the whole movie as the final activity. More detailed lesson design is here.

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LESSON BOX 5

Lesson #5 Post-viewing and Review

1. Administer a vocabulary quiz and check it out with the students.
2. Allow the students to have some time to reflect the entire movie with a few comprehension questions.

<Possible Comprehension Questions>

1) Where did Jess and Céline meet for the first time?
2) Where are Jess and Céline from?
3) Where was Céline heading for?
4) Where does Céline's grandmother live?
5) What city did Jess and Céline go to together?
6) Why was Jess traveling around the Europe?
7) What does Céline do?
8) Who did Jess and Céline meet during the day together?
9) What activities did Jess and Céline do together?
10) What were the usual topics of their talk?
11) What did they plan to do in the future?

3. Have the students to think about how Jess and Céline, total strangers to each other, met and developed a connection with a question "What are two characters' moves to make progress in developing their personal closeness or intimacy?" "Would they meet again?", and after a while let each group briefly report what they talked about.
4. Time for skit. Arrange proper amount of time per group and let the show begins.
5. After watching all skits, have some time to comment. It is not for evaluation but for checking out how they perceived and understood the story of the movie and summing up the whole five lessons.
6. Wrapping up the class, ask the students what their favorite line is. And let them share.
7. For the last assignment, the students are asked to write a movie review.

As a final activity, skit is a great way of summarizing the movie. Students can act out some impressive scenes and incorporate their newly acquired knowledge in a short drama form. And writing a review for the movie gives the students a chance to think again and develop their own critical response to the movie.

This 5-lesson class for a movie can be extended depending on the students' interaction and participation. *Before Sunrise* is full of talk and there are a variety of language features to teach. You may focus on some selected ones or you can go over every point. However, teaching many lessons for a movie might make the students less engaged in their learning.

The topics and issues of conversations the two characters of the movie had covered many areas. For the ESL or EFL learners, some of them are culturally not familiar with those and may express a variety of controversial opinions during the group activities. That

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would be a good opportunity for them to experience and discuss things that might not be appropriate in their culture. The abundance of linguistic features in this movie may rather make the teacher be confused with what to teach and how to teach. Smart lesson planning and good decision making seem to play a great role in teaching through movies.

## IV. CONCLUSION

Films as authentic materials are well equipped with characteristics of optimal input for language and culture acquisition: comprehensible, interesting & relevant, grammatically sequenced, and sufficient quantity (Krashen, 1981). In addition to providing linguistic resources, films can help us strengthen cross-cultural or intercultural awareness by introducing a wide array of cultural learning opportunities to our students. And, as Brinton (1991) says, their authenticity solidifies the direct relationship between the language classroom and the outside world for the students. Movies are considered authentic materials as a way to contextualize language learning (Gebhard,1996). So, even though a lot of efforts and preparation are needed for the teacher, teaching a language, especially English through movies is undoubtedly one of the most effective and easiest tools we can use in the classroom.

In this spirit, this study has been done to offer a pack of model lessons for teaching English by using a film as an alternative to the traditional pedagogical materials. The movie chosen for this study, *Before Sunrise,* despite its simple and monotonous plot, is full of linguistic features and intercultural information to learn. Under the premise of CLT, learner-centered TBLT has been adopted in designing lesson plans. This simple movie is newly interpreted in a variety of activities presented in each lesson plan. The design of these model lessons offered here are not the optimal ones but at least can give practitioners in the field of second/foreign language acquisition some fresh impetus in implementing it in their classrooms. There are a couple of things to remember. The structure and content of film-based lessons can be flexible depending on students' levels and preference for movies, and to make the students enthusiastically participate in the classroom activities, the teacher should invest a significant of time in preparing 'preview' lessons. As already explained in the previous section, how much the lessons attract their initial attention would be a reliable index for the overall success of film using classes. The popularity of films and other similar media as educational materials seem to last long considering all those attractive aspects. Various relevant teaching models should be developed and implemented, then, more refined forms of teaching models can be established through repetitive trials and errors.

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**Examples in: English**

**Applicable Language: English**

**Applicable Levels: Tertiary**

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