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The Roles of Film in the English Language Classroom

Students' and Teachers' Perceptions of the Use of Film

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Sammendrag

Selv om film har vært anerkjent i den nasjonale læreplanen siden 1939, er det først i læreplanen for engelsk fra 2006 at det er eksplisitt uttrykt at elevene skal drøfte, analysere og/eller tolke en film i videregående skole. Til tross for dette kravet ser det ut til at det er gjort lite forskning på bruken av film i videregående skole i Norge. Det er derfor jeg i denne masteroppgaven vil utforske følgende problemstillinger: Hvordan snakker elever og lærere om å se spillefilmer i engelsktimen? Hva tror de kan læres ved å bruke dem? Hvilke kriterier har lærerne når de velger filmer? Hvilke roller blir film gitt i klasserommet?

Det teoretiske rammeverket er basert på perspektiver fra diskursanalyse, som beskrevet av James Paul Gee. Jeg intervjuet tre grupper med elever og seks lærere, holdt to spørreundersøkelser og gjorde en observasjon av en klasse som så og jobbet med en film. Analysen resulterte i fem kategorier som jeg organiserte materialet i: 1) Læring av fagstoff, 2) Det sosiale aspektet og belønning, 3) Språk, 4) Skole versus fritid og 5) Behovet for et alibi.

Funnene viser at lærere ofte vektlegger læring av innhold når de velger filmer, for eksempel historie fra engelsktalende land, som noen ganger også viser urett gjort mot minoriteter. Mange elever og lærere tror at man kan lære ganske mye fagstoff av filmer. I tillegg er kombinasjonen av litteratur og film populær. Språklæring er vanligvis ikke høyeste prioritet, men både elever og lærere anerkjenner at det å høre dialekter er et mulig læringsutbytte. Dessuten sier de at elever lærer engelsk ved å se film og TV hjemme.

I tillegg til å være et dokument av fortiden eller en adaptasjon av litteratur kan film ha rollen som en sosial begivenhet for klassen. Siden film for mange elever i større grad tilhører forestillingen om fritid enn skole, kan det oppstå en interessekonflikt. Film har gjennom historien ofte hatt lav status, noe som kan være enda en grunn til at mange lærere setter pris på «alibiet» som læreplanen for engelsk gir filmmediet. Mine funn sammenfaller ganske godt med funn fra forskere som har undersøkt bruken av film på andre klassetrinn og i andre fag. Alle lærere og elever jeg intervjuet er positive til bruken av film, selv om det er noe uenighet om hvilke filmer som bør brukes og hva man kan lære av dem.

Abstract

While film as a medium has been recognised in the curriculum since 1939 in Norway, it was not until the syllabus from 2006 that it is explicitly stated that students of English shall discuss, analyse and/or interpret a film in upper secondary school. In spite of this requirement, little research seems to exist on the use of films in upper secondary schools. That is why I in this thesis will investigate the following research questions: How do students and teachers of English as a foreign language talk about watching feature films in class? What do they believe can be learned from using them? What criteria do the teachers have when selecting films? What roles are films given in the classroom?

The theoretical framework is based on perspectives from discourse analysis, described by James Paul Gee. I interviewed three groups of students and six teachers, conducted two surveys and had one observation of a class watching and working with a film. The analysis resulted in five categories in which I organised the material: 1) Content knowledge, 2) Social aspect and reward, 3) Language, 4) School versus leisure and 5) The need for an alibi.

The findings show that teachers often emphasise content knowledge when choosing films, for example to learn about history, which sometimes also shows mistreatment of minorities. Many students and teachers believe that there is quite a lot of content learning possible. Combining literature and film is popular. Language learning is usually not prioritised, but both students and teachers acknowledge that hearing dialects is one possible learning outcome. They also believe that students learn English from watching films and TV at home.

In addition to being a document of the past or an adaptation, films can be given the role of being a social event. Since films for many students belong more to the world of leisure rather than school, there is a potential conflict of interest. Film has through time often had a low status, which could be another reason why many teachers appreciate the “alibi” that the syllabus for English gives the film medium. My findings correspond rather well with those of scholars who have investigated the use of films at other levels and subjects. All the teachers and students I interviewed are positive to films in class, even though there is some disagreement on what films should be used and what one can learn from them.

Preface

Little did I know that it would take three years to go from an outline to a finished thesis, but it is very good to see that the final product now is what it should be. For many years I did not even know whether I was interested in taking a master's degree, since I already had studied for a long time, and was not sure whether I would want to end up as an "eternal student". I was also in doubt about what topic to write about, but with my media background and interest in cinema, I realised that looking at films in the classroom was something that would fit my personal interest, as well as being a requirement in the syllabus for English.

The thesis would certainly not have become what it is if it had not been for the many questions and comments from my supervisor Anja Bakken. Through several long meetings and detailed feedback on my drafts, she has helped me improve my text substantially, and I am very grateful for that. I would also like to thank my family, Elin, Finn, Espen, Marianne and Ivo, for suggesting that I do this in the first place, proofreading, giving advice, supporting, and for being a great family. Other people who have helped me on the way are Ole Andreas Sandberg, Colin McArthur and Geir Haugen Vikan. Last but not least, I need to mention the six teachers and eight students who participated in the study. Without you, there would not have been much to write about. Thanks to everyone who has contributed!

I have made a point of seeing the films the students and teachers have talked about, and at the time of writing, I have seen 39 of the 47 titles listed in the appendix. These films can be thought-provoking, artistic, captivating, interesting, sad, inspiring, informative and entertaining. It is hardly surprising that both students and teachers let themselves be fascinated by a medium with such an enormous potential.

Trondheim, 14 November 2017

Christian Stranger-Johannessen

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1 INTRODUCTION

Since the first public film screenings in Berlin and Paris in 1895, moving images have fascinated, captivated and provoked their audiences. As an English teacher I have often noticed that many of the students take a great interest in films and other visual media, and often ask about using these in class. Working with films is specifically stated in the national syllabus for English in Norway, so it is a medium that must be taken into consideration by English teachers.

In this master's thesis I will address the following research questions: **How do students and teachers of English as a foreign language talk about watching feature films in class? What do they believe can be learned from using them? What criteria do the teachers have when selecting films? What roles are films given in the classroom?**

The collection of data was conducted in upper secondary schools in Norway in 2015 and 2016. I interviewed six teachers at different schools and three groups consisting of two to three students. One of these teachers and his class were observed during the screening of a film and working with activities afterwards. Additionally, two classes answered an anonymous survey in Norwegian about their attitudes towards film in English class. I have chosen a triangulation of methods (interviews, surveys and observation) because I believe this will increase the validity of my data. I have chosen to organise the findings from this data in five categories, in order to find some possible answers to the research questions. My analysis of the material is partly based on certain perspectives from discourse analysis, which is described in chapters 2 and 3.

There seems to be little research about film use in English class in Norwegian upper secondary schools, so I believe that a study like this is relevant. In the spring of 2014 I carried out a pilot study that investigated the use of feature films in English class, and this thesis is to a certain extent a continuation of the pilot study. I will give a short summary of the pilot study in the methods chapter.

While there are many good documentaries, short films and educational videos that could be used by learners of English as a foreign language, these will not be discussed in the thesis. The main purpose is to investigate perceptions of the use of feature-length fiction films.

In this chapter I will present the position of English in upper secondary schools, the position of film in society, and particularly the position of film in the national curriculum

through history, both in general and more specifically in the syllabus for English. Moreover, I will present some of the background for this study and give a short overview of previous research of film use in schools.

1.1 English in upper secondary school in Norway

Norway has 10 years of compulsory school, and English is a subject during all years. Even though English is a foreign language, there is little doubt that English is very much present in the everyday lives of most Norwegians, for instance through film and television.

Everyone has the right to continue to two, three or sometimes four years of upper secondary school (Norwegian: *videregående skole*) after the first 10 years. This school level offers vocational studies (often abbreviated YF in Norwegian) and general studies (often abbreviated ST). The vocational studies courses have three lessons (3 × 45 minutes) of compulsory English in the first year (Vg1) and two in the second year (Vg2). The general studies course has five lessons (5 × 45 minutes) per week of compulsory English in Vg1, and with the possibility of choosing International English in Vg2 and either Social Studies English or English literature and culture in the third and final year, Vg3. All these optional subjects have five lessons per week. Most students are 16 to 19 years old in upper secondary school, but it is possible for adults to take upper secondary school in separate classes.

Syllabus will in this text be used to refer to the subjects and competence aims that are specific for English. *Curriculum* is used to refer to the overall plan and general aims for the education at large, typically covering several year levels, and containing the different syllabi.

All translations of interviews, surveys, Norwegian and Swedish texts, and curricula older than 2006 are my own. The current curriculum exists in both Norwegian and English, and I have quoted the English version.

1.2 Background

1.2.1 The syllabi for English in school

Watching films in English class is a requirement in Norwegian schools. The syllabus covering the 5th to the 7th year of primary school (Norwegian: *barneskole*), given by The Norwegian Directorate for Education and Training (Norwegian: *Utdanningsdirektoratet*), states that the students are required to “express own reactions to English literary texts, films, internet culture, pictures and music” (Utdanningsdirektoratet, 2013, p. 7). After three years in lower secondary school (Norwegian: *ungdomsskole*), the students should be able to “create,

communicate and converse about own texts inspired by English literature, films and cultural forms of expression” (Utdanningsdirektoratet, 2013, p. 8).

The syllabus for the compulsory English subject in upper secondary school states that students have to “discuss and elaborate on English-language films and other forms of cultural expressions from different media” (Utdanningsdirektoratet, 2013, p. 9). For International English, in the 12th year, the syllabus says that students need to “analyse, elaborate on and discuss at least one lengthy literary work and one film” (Utdanningsdirektoratet, 2006a, p. 5). In English literature and culture, in the 13th year, the students have to “analyse and assess a film and a selection of other artistic forms of expression within English-language culture” (Utdanningsdirektoratet, 2006a, p. 7).

Film is meant to be discussed, interpreted and/or written about in English from the 5th year of primary school until the final year of upper secondary school. Considering the presence film, television and other screen entertainment have in our society today, these requirements may not seem surprising. However, watching and discussing film has only been a requirement in the syllabus for English in Vg1 since 2006, even though the possibility of using film was included in the syllabus for English education in Norway as early as in 1939 (Kirke- og undervisningsdepartementet, 1939c).

1.2.2 Media use among young people

Surveys from Statistics Norway (Vaage, 2017) and the research institute NOVA (Bakken, 2017) show that young people in Norway today spend a large amount of time with visual media. The most recent survey from NOVA shows that 62 % of boys and 56 % of girls in Vg1 spend at least three hours daily in front of a screen in their spare time, and this has increased in recent years (Bakken, 2017, p. 65). This includes the use of games, social media and everything else teenagers watch on a screen. The survey from Statistics Norway shows that people aged 16 to 24 are by far those who spend the most time on “video media” (physical or streamed), with an average of 47 minutes per day. This has increased from 28 minutes in 2013 (Vaage, 2017, p. 47). However, traditional TV watching (including TV broadcast live on the Internet) has fallen to 66 minutes per day, compared to 135 minutes in 2011 (Vaage, 2017, p. 58). Norwegians aged 16 to 24 are the country’s most avid cinema-goers, with 90 % visiting the cinema at least once in 2016 (Vaage, 2017, p. 75). While the percentage of cinema-goers has been stable, the number of visits per year has gone down from 10.0 in 2000 to 4.3 in 2016 (Vaage, 2017, p. 75). This is still higher than the number of visits

for any other age group in the country. In comparison, the average number of visits at the cinema in the whole population was 2.8 per year in 2016 (Vaage, 2017, p. 75).

1.2.3 Personal background

I have had a strong interest in film, television and media in general since I was a teenager. In 1999 I moved to Australia to take a Bachelor of Media degree at La Trobe University in Melbourne. My interest in visual media increased after learning more about it, and I had the chance to be an intern on a professionally made short film. Since then I have worked as a journalist and photographer, and I have also worked with some television programmes for children and a feature film. Even though I have left the professional side of film and television production, I maintain an interest in it, and sometimes use my camera to record video and take photos. Watching and studying films is something I continue doing, both during my spare time and through work. At the time of writing I am working at an upper secondary school in Norway, where I teach English in Vg1, International English in Vg2 and modern history in Vg3. I qualified as a teacher in 2005 and worked briefly at primary and lower secondary schools before starting as a teacher at upper secondary schools in 2007. In addition to the subjects mentioned above, my education includes Spanish and musicology. It is to a great extent because of my education and previous work experience within the media that I decided to write about films in English class.

1.3 Niche

There are countless books written about film, but there are not many that specifically discuss the use of feature films in language classrooms. Instead, most books about film seem to concentrate on film history, analysis or practical film production. There are some relevant articles and books on the use of film or media generally in schools, for example by David Buckingham (2003) and Andrew Burn (2010). Some scholars have investigated the use of film in language classes, for example Christina Olin-Scheller's (2006) in her dissertation *Mellan Dante och Big Brother*, about the position of film in Swedish classes. Anja Bakken (2016) has written about different values assigned to film in English classes in lower secondary school. Both of these are particularly relevant for my own study, and will be presented in the next chapter. However, few studies seem to have been conducted on how and why teachers use feature films in the English classroom in Norway, even though doing so is a requirement in the syllabus. My impression before starting to work with the thesis was that

there is a positive attitude towards film use both among teachers and students, but that the purpose is not always clear, or that the two groups have different ideas of what the purpose is. Since few scholars seemed to have written about this, at least in Norway, I decided that this is something I wanted to investigate.

In my interviews I have asked about the types of learning both students and teachers believe can be achieved through watching films in English classes, for instance learning about culture, society and/or history, but also language. The roles films play, for instance as a social event or as something between school and leisure, are also of interest for the study. Film is usually something many students show an interest in, both at school and in their spare time. Based on my own experience, it is often one of the few concrete activities students suggest when asked to contribute to ideas for lessons.

1.4 Perceptions of film in society

1.4.1 Attitudes towards film in the past

In order to achieve a better understanding of the attitudes towards film today, it is worth looking at the varying social status of film through history. During the early days of the silent era, and after the novelty effect of the moving images had dwindled, going to inexpensive cinemas to see entertainment was typically associated with the working class. In fact, the reputation of silver screen entertainment in Norway was so bad in “cultured” circles around 1920 that actors at Nationaltheatret in Kristiania (Oslo) were not allowed to participate in films (Braaten, 1995, p. 17).

Even though the perception of film and cinema as low culture for the masses gradually changed, it did not necessarily do so for everyone. A good example of someone who was sceptical of the medium of film is Frank Raymond Leavis, a literary critic and university lecturer. In 1930 he published the pamphlet *Mass Civilisation and Minority Culture*, and in 1933, *Culture and Environment: The Training of Critical Awareness*, with Denys Thompson. In these works he expressed concerns over a culture dominated by mass production, and he “saw film in particular as one of the worst excesses of modern, cheap culture” (as cited in Goodwyn, 2004, p. 3). It is interesting to see that Leavis’ rejection of film as a serious medium has survived for many decades and influenced the relationship between English teachers and the discussion of “high” versus “low” culture in the United Kingdom (Goodwyn, 2004, p. 3). It is clear that Leavis was frightened of the arrival of mass culture or popular culture, and he was, perhaps, surprisingly provident in his concern. Popular culture was first

spread through numerous cinemas, starting in the 1890s, and later also through radio, television, magazines, records and last, but definitely not least, the Internet.

1.4.2 Perceptions of film versus literature

Film adaptations of both classic and modern literature abound, and have existed since the early days of cinema. For years, scholars (e.g. Cartmell, 2009) have discussed issues such as fidelity towards the source text and sometimes also whether the film is “as good as” the original novel or play. Will watching the film ruin the experience of reading the novel, or could it make it easier to understand? Whether the discussion takes place between “ordinary” readers and viewers or in the writings of scholars, literature often draws the longest straw. Cartmell (2009) seems to have little respect for the works of Disney versions of classic literature and fairy tales. She writes that among adaptations today, the book is “the winner”, and also refers to the relationship between film and literature as a “marriage” where one partner is “preying upon the other” (Cartmell, 2009, p. 293).

1.5 Film in schools and the curriculum in the 20th century

As a parallel to the perception of film in society at large, it is worthwhile looking at the place of film in schools. The first time the use of audiovisual media was mentioned in the curriculum for Norwegian schools was in 1939, which at that time was set by the Ministry of Church and Education (Norwegian: *Kirke- og undervisningsdepartementet*). The curriculum was called *Normalplanen for by- og landsfolkeskolen* for primary school and *Leseplaner og pensa i de boklige fag i den høgre skolen* for secondary school (Kirke- og undervisningsdepartementet, 1939a and 1939c). It is also worth mentioning that even though English was taught in some schools in Norway in the 1800s and had its own syllabus, English was first introduced as a subject in primary school in the national curriculum from 1939 (Simensen, 2014, p. 2). However, it was up to the municipalities to decide whether to make English a compulsory subject or not. It was less common in the countryside, where the primary schools had their own curriculum (*Normalplanen (mønsterplan) for landsfolkeskolen*), which explained that English should not “damage” or displace the teaching of other subjects (Kirke- og undervisningsdepartementet, 1939b, p. 21). It was not until a new law introducing compulsory school for nine years (primary school and lower secondary school) in 1969 that English became mandatory for all, from the 4th grade (Simensen, 2014, p. 3).

The primary school curriculum from 1939 emphasised in its introduction the ability of film to capture the students better than still pictures and other means of teaching can do. The introduction adds that this “explains that film has become recognised as a particularly good means of teaching, which, if used correctly, is of great value” (Kirke- og undervisningsdepartementet, 1939a, p. 20). The use of film elsewhere is mentioned only in the sections covering geography, history and science, not English.

The curriculum for the non-compulsory secondary school (in Norwegian: *realskole* and *gymnas*), published in 1939, emphasises film use specifically for English. It states that it is important to increase the students’ abilities of using and understanding modern, spoken English. The syllabus for English says:

To achieve that one must utilise modern facilities more: film and slides from English society and cultural life, gramophone records, [...] in brief, everything that can provide a change in the work, and do its part to make the foreign language and the foreign country and life there come more alive for the students. (Kirke- og undervisningsdepartementet, 1939c, p. 8)

There is no reference to what sort of films are suggested in the English syllabus for primary or secondary school, but there is reason to believe that what is meant are short educational films or documentaries, given the availability and cost of equipment showing feature-length films at the time. Interestingly, film equipment is mentioned in the curriculum for primary schools in 1939, and the advice is to purchase 16 mm film projectors, which would have been suitable for most educational films (Kirke- og undervisningsdepartementet, 1939a, pp. 20–21).

An updated version of the syllabus from 1959 suggests a “special English room” with a film projector and other technical equipment and an archive, also with magazines, stamps and other material, to “help create an England and/or America in miniature” (Kirke- og undervisningsdepartementet, 1959, p. 49). The syllabus stresses the importance of using modern technology from the beginning, in order to lead the students into an English-speaking environment. The word “cinema” is not mentioned in the curricula, and it is worth noting that the 1959 curriculum for secondary school does not mention film use for any other specific subjects.

The acknowledgement of film in the curricula of 1939 can be explained by the fact that film was by then well established and widespread as a medium, both in Norway and abroad. 1930s was an important decade for film in Norway, with the first sound film in 1931, the first professional film studio in 1935 and the municipal cinemas’ establishment of Norsk

Film A/S in 1932. This was the leading production company in Norway for decades to come (Svendsen, 2014).

There were also new, international trends in pedagogy, such as progressivism in the United States, where John Dewey and his “learning by doing” is central (Braaten & Erstad, 2000, p.29). There was an increased attention both to practical learning and on following the development in society outside of school. The curriculum of 1939 referred to the “work school”, and an increased attention to the individual needs and interests of the students (Kirke- og undervisningsdepartementet, 1939a).

The Second World War slowed down the possibilities of developing some of the ideas from 1939, but there was an increased interest in film within schools in the 1950s. This development can also be seen as an increased interest in teaching students more about the diverse cultural heritage in their country, and also because the concept of leisure was given more attention in general (Braaten & Erstad, 2000, p. 30).

In spite of the increased interest mentioned above, teaching about audiovisual media as a cultural phenomenon and an aesthetical expression was not included in the national curriculum until 1974 (Kirke- og undervisningsdepartementet, 1974). While there had been some preliminary curricula before this, the curriculum of 1974 was the revised edition valid for all schools covering the first nine compulsory school years. The general introduction to the curriculum states that a “large part of the information the students receive outside school is transmitted through the press, radio, television and film. Against this influence, the students must receive help to achieve a critical attitude” (Kirke- og undervisningsdepartementet, 1974, p. 34).

The curriculum for general studies at upper secondary school from 1976 states that it is natural to use film and theatre in combination with reading literature in Norwegian, if possible. The curriculum mentions film as one of several sources of learning material in English, but does not state explicitly that it *must* or *should* be used (Kirke- og undervisningsdepartementet, 1976, p. 85–87). Little is changed regarding this issue in the next curriculum, from 1985. The syllabus for English from 1991 states that “TV and video programmes may also be used, but the requirement is that text (video script /summary) is available” (Kirke- og undervisningsdepartementet, 1991, p. 360). The syllabus for the optional English course in the 2nd and 3rd year mentions film as a possibility only, and does not say anything in particular about the purpose of using films.

1.6 The current syllabus for English

The explicit inclusion of film in the English syllabus for upper secondary school did not come until 2006, when there was a major reform of the school system and the curriculum. The curriculum is now given by the Norwegian Directorate for Education and Training (Norwegian: *Utdanningsdirektoratet*). For English in Vg1 (ST) and Vg2 (YF), under the heading “Culture, society and literature”, the first syllabus stated that the aim with the education is that students shall “analyse and discuss a film and a representative selection of English-language texts from the genres poetry, short story, novel and drama” (Utdanningsdirektoratet, 2006b, p. 9). The syllabus has been revised, and film is now separated from literature. The aim is that students should be able to “discuss and elaborate on English language films and other forms of cultural expressions from different media” (Utdanningsdirektoratet, 2013, p. 9). The fact that film now is separated from literature could possibly be seen as a way of lifting the status of film as a medium.

International English is offered in Vg2, and the syllabus states that the aim is to enable the students to “analyse, elaborate on and discuss at least one lengthy literary work and one film” (Utdanningsdirektoratet, 2006a, p. 5). As mentioned, Vg3 offers two courses: Social Studies English and English literature and culture. The syllabus for the latter states that students are going to “analyse and assess a film and a selection of other artistic forms of expression within English-language culture” (Utdanningsdirektoratet, 2006a, p. 7). In Social Studies English the aim for the students is that they “interpret at least one major work of fiction, one film and a selection from other English-language literature from the 1900s up to the present” (Utdanningsdirektoratet, 2006a, p. 6).

Utdanningsdirektoratet uses the words *discuss*, *analyse*, *elaborate on* and *interpret*, but does not state what aspect(s) of a film that should be considered, nor does it give any guidelines on the type of films to choose, or their content (Utdanningsdirektoratet, 2006a and 2013). As defined in detail in the next chapter, I have chosen to look at fiction feature films in this thesis.

1.7 Brief outline of the thesis

I have mentioned some of the previous studies done on the use of film in schools, and I will present some of them further in chapter 2. Moreover, a definition of discourse analysis and other theory are part of chapter 2. In chapter 3 I will explain the methods I have used for collecting data, which include interviews with teachers and students, two surveys and an

observation of a class working with a film. Examples of how I have analysed the material and created five categories are also part of this chapter. The findings will be presented in chapter 4, primarily through the categories. In chapter 5 there is a discussion of the findings. The final chapter is chapter 6, where I summarise and make some conclusions. The first five chapters end with a chapter summary.

1.8 Chapter summary

In this chapter I have presented the research questions and the background for the thesis. Using films in English class is a requirement in Norwegian schools, but there does not seem to be much research on this in upper secondary school, so that is part of the reason for this investigation. My personal interest in film and my work as an English teacher are other reasons for doing this investigation. The thesis is based on experiences from a short pilot study I carried out in 2014.

I have also explained some of the attitudes towards film and its position in society and in the curriculum. The curricula from 1939 and later are of interest in order to be familiar with the position of film in schools through history. The current syllabi from 2006 and 2013 for the various English courses in upper secondary school are the first to explicitly state that the students are going to analyse, discuss and interpret a film in English class.

2 THEORY

This chapter opens with a definition of the term “feature film”, followed by an explanation of discourse analysis, based on James Paul Gee’s works. Additionally, relevant research done by other scholars, primarily regarding the use of film in schools that is of use for my own research, is part of this chapter. Some of these studies serve mainly as an explanation for my choice of topic, while others are part of the discussion in chapter 5.

2.1 Definition of “film”

The syllabus for English in Vg1 states that the aim for the students is to “discuss and elaborate on English language films and other cultural expressions from different media”, without specifying exactly what type of films are to be discussed (Utdanningsdirektoratet, 2013, p. 9). The teachers I interviewed mainly mention feature-length fiction films when they talk about films, so this is what I have chosen as a definition. More precisely, the terms “film” or “feature film” will in this thesis mean a fiction film from an English-speaking country with a duration over 70 minutes.

Collins English Dictionary defines “feature film” as a “full-length film, the main item in a programme”, not mentioning whether it is a documentary or a fiction film (Feature film (1), n.d.). Longman Dictionary of Contemporary English defines “feature film” as “a full-length film that has a story and is acted by professional actors, and which is usually shown in a cinema” (Feature film (2), n.d.). The latter definition implies that the film is a work of fiction. Documentaries may sometimes be referred to as “features”, then normally referring to the length. For instance, the Academy of Motion Picture Arts and Sciences has an award for best “Documentary feature”, to distinguish from the category “Documentary short subject”.

Occasionally, films from English-speaking countries are completely or partly in another language. The feature films considered here will mainly have English as the only language, or occasionally as one of several languages.

The Academy of Motion Picture Arts and Sciences, responsible for the Academy Awards (“the Oscars”), defines feature-length films as films with a running time over 40 minutes (Academy of Motion Picture Arts and Sciences, 2015). In practice, almost all contemporary feature-length films last longer than 70 minutes, which is why I have chosen that as a minimum length.

2.2 Discourse analysis

How do students and teachers of English as a foreign language talk about watching feature films in class? This is one of my research questions, and the intention is to study how students and teachers talk about films in class in order to find out what they believe can be learned from using them, the reasons behind the choice of films, and what roles films are given at school. In order to investigate this, I use perspectives from discourse analysis as the theoretical framework.

The term “discourse” can mean several things. James Paul Gee has written several books on language and discourse analysis, including *An Introduction to Discourse Analysis* (2014a) and *How to Do Discourse Analysis* (2014b). He refers to the term “discourse” as “the sequence of sentences. It is the ways in which sentences connect and relate to each other across time in speech or writing”, and that “discourse is language-in-use” (2014a, p. 18–19). The latter definition relates to how language is used in specific contexts, that is, not only as grammar, but rather in real speech or writing, and typically within certain age groups, social classes or other type of groups. By analysing the choice of words and/or which points are given attention and which are not, we can learn something about how different individuals or groups understand a given topic, for example the use of films in the classroom.

One approach Gee describes is to analyse texts through certain tools. One of these is the Situated Meaning Tool, which involves looking at what words and phrases can mean in specific contexts (2014b, p. 157–159). As Gee explains, this is not always clear, because the speaker’s values or background can influence the specific meaning of a word, such as “democracy” (2014b, p. 160). The word could be explained through its dictionary definition, but it is also what Gee calls a “contested word”, which can reflect the values and viewpoints of each person (2014b, p. 160). Moreover, the meaning can change based on the context in which it appears.

Another central tool for discourse analysis, which is related to the Situated Meaning Tool, is the Figured Worlds Tool. We all have simplified ideas about what is normal or typical in our worlds, and the words and phrases we use in communication may reflect this. In addition to “figured worlds”, terms like “folk theories”, “scenarios” and “cultural models” have also been used to describe the typical stories people may have of their surroundings (Gee, 2014b, p. 174–175). The worlds vary between social and cultural groups, and each individual may take her or his world for granted.

The Big D Discourse Tool deals with discourses that exist and have existed for some time, and that are sometimes defined by different sides or groups that are in opposition. Gee mentions competing sports teams, ethnic groups and different religions as examples (2014b, p. 189).

Gee uses the terms Primary and Secondary Discourse to describe a person's socialisation in life. Primary Discourse refers to the initial socialisation at home and those one socialises with early in life, which becomes part of a person's identity. Secondary Discourse typically refers to interaction in institutions outside the home, such as schools or workplaces (Gee, 2014a, p. 223).

2.3 Research on film use in Norwegian and Swedish schools

An interesting look at the use of film in the classroom is found in Christina Olin-Scheller's (2006) doctoral dissertation *Mellan Dante och Big Brother [Between Dante and Big Brother]*. She follows Swedish language classes in vocational and general studies courses in an upper secondary school in Sweden, and she divides the use of film in the classroom into three categories: film as *illustration*, film as *complement* and film as *comparison*. In neither of these cases, film stands on its own, but is rather used in conjunction with something else, mainly literature. Her investigation shows that film and literature receive quite different attention. One example is from a class that worked with depictions of life in concentration camps during the Second World War in film and literature. Olin-Scheller writes that in contrary to the questions asked about the novel, she gets the impression that the questions regarding the film have "come up at the last minute, and without deeper thoughts behind the wording" (2006, p. 126). Olin-Scheller claims that the treatment of the film is sparse compared to that of the novel, and that this case is an example of film being mainly a support or complement to the novel (2006, p. 121). The questions about the film are general and personal, in contrast to the more analytical questions about the book. This could suggest that more time was supposed to be spent discussing the book in class, but the opposite happened, Olin-Scheller writes. She believes that the students connected with a film in a different way, and found more to say about this than the book, regardless of how the questions were phrased.

She also addresses the issue of "high" versus "low" culture, where literature almost automatically is placed highest on the scale. She comments that these attitudes, which are prevalent among both teachers and students, can be explained partly by the literature-focused

education of the teachers, old traditions in the schools, availability of films and time restrictions (Olin-Scheller, 2006, p. 138).

Another interesting point in Christina Olin-Scheller's text is the issue of activities and texts used at school versus activities and texts used at home. She spoke to one boy who enthusiastically explained about the computer games and films (which are defined as "texts" in the dissertation) he enjoyed in his spare time, but answers very briefly and without much interest when he is asked to talk about written texts from school (Olin-Scheller, 2006, p. 54). Again we see what could be an indication of teenagers connecting differently with visual media than with written texts.

Olin-Scheller's investigation gives the impression that reading outside of school is done by many of the girls, but not so many of the boys, while watching films and TV series is popular among most students. The students in her research took a different approach when getting ready for a film compared to when preparing for other activities. She noticed a different mood in the classroom and that the students "became expectant and relaxed" (Olin-Scheller, 2006, p. 112). Moreover, some of them changed the seating arrangement to sit more comfortably, and some wanted to buy sweets and soft drinks before the film started. This situation might resemble a cinema more than a classroom, and could reflect an attitude that watching a film is more associated with leisure than school work. As we will see in some of the teacher interviews in chapter 4, this idea also exists among some upper secondary English students in Norway.

Anja Bakken (2016) interviewed 18 English teachers in lower secondary schools in Norway to find out how they talk about films in the classroom. She construes four categories of different values, based on the English teachers' reasoning in the interviews for film viewing (Bakken, 2016, p. 8). The *referential value* refers to an assumption that a film can show social conditions and/or history in a society. Bakken (2016) writes that the teachers typically have two dimensions in their explanations when explaining the referential value. One is that a film can provide "information" about a topic, and the other is that it can "work as a reference to more abstract issues" (p. 11). The *emotional value* relates to how the teachers see films as a way to strengthen the referential value by engaging the students, for instance by showing disturbing scenes of injustice from the film *Mississippi Burning* (Zollo, Colesberry, & Parker, 1988). Of these two values, the referential value is of particular interest for this thesis, and is something I will discuss later, although primarily as a category I have chosen to call *content knowledge*.

The two other categories are the *compensatory value* and the *language value*. The former could mean that a film can compensate for something, for instance poor reading skills among the students. Seeing a film could be a method of having all the students understanding the story – “a way of evening out a bit”, as one teacher put it (Bakken, 2016, p. 12). Interestingly, Bakken writes that the *language value* rarely is the most important aspect for the teachers, although one of the teachers says that the students get some listening practice. Subtitles may be used, both in English and Norwegian, depending on the difficulty of the language and the topic. The language aspect of film use is something that I have asked students and teachers about too, and like the teachers in lower secondary school, is not given the most attention.

2.4 Media literacy

Teaching students to read, understand and analyse literature, of different types, is well-established as part of learning a language. As David Buckingham (2003) points out, more and more educators are beginning to acknowledge the need for a wider range of literacy teaching. Some scholars use the term “multiliteracies”, while Buckingham seems to prefer “media literacy”. He writes that the latter term may be problematic, or at least not easy to define (Buckingham, 2003, p. 36). The traditional use of the term “literacy” has been with literature, and Buckingham writes that the use of the term is based on an analogy between the competencies in newer, controversial or low-status areas, such as media, and those that apply to the “established, uncontroversial, high-status area of reading and writing” (p. 36). Once again, we see traces of the status conflict between the established field of literature and the comparatively new field of film or media in general. Moreover, he believes that there traditionally has been a notion that literature is healthy, while the media is assumed to have a negative effect, from which the students must learn to protect themselves:

Thus, if literature teaching is primarily about developing students’ responsiveness to something which is seen as fundamentally good for them, media teaching has tended to be defined as a matter of enabling them to resist or “see through” something which is seen as fundamentally bad. For many English teachers, these underlying assumptions have proven quite resistant to change. (Buckingham, 2003, p. 95; Morgan, 1998a, as cited in Buckingham, 2003, p. 95)

Furthermore, Buckingham writes that media education is at best often seen as a motivational tool, including a tool which can lead students to reading, or as “covert means of introducing

them to the literary canon” (Buckingham, 2003, p. 95; Marsh & Millard, 2000, as cited in Buckingham, 2003, p. 95). Media literacy directly challenges the dominance of printed text in education. This calls for both a more relevant and coherent approach when teaching about culture and communication, Buckingham argues (p. 49). It is worth repeating that the Norwegian curriculum for primary education included some sort of multimedia literacy in 1974, but it was not until 2006 that the syllabus explicitly stated that film is to be studied in English classes in primary and secondary school. Interestingly, this inclusion of multimedia literacy in 1974 is partly explained by the fact that students receive much information from film and other media, and that “[a]gainst this influence, the students must receive help to achieve a critical attitude” (Kirke- og undervisningsdepartementet, 1974, p. 34). This could be seen as a parallel to Buckingham’s point in the quote above.

2.5 Young people’s interest in film and popular culture

Andrew Burn (2010) writes about media education for young people in the United Kingdom, and argues that while the teachers value their students’ media cultures, they often do not know much about them. Burn writes that young people find “legitimate pleasure” in popular American films, such as horror films, and that this interest is elaborated in social play and experimentation with identity. He adds that “this kind of film appreciation is embodied, ludic, affective, sensual, humorous, rather than abstract, cognitive, serious”, and believes that educators have to take this into consideration to avoid that work in the classroom becomes “elitist, formalist exercises” (Burn, 2010, p. 38).

Andrew Goodwyn (2004) explains how watching films finally was included in the national syllabus for English in England and Wales in the year 2000. He writes about the changing status of film in the United Kingdom through time, and argues that the moving image must be taken seriously by teachers, partly because it is so important for the students. “The moving image is at the centre of a rapidly developing, multi-modal culture, it plays an absolutely central role in the lives of young people; it is a genuinely exciting time” (Goodwyn, 2004, p. ix).

2.6 Learning styles

Andrea Honigsfeld and Rita Dunn (2003) have studied and summarised the findings of many studies on differences in learning styles between boys and girls in various countries. One interesting finding is the preference for visual learning. Honigsfeld and Dunn refer to a study

done by Mariash (1983), which shows that male adolescents tend to be more visual than girls, and the same result was also found in another study by Rita Dunn (1996). However, Honigsfeld and Dunn (2003) write that even though there are differences between the learning styles of boys and girls, individual differences within each group are greater than between each gender as a whole. They also encourage teachers to make students aware of their learning styles, so that everyone can capitalise on their skills (p. 204).

While the typical way of classifying learning styles is through the terms visual, auditory and kinaesthetic, Richard M. Felder and Eunice R. Henriques (1995) suggest a slightly different approach: visual, verbal and other (tactile, gustatory and olfactory) (p. 23). Not surprisingly, they suggest film, as well as photographs and diagrams, to stimulate the visual learners. Felder and Henriques also criticise previous studies where reading is categorised only as a visual activity, and state that both visual and auditory learners benefit from both seeing and hearing words.

Some English-language DVDs let the viewer choose subtitles in several languages, though not always English. In *Engaging Reluctant Readers Through Foreign Films*, Kerry P. Holmes (2005) discusses how reluctant English-speaking readers can be stimulated through reading the subtitles of foreign-language films. As Holmes (2005) writes, “when watching foreign films with English subtitles, students are engaged simultaneously with three of the language arts areas: reading, listening, and viewing” (p. 3–4). The aim here is to use the foreign-language film as a tool to practice reading your own, but the idea could perhaps be applied to learners of English reading English subtitles on English-language films.

2.7 Learning about culture and social conditions

Another aspect of learning through film is learning about culture and social conditions in English-speaking countries. The syllabus for English in Vg1 states that the aims of the studies are to enable students to “discuss and elaborate on culture and social conditions in several English-speaking countries” and “discuss and elaborate on texts by and about indigenous peoples in English-speaking countries” (Utdanningsdirektoratet, 2013, p. 9). My own pilot study showed that many teachers use films about indigenous peoples in their classes, and some of these films were the most frequently mentioned in the interviews for this thesis. Learning about social conditions and/or history (other than among indigenous peoples), is another competence aim that seems to be of particular interest among the teachers when they

choose films to watch in the classroom. Some of the possible reasons for these choice will be discussed later.

2.8 Learning language

Language learning is obviously an important part of the syllabus for English. One example of a relevant aim in the syllabus is that the student shall “listen to and understand social and geographic variations of English from authentic situations” (Utdanningsdirektoratet, 2013, p. 9). In addition to the listening aspect of film viewing, some teachers show films with English subtitles, which add a reading aspect to the experience. Afterwards, writing and talking about what the students have seen are activities that both students and teachers mention in interviews. In other words, film work may often stimulate several aspects of language learning.

Gölge Seferoğlu (2008) has researched the perception of learning from English-language feature films among teacher students in Turkey. Through various surveys, the teacher students had to respond how they rated the learning from the films, within various fields. One example of a question is “What was the most beneficial/best part of integrating feature films in the classes?” (p. 3). The Turkish teacher students emphasised the language learning obtained through the films they saw as part of their training.

Some studies have been conducted on the language skills among European teenagers, for example by Bonnet (2004), and they typically reveal that Norwegians have good English skills. Rindal (2017) writes that students “experience massive exposure to English through media” outside school (p. 2). She further states that Norwegians are among the most proficient non-native speakers of English in Europe. Simensen (2010) refers to the English education in Scandinavia as a “success story” (p. 476). One reason for the high level is explained with exposure to English-language films in the original language, in all walks of life. Both these scholars seem to link English skills with watching films or media in general, although the emphasis is on the exposure *outside* school.

2.9 Chapter summary

In this chapter, I have defined the term “film” as it is used in the thesis – a feature-length fiction film. Moreover, I have introduced the concept of discourse analysis, as explained by James Paul Gee. Among his ideas I will use in the thesis are the Situated Meaning Tool and Figured Worlds Tool, as well as Primary and Secondary Discourse.

Some research has been conducted on how teachers and students regard the use of film in language classes in Sweden and Norway, and they reveal different attitudes towards the use of the medium, something that is of interest for my own thesis. There also seems to be a sort of conflict between literature and film, which could also be seen as a conflict between high and low culture. David Buckingham's research on media literacy in schools reveals some of the same. Stimulating different learning styles could be a reason for using films at school, as some scholars write.

Some of the studies presented in this chapter serve mainly as an explanation for investigating the use of film in English class, while other studies will be part of the discussion of the findings.

3 METHODS

The collection of data for this thesis consisted of doing interviews with six teachers, three group interviews with students, two surveys among students and an observation of an English class watching and working with a feature film. In the following chapter I will explain my research design, how I recruited informants, the methods used for collecting data, as well as possible bias and limitations. First I will give a summary of the pilot study and explain how this thesis relates to it.

3.1 Pilot study

I carried out a pilot study between March and May in 2014, with the research question “What learning outcome is there in using film in English classes?”. Four upper secondary teachers of English were interviewed about their attitudes towards the use of film, how they choose films, how they work with them in the classroom and what learning they believe there is in watching them. I found that the teachers I interviewed have a clear idea about their choice of films. The film normally has to be directly related to the topic the class is working with, as an introduction, a revision or as an in-depth study. Their view of how to work with the film varies, and this led to some interesting interviews. Some teachers say that they have had negative experiences with a lot of preparation work before watching the film, and therefore reduce this work to a minimum, because they are worried that preparing too much would ruin the experience of watching the film for the students. Others believe it is useful to introduce the background for the story or topic, and to explain difficult words used in the dialogue. Having activities after seeing the film was generally highly valued by the teachers. Common work activities mentioned were discussions about what was good and bad with the film, as well as writing tasks to be marked by the teacher (Pilot study, unpublished).

In regards to language learning, one teacher says that the level of English among the students is already quite high, while another believes that there is a lot of language learning possible for the attentive student. There was more agreement upon the cultural and historical input to be had from watching films from English-speaking countries. One teacher regards films as a way of introducing cultural knowledge to reluctant readers, while another teacher mentions learning to sympathise with the characters in the story (Pilot study, unpublished).

One issue which seemed to be of importance to all four teachers was *time*. This was particularly the case with English classes for vocational students, where English is taught in

three lessons (135 minutes) the first year and two lessons (one double lesson of 90 minutes) the second year. This means that watching a film will take up much of the class time, which sometimes is reduced anyway, due to work placement or other activities that interfere with the ordinary schedule. The teachers therefore say that they have to be particularly careful when choosing films, also because they have experienced that the skill level of many of the vocational students tends to be lower than for the students following the general studies course.

The pilot study gave me an insight into the use of film in English classrooms, and is the inspiration for this thesis. One idea I had after the pilot study was to study the classroom practices of the teachers, and I even thought of measuring the differences in learning outcome between one class that saw a film and one that did not. I quickly found out that measuring learning outcome is difficult, so that idea was abandoned. Studying the classroom practices seemed more reasonable, but I eventually realised that this was more difficult to arrange than I had thought. Recruiting teachers who were willing to participate was hard, and in any case, it is necessary to observe several teachers in order to investigate actual classroom practices properly. As I will explain later, I reduced the observation to observing one teacher, mainly as a point of reference for the interviews.

I did not have the time to interview any students for the pilot study, but this was something I realised that I wanted to do for the master's thesis. Including the voice of the students is something I consider valuable; after all, they are the reason the teachers do what they do. The main purpose of the pilot study was to find out what the students learn from watching feature films in English class. The teachers typically answer that there are possibilities for language learning, and a great amount of learning about culture and history from the films. However, I did not have any students who could confirm whether they believed that this is the case. The combination of teacher and student interviews in this thesis gives me the chance of comparing students' and teachers' comments about the use of film. The purpose is to see if there are any significant differences in the way they regard this activity and its purpose, for instance regarding learning.

While I only interviewed four teachers from the same school for the pilot study, the interview material this time consists of six teachers from four different upper secondary schools, with all three years covered. This could possibly provide a more diverse selection of replies than was the case with the pilot study.

Although I occasionally refer to it directly, I do not use any of the collected data from the pilot study in this thesis. However, the study has given me some useful experience in collecting data and knowledge of the topic, and it forms part of my general understanding and bias.

3.2 Research design

My approach to analysing the collected data is discourse analysis. Discourse analysis may be a detailed look at the exact way people express themselves, including the use of breaks and expletives, but I have chosen to look at the choice of words and the meaning of these words rather than the exact phrasing. Some examples of words from the interviews that I will look at are “school film” and “alibi”, which in different ways reveal something about the attitudes towards film in English class. Moreover, discourse analysis can also consider discourse as a whole, for instance how people from certain backgrounds and contexts typically talk about a topic. The purpose is to achieve a better understanding of how teachers and students regard the use of films in English class, based on what they say and how they talk about them. Some examples of what I hope to learn more about through discourse analysis are what students and teachers believe can be learned from seeing films, the roles films have in the classroom and the attitudes teachers and students may have towards using them. I will compare these attitudes in the following chapters.

As mentioned in chapter 2, one of the scholars who has described discourse analysis is James Paul Gee (e.g. 2014a and 2014b). Among the “tools” and theories he has described are the Figured Worlds Tool, the Big C Conversation Tool and Primary and Secondary Discourse. I will use these for the analysis and the discussion, where relevant. For example, the Figured Worlds Tool could be applied when looking at how the students and teachers talk about films at school, based on their own “figured worlds”, that is, how their different backgrounds may influence them.

I interviewed six English teachers from upper secondary schools, mainly based on people who answered an open invitation sent out through e-mail. One teacher was asked directly because she teaches a Vg3 class, and I thought it would be interesting to include that level too. I will explain the details of the interviews in the next section.

Because of the limitations in time and space for the pilot project, students were not interviewed, but for this thesis I included some interviews with students. I asked for students to participate in my study in three classes of the interviewed teachers. In one class, several

students raised their hand to volunteer, and I chose three of them randomly. In the adult class, only two students were interested. The aim with the student interviews is to get another perspective, and in the analysis I will compare comments from the teachers and students, where relevant.

Observation can give a more direct input of interaction and processes, compared to the indirectness of interviews and surveys (Repstad, 2007, p. 33). I chose to use this method as well, and I observed an adult class of one of the interviewed teachers while they were watching the film *Mississippi Burning*. I returned to observe the class during work with the film on a different day. Prior to both classes, I briefly explained my thesis to the students, and placed myself at the back of the room without commenting anything during the classes. The observation will mainly serve as a complement to the interviews. At the same time, observing one of the teachers at work helped place the use of film in English class in a realistic context, and could perhaps provide a better understanding of the answers in the interviews.

In addition to the qualitative methods explained above, I used a quantitative method, surveys, in two classes. The survey contained questions where the students had to choose one of several alternatives, as well as open questions. The intention with choosing this method is to get a more detailed picture, and to collect several opinions efficiently. Erzberger & Kelle (2003) compare using different methods to examining a physical object from different angles. “Both viewpoints provide different pictures of this object that might not be useful to validate each other but that might yield a fuller and more complete picture of the phenomenon concerned if brought together” (as cited in Hammersley, 2008, p. 27). Hammersley (2008) refers to this as “triangulation as seeking complementary information”, and writes that triangulation also can be used for checking validity, which is something people do in everyday life too (p. 27–32). The surveys do not include enough details to be considered as a main source. However, the information from these will be used both to complement and compare with responses from the teacher and student interviews where this is relevant. The observation serves as similar purpose. For example, does what the teachers say in the interviews correspond roughly with what I observe in the classroom? By juxtaposing student interviews, teacher interviews, surveys and observation, I intend to investigate film viewing in English class from different angles, and hope to achieve a better understanding of this practice.

3.3 Selecting participants

I started my search for informants by sending out an open invitation via e-mail in August 2015 to more than 100 English teachers at upper secondary schools in a region of Norway. The recipients were on a list created for a network of English teachers. This request gave few positive results; in fact, only one teacher volunteered. Some reasons for the lack of positive responses are that some of the recipients of the e-mail did not teach English anymore, while others had a teacher student with them for much of the term. Ideally, I wanted to choose teachers I did not know, or at least did not know well. I later sent out a second, open invitation to a smaller group of teachers I had been in contact with previously through work, and also asked some teachers directly. This resulted in interviews with a total of six teachers, who are briefly presented here, with nicknames to maintain their anonymity.

The teachers had between 3.5 and 25 years of teaching experience at the time the interviews were conducted. I wanted to know whether any of the teachers had any background from film or media studies, so this is a question I asked all of them. Only one of the interviewed teachers, Sara, has any media education. There might be a correlation between film or media education and classroom practice, but this is something I later decided that I will not discuss further. The informants have studied English at a level varying from a one-year university course to a master's degree. They say in the interviews that they usually see somewhere between two and eight films with a five-hour English class per year. The information in the table is meant only to provide brief background information, and the possible correlation between education and teaching experience will not be part of the analysis.

Table 1: Brief information about the teachers interviewed for the thesis

Number	Nickname	Teaching experience	Education	Number of films
1 + 1b	Tom	10 years	1 year of English	2–3
2	Nina	19 years	Master's degree in English literature	8
3	Linda	13 years	1.5 year of English	5–6
4	Sara	6 years	1 year of English	5
5	Mary	25 years	Master's degree in English	4
6	Susanne	3.5 years	Master's degree in English literature	6

3.4 Teacher interviews

The first six interviews were conducted between September 2015 and December 2015, and lasted between 21 and 35 minutes each. I did an additional interview in February 2016 with Tom (1b, lasting 9 minutes; Teacher interview guide 2), the teacher I observed in January and February the same year, and interviewed for the first time in September 2015. The interviews were semi-structured, which opens for more flexibility than for interviews where an interview guide is followed strictly. Kvale & Brinkmann (2015) list several types of interview questions, including follow-up questions and probing questions, which may be used in semi-structured interviews. In follow-up questions, the interviewer can ask directly about what has just been said, or simply nod or otherwise invite the subject to continue. Noticing unusual terms or strong intonations are also examples of what an interviewer could learn to notice. “The main point here is the interviewer’s ability to listen for what is important for the interviewee, while having the research question in mind” (Kvale & Brinkmann, 2015, p. 166). A probing question will ask the interviewee to give further details and examples related to the answer he or she has given. While I usually asked most of the questions I had written in the interview guide, I also asked follow-up questions and probing questions, both to the teachers and the students. After the question “How important is it that the syllabus for English mentions that films are to be shown?” I sometimes asked the probing question “Would you have done it differently if there had not been anything written about it?”. I asked this latter question because a teacher made a point of the fact that the use of film is stated “explicitly” in the current syllabus for English (Teacher interview 1).

I added some questions to the interview guide after the first two interviews, but most of the questions were given to all the teachers, and this makes it easier to make comparisons. In the interview guide I included questions about the teacher’s educational background and experience, criteria for selecting films and work done with the film before and after the screening. The teachers’ perception of learning outcome, both in regards to language and culture or history, were among other questions. The complete interview guides (Teacher interview guides 1 and 2) can be found in Norwegian in the appendix. Some examples of questions given are:

- “Which films did you see last year?”
- “Why do you show films in English class?”

- “How much do you believe your students learn about history, society and/or culture from the films you show?”
- “What do you believe must be present for a film to give a learning outcome?”
- “Does it happen that you see films with the class for social reasons?”

The last question is an example of a yes/no question, but most of the teachers chose to elaborate without being asked to do so. In one case I had to clarify the question by saying that I referred to “a nice thing to do for the class environment, or as a reward or as an end of the term or things like that. Reasons not related to the English subject” (Teacher interview 4). Since all the teachers I interviewed have Norwegian as their mother tongue, I chose to do the interviews in that language.

3.5 Student interviews

The eight students I interviewed were from International English (Vg2), English literature and culture (Vg3) and an adult class taking English at Vg1 level. These were the classes of three of the teachers I interviewed: Tom, Mary and Susanne. They were between 17 and 28 years old when the interviews were conducted in October 2015 and February 2016, and the interviews were held in Norwegian. All the students read and signed a letter explaining the purpose of the interviews and the fact that all data will remain anonymous.

I expected the conversation to flow better if I interviewed more than one student at a time, so I decided to have group interviews with two or three students together, from the classes of three of the teachers I interviewed. Lofland & Lofland (1984) believe that group interviews can be a supplement to the individual interview, and that the group interview can help the participants elaborate on their memories and opinions on the topic (as cited in Frey & Fontana, 1991, p. 179). “While group interviews would not eliminate the subjective, interpretative nature of the data, it would help reduce it”, according to Frey & Fontana (1991, p. 180). They believe that the interviewer’s influence will be diffused simply because one is dealing with a group rather than a single person.

The participants were chosen among students showing an interest in participating, and this was partly administered by their teacher and partly by me. The three participants in the first student interview were chosen among several students who raised their hand when I asked for volunteers. I interviewed both male and female teachers, and I made sure that both genders were represented among the students too. The potential differences between the

genders might not be visible in groups as small as these, but it seemed logical to include both girls and boys in any case. Apart from that, I chose the three students randomly. For the second interview, the teacher had asked her students in advance, and had chosen three volunteers she believed were suitable. It was harder to find participants for the third interview, and I ended up interviewing the only two students who were interested.

All students were informed orally about the project in advance by their English teacher, and again by me when I visited the classes. The student interviews lasted between 12 and 15 minutes, and there were fewer, and to some extent also different, questions from what the teachers were given. Some deal with the same topic, but have a slightly different wording to fit in with the context. Some examples of questions from Student interview guide 1:

- “Why do you think the teacher selects the films she/he does?”
- What have you learned about culture, history or society from the films you have seen this year or last year?”
- “What have you learned about language from the films you have seen this year or last year?”
- “What is needed for you to learn anything from a film in English class?”
- “To what extent can a film motivate you to learn more?”

I usually did not start by addressing the questions to individual students, but rather opened for anyone to answer. However, in some cases I asked a student directly if others seemed to dominate the conversation.

3.6 Surveys

In addition to qualitative investigation, I also gathered quantitative data through anonymous surveys. This was done through the free online service SurveyMonkey. I invited two classes to participate, one International English class (Vg2) and one English literature and culture class (Vg3). These were the same classes where I invited three students (in each class) to take part in group interviews. I made two different surveys, adjusted to each class, and participation was not compulsory. The surveys included open and pre-coded questions, for instance the question “How much do you think you have learned in terms of language from the films you have seen in International English this year?”. This was followed by the possible answers *Nothing/very little, Some, Quite a lot, Much, Very much, Do not*

know/remember and *Did not see the film* for the two films the class had seen by the time the survey was held. Some qualitative investigation was also part of the survey, with open questions such as “What do you like the most by seeing films in English class” and “To what extent do you believe watching films in English class is motivating for your learning?” (Student surveys 1 and 2).

Johannessen, Tufte and Christoffersen (2010) write that there is a risk that pre-coded answers can be perceived as a “straitjacket”, because the respondents may reluctantly need to adjust their answers to the alternatives (p. 261). There is, perhaps, also a certain risk that the respondents click on an incorrect answer by mistake. On the other hand, many open questions could also be a problem, since the respondents may not give clear answers. Moreover, generalising these answers could be more difficult than generalising pre-coded answers (Johannessen, Tufte and Christoffersen, p. 260–261). I believe that a combination of the two types of questions may be a good solution. I asked some questions about particular films that I knew the class had seen the current or the previous school year, and for this I found it interesting to give alternatives. Both my surveys consisted of ten questions, of which around half were open questions.

3.7 Observation

Observing someone or something in its natural environment is a well-known method within qualitative research. The purpose could be to find out how people usually act in a real situation. In my case the purpose was to see whether what I learned through the interviews corresponded with what I observed in the classroom. The class I observed was an adult class taking the Vg1 English course. I observed the class from the back of the room twice: during a triple lesson for the screening of the American film *Mississippi Burning* and during a double lesson working with the film the following week. The class normally consists of 17 students between the ages of 24 and 40, although only 12 students were present during the screening of the film. I returned the following week to observe the discussion and writing about the film. Several students left the lesson early that day in order to see a film at the cinema with their history class, so there were fewer students to observe than what would be usual. Two students volunteered for an interview that I held later during the same week. As explained above, the observation will serve as a complement or point of reference for the other material, rather than being a main source for the discussion.

3.8 Methods of analysis

Based on my pilot study and my own work as a teacher, I had many ideas for questions I could ask the teachers and the students. Some of these questions were the basis for what became the categories for analysis in the thesis, such as “How much do you believe your students learn about history, society and/or culture from the films you show?” (Teacher interview guide 1). This means, in practice, that some categories were more or less given before I started looking at the material. After collecting all the material, I started the process of coding, by looking for recurring words or ideas in the transcribed interviews. I first made colour codes for the teacher interviews: red for social/award; green for society, culture and history; yellow for language learning; and blue for references to the syllabus. All the answers from the teachers that could refer to these aspects were marked with the corresponding colour. I have included an extract from Teacher interview 1 (with Tom) to show an example of the coding:

Interviewer: Why do you show films in English class?

Tom: Well, I do it because it is one of the competence aims in the syllabus that is about understanding films from the English-speaking world. So that is the main reason, but another reason, which is quite important, is that I use film a bit as a reward too. So when we see a film it is perhaps the end of a term or some classes one has to fill with some content. Then it can be okay to resort to a film. But at the same time you have a subject matter, so it is not irrelevant to see those films. But we put it into a context and often link it to the competence aim about film, to get a broader understanding of a society in the English-speaking world. (Teacher interview 1)

Grønmo (2016) writes that coding which intends to develop categories is not fully open, but rather more systematic. He further writes that the coding has to be based on particular common characteristics, and that these have to be identified and described. Eventually, these common characteristics can be developed into categories (p. 268–269).

I discovered that there existed some negative ideas associated with showing films, possibly from teachers who do not teach English themselves. Several of the teachers referred to this in one way or another, and I particularly noticed that the word “alibi” had appeared in one of the interviews. I had not asked specifically about this or used that word myself. Susanne says that because of the syllabus in English stating that the students shall discuss an English-language film, “you then get some kind of *alibi* for using some films” (Teacher interview 6, my italicisation). The other teachers did not use this exact word, but some of

them referred to the syllabus including the use of a film in English, which I realised had become a kind of “alibi” for some teachers. I found that there were certain negative attitudes among some teachers and society in general regarding film viewing. I made a fourth colour code, blue, for answers concerning the syllabus and relating to this issue. This eventually became the category “The need for an alibi”.

Another point I noticed in both the teacher and the student interviews was the issue of school versus leisure. It seems like teachers and students sometimes have a different idea of what a film should be. Is a film “fun” or is it “educational”? As one student once said to Susanne before a film screening in class: “Is this some kind of school film or is it a fun film?” (Teacher interview 6). In the surveys, several students mentioned that something positive about seeing a film in class is “to relax”, that it is “fun” or that it is a “break” from the usual (Student surveys 1 and 2). While certainly not all students gave answers in this fashion, it does seem to confirm an idea that exists among some students: that film often is regarded as leisure. A similar notion is found in Olin-Scheller’s (2006) dissertation, where some students showed a higher interest in visual media than in books, and at the same time, took on a more relaxed attitude in the classroom when a film was shown. Based both on this and my own research, I chose to call one category “School versus leisure”.

Among the first questions I asked the teachers was “How much do you believe your students learn about history, society and/or culture from the films you show?”, and the students were given the question “What have you learned about culture, history or society from the films you have seen this year or last year?” (Student interview guide 1). These questions are similar to the ones I used in the pilot study, and was among my main interests. As mentioned, the category was in practice decided before the analysis. Bakken (2016) writes about how teachers in lower secondary school talk about films, and chooses four ways of looking at the assumed learning value in films among teachers. One of these is the *referential value*, which is explained as how “a fiction film can work as a direct reference to social conditions or events of the past” (p. 8). My own category with a similar purpose is “Content knowledge”.

While the research of Seferoğlu (2008) shows how teacher students in Turkey emphasise the language learning from films, the answers from my teachers revealed that this is of less importance to them. Similarly, Bakken (2016) writes that among the teachers, “the *language value* of films rarely comes up as a primary issue” (p. 14, italicised in the original text). Still, Linda says that there is “very much” language learning through feature films

(Teacher interview 3). Many teachers say that watching films and TV in English in general can be beneficial for the students, and some of the students interviewed claim that it is mainly from the screen their English skills come from. Whether teachers and students emphasise this aspect or not, it became clear that “Language” deserves its own category.

“Does it happen that you see films with the class for social reasons?” This was one of the questions I asked, and some of the teachers confirmed that they appreciated the social aspect of watching films in the classroom or film as a reward. Nina mentioned several reasons for showing a film in class, and when asked which of these is the most important, she answers that she is “tending towards the social part” (Teacher interview 2). It became clear that the issue of reward or social reasons for showing a film in class was strong enough to make it deserve its own category, with the name “Social aspect and reward”. This category overlaps to some extent with the category of “School versus leisure”. However, the latter deals more with differences in perception of film between teachers and students, while the main point with the category “Social aspect and reward” is to look at how teachers talk about film viewing at school for social reasons or as a reward for the students.

I chose to start coding the teacher interviews because these are the most substantial. While studying the student interviews, I realised that many of the issues from the teacher interviews also appeared there. The surveys and the observation are meant mainly to support the interviews, so I did not analyse this material in detail in the beginning. I believe it is easier to organise and also compare all the collected material by using the same categories, so that is why I chose to use the five categories I found for the teacher interviews for all the material, even though some of the categories are more aimed at teachers than students. To sum up, the categories I have chosen are the following:

- 1) Content knowledge
- 2) Social aspect and reward
- 3) Language
- 4) School versus leisure
- 5) The need for an alibi

Some of these categories overlap. The second category, “Social aspect and reward”, is to some extent also a result of the *position* of film in school and society, in addition to *reasons*

for showing film. It is linked to some degree both with categories 4 and 5, because the teachers might feel the need for an “alibi” if films become associated too much with “leisure”.

3.9 Reliability and validity

Reliability and validity are terms used to evaluate research. They were developed originally for quantitative research, and there are some scholars, such as Guba & Lincoln (1985, 1989, as cited in Johannesen, Tufte & Christoffersen, 2010), who believe that qualitative research needs to be evaluated differently. Johannesen, Tufte & Christoffersen, as well as Repstad (2007), believe that the terms reliability and validity may be used for qualitative studies too, although in a somewhat different way. Johannesen, Tufte & Christoffersen (2010) write that structured techniques of data collection is not used in qualitative research, and that observation is dependent on the context. However, a “researcher may strengthen the reliability by giving the reader a thorough description of the context” (p. 230). Repstad (2007) includes this point in a checklist for evaluating data: “Has the informant reasons to keep anything hidden, exaggerate anything or distort anything?” (p. 136). The primary sources for the thesis are interviews with teachers and students, and the information they provide is given with the guarantee of anonymity. The topic is probably not thought of as controversial or sensitive, and there is little reason to believe that the informants have had intentions of giving incorrect or unreliable information. Many of the questions deal with past practices or experiences, and we cannot always trust the details of our own memories. I still consider the sources as reliable enough for the purpose of this investigation.

Johannesen, Tufte & Christoffersen (2010) write that validity in qualitative research could mean “to what extent the researcher’s methods and findings in a correct way reflect the purpose with the study and represents reality” (p. 230). Since the research question deals with how teachers and students *talk* about film, rather than trying to measure something exactly, for instance the amount of learning outcome, I consider the data valid. Moreover, I believe that a combination of student and teacher interviews, observation and surveys, a form of triangulation, could help support the validity of the data.

3.10 Possible bias and limitations

My first intention was to interview teachers that I did not know, or did not know well, in order to maintain a certain distance. This proved to be difficult, since very few teachers volunteered to be interviewed, and none of these were unknown to me. One of the teachers is someone I

had only met a few times before the interview, while the others are people I have worked with for at least one year at different schools. However, I had not cooperated with them to the extent that I had spent much time planning specific film viewing or other lessons with them.

A possible weakness with the selection of participants for the student interviews is that the more introvert students did probably not raise their hands when I asked the classes for volunteers. For the International English class, I do not know which criteria the teacher who selected participants for me used. There is also a slight risk that some students volunteered because they wanted to take a “break” from the ordinary class. While Frey & Fontana (1991) believe that group interviews reduce the subjective and interpretative nature of the data, there could also be a risk that certain students’ opinions dominated or influenced the group’s answers.

The surveys have limitations, and can only indicate the opinions of two relatively small classes. Additionally, these classes are *chosen* by the students, so there is reason to believe that the students on average have a higher interest in the subject than is the case in the compulsory Vg1 English class. Survey 1 was answered by 18 Vg3 students, while survey 2 was answered by 19 Vg2 students. Moreover, the students were asked to evaluate their learning from specific films, and for almost all of the films, there were some students who had not seen them, resulting in an even lower number of respondents. I have used the surveys as examples of attitudes regarding learning outcome among the students, and also to give some support to the student interviews, for instance through the open questions.

A risk of observing an environment with which one is very familiar is that much of what happens could be taken for granted by the observer. Additionally, if the observer knows the person or the persons to be observed, there is an additional risk of being biased. As Repstad (2007) writes, when you “observe friends, acquaintances or colleagues, you are more prone to choose a side. You lose the academic distance and get personal interests in what is happening in the field” (p. 39). This was something that I had in mind when I looked for participants. While it would have been practical and easy to observe a teacher at my own school, the lack of distance could have been problematic. I had hoped to find a participant to observe that I had not worked with previously, but this turned out to be difficult. In fact, only one teacher volunteered to be observed. This is a teacher I had worked with a few times as an examiner at oral exams, but not in a more everyday setting at a school. The fact that I already had met the teacher probably made the initial contact and arrangement of the interviews and

observation easier. At the same time, since we had only met a handful of times prior to the first interview, I knew little about his methods or interest in the topic I am investigating.

The pilot study I did in 2014 is also part of my bias, since it has already given me several responses on the use of film in the classroom. It is also possible that I in this thesis have taken certain aspects of the topics I am discussing for granted, based on what I learned from my first study. Moreover, all the teachers I interviewed then were people I knew, and they were all positive towards the use of films at school, which will have influenced the conclusions I made in the pilot study.

I have previously worked as a journalist and I am therefore quite familiar with the situation of interviewing and asking unplanned follow-up questions. I now occasionally work as a correspondent for a Norwegian programme on the multicultural SBS Radio in Australia, where I report news and culture, and also review and discuss Norwegian and English-language films. Watching films at home and in cinemas is one of my main interests. As an English teacher I have also used feature films in the classroom regularly since 2007. The selection and number of films per year have varied, but in a typical school year I have shown two to six films, depending on the number of hours per week. As Corbin and Strauss (1990) write, own experiences from the field can be beneficial, but it is also important to realise that my education, work experience, my attitude to using films and personal interest in the medium are part of the bias to be taken into account for this investigation. All these factors contribute to my mainly positive attitude towards using film in the classroom, and it is likely that some of my questions and the interpretations of the material are influenced by this attitude. On the other hand, without my interest in films and experiences from work and the pilot study, I would maybe not have chosen to investigate films in the classroom in the first place.

3.11 Privacy protection

All participants were explained about the purpose of the investigation in advance. Everyone who participated through interviews signed a paper which gives the details of the investigation, and is guaranteed anonymity. No names of schools or individuals are given in this text or in the transcriptions. I have given the participating teachers nicknames, while the students are referred to in more general terms. The information letter given to students and teachers is included in the appendix. The thesis was first planned to be completed in 2016,

hence the date written in the letter regarding deletion of the recorded material. All recorded material is now deleted.

I filled in a form at the website of the Norwegian Centre for Research Data (Norsk senter for forskningsdata – NSD) to find out whether I needed their permission to collect the data I needed. The automatic response was that my project would not require permission. I followed up with a phone call, and was told that no special permission was necessary as long as all data is kept anonymous and the responses to the survey cannot be traced to any person. NSD also explained that they do not normally send out written confirmations stating that a project does not require permission from them. As mentioned, no names are included in the interviews, and according to SurveyMonkey Help Center, it is possible to make surveys completely anonymous with the online survey website SurveyMonkey (SurveyMonkey Help Center, n.d.).

3.12 Chapter summary

The idea behind the thesis comes from a short pilot study I did in 2014, where I attempted to discuss what learning outcome there is in using film in English class, based on interviews with four teachers. The approach for this thesis is to include a greater variety of informants and material: six teachers, three groups of students, an observation and two student surveys. The purpose is to discuss how teachers and students talk about various aspects of film in the classroom. I have used discourse analysis to look at the material, in order to reveal something about the discourse on using film at school, and what this could mean in practice. After studying the interview transcripts, I have chosen five categories for organising the findings: “Content knowledge”, “Social aspect and reward”, “Language”, “The need for an alibi”, and “School versus leisure”. Possible limitations and bias with this study include: my role as an English teacher, the selection of students who took part in the interviews, my previous study on this topic, my attitudes to using film in school and the fact that I knew all the teachers prior to the interviews.

4 FINDINGS

In this chapter I will present findings from the interviews with teachers and students, as well as the surveys and the observation. The teacher and student interviews will be given the most attention, because these are the most substantial. I will draw on perspectives from discourse analysis for the theoretical framework, in order to look at how teachers and students talk about film in class. This is further described in chapter 2 and 3. Towards the end of the chapter I have included additional aspects of the usage of film that do not necessarily fit directly into the categories, but which are of relevance for the study. We will start by looking at what type of films are often mentioned by the participants.

4.1 The films chosen for class

The number of films the teachers say that they show per year varies between two and eight in a class with five lessons per week. There is a great variety of films shown, with a total of 47 feature films mentioned by teachers and students. The appendix includes a complete list of fiction films mentioned in this thesis, the surveys and the interviews with teachers and students.

Five films are mentioned by three of the teachers, including *Mississippi Burning*, *Rabbit-Proof Fence* and *Whale Rider*. The majority of the films shown are produced after 2000, and *Mississippi Burning*, from 1988, is the oldest. The most common country of origin of the films is the United States of America, although some of those films are co-produced with companies in other countries. Below is a table showing the five most frequently mentioned films in the teacher interviews.

Table 2: Films mentioned by three of the six teachers

Title	Year	Setting	Synopsis
<i>Life of Pi</i>	2012	India, Pacific Ocean, Canada; 1970s and contemporary	A young Indian man has to survive on a lifeboat in the Pacific Ocean, accompanied by a tiger from his family's zoo. Based on a novel.
<i>Mississippi Burning</i>	1988	Mississippi, USA; 1964	Two FBI agents investigate the murders of one African American and two Jewish civil rights workers in the segregated South. Inspired by real events.

<i>Rabbit-Proof Fence</i>	2002	Western Australia; 1931	Three young Aboriginal girls escape from a native settlement and walk home through the desert. Based on a book telling a true story about the Stolen Generation.
<i>Romeo + Juliet</i>	1996	“Verona Beach”, USA; contemporary	A modern adaptation of Shakespeare’s play, featuring warring mafia with guns. The original text is used.
<i>Whale Rider</i>	2002	Whangara, New Zealand; contemporary	A twelve-year-old Maori girl wants to become the chief of her tribe. Gender roles and Maori traditions are keywords in this film based on a novel.

Three of the films are based on a novel or a play, and some of the teachers mention that this is a reason for showing the film. For instance, extracts from both *Life of Pi* (Netter, Womark & Lee, 2012) and *Whale Rider* feature in a textbook for Vg1, *Access to English*, and these texts are sometimes read in connection with the films. The other two films in the table, *Mississippi Burning* and *Rabbit-Proof Fence*, are based on or inspired by real events in the USA and Australia, where mistreatment of minorities and indigenous people are the main topics.

I did not ask the students I interviewed directly to mention all the films they had seen in their English classes, so fewer titles are mentioned by them. *Mississippi Burning* is the film that was shown in the class I observed, and became one of the main topics in the interview I did with two students in that class after the screening. Of the other films listed above, only *Romeo + Juliet* (Martinelli & Luhrmann, 1996) is mentioned by the students. The only film that students in two different interviews mention is *Freedom Writers*, an American film based on a true story about an English teacher who tries to deal with a class with underprivileged teenagers. The students that had seen *The Long Walk Home* particularly mention this as a film they believe they learned something from.

When asked about a film or work associated with a film that has been particularly successful in their classes, Mary mentions *Freedom Writers*. She showed this in a class of restless vocational students, mainly boys. She does not remember much about the work with the film, but she appreciated that all the students paid full attention during the screening, and says that this is sometimes sufficient for some classes (Teacher interview 5). Susanne says that *The Hurricane* caught the students’ attention, because, in addition to the film being very good, it deals with a real-life boxer. The class watched clips of the real person and worked with the realism in the film afterwards (Teacher interview 6).

4.2 Categories

Based on the analysis of the interviews with teachers and students, I have chosen to sort the findings into five categories, as explained in detail in chapter 3. These categories are chosen based on what I found in the material, for instance recurring issues and/or words, such as learning about history or the use of the word “alibi”. The categories are:

- 1) Content knowledge
- 2) Social aspect and reward
- 3) Language
- 4) School versus leisure
- 5) The need for an alibi

The first three categories deal primarily with *reasons* for showing films in class. The first category is mainly drawn from answers regarding learning about history and society. It is placed first because most of the teachers I interviewed seem to emphasise this aspect when showing films. The second category relates to a different aspect, that is, the social function a film can have, as well as the use of films as a reward. The third category relates to how teachers and students perceive the possible language learning through films.

The last two categories relate more to the *position* of film in schools at a more general level, and may to some degree reflect the attitudes towards film in society at large. The fourth category is “School versus leisure”, and relates to the discourse about how students and teachers might think of feature films differently. Is a film “entertainment” or “learning”? The fifth category, “The need for an alibi”, refers to how some teachers talk about attitudes towards using films in the classroom, and the need to defend their choices, for example through the syllabus for English. I will show how these categories relate to the collected material in the following sections.

As mentioned, the teachers have been given the nicknames Tom (interview 1 and 1b), Nina (interview 2), Linda (interview 3), Sara (interview 4), Mary (interview 5) and Susanne (interview 6). The students are referred to in more general terms.

4.3 Content knowledge

It seems important for the teachers to choose films that are closely related to topics the class is working with. Linda says that she often chooses films that are about current affairs and can be

linked to topics from the syllabus. Additionally, it can fulfil the students' need for talking and writing about something, she explains (Teacher interview 3). Nina says that the film has to be in line with the aims in the syllabus, or linked to a text or a topic they have worked with recently. When asked what she believes the students learn about history, society and/or culture from the films she shows, she answers that "I think they learned quite a bit about the situation in South Africa from *Invictus*, and then I think they learned about the social conditions in England in the 1980s by seeing *Billy Elliot*" (Teacher interview 2; Eastwood, Lorenz, McCreary, & Neufeld, 2009; Brenman, Finn, & Daldry, 2000). She adds that she believes her students in Social Studies English learned something about history and the monarchy, and people's attitudes towards it, by seeing *Elizabeth* and *The Queen* (Bevan, Fellner, Owen, & Kapur, 1998; Harries, Langan, Seaward, & Frears, 2006). "Otherwise, I do not know if they learned so much", she says (Teacher interview 2).

Sara believes that if you work with culture or history, it is easier to show a film, and adds that it "is easier to remember afterwards, I would think, rather than just reading about it" (Teacher interview 4). One teacher in the pilot study said that she sometimes saw film watching as a way of "covertly introducing cultural learning" for her students (Pilot study, unpublished).

Films about indigenous peoples in the English-speaking world seem popular among the English teachers. In fact, all the six teachers mention at least one film that relates to indigenous peoples in some way when they list films they have used in the classroom. *Rabbit-Proof Fence* is among the most commonly mentioned films in the pilot study, and is also mentioned by three of the teachers in the interviews I did for this thesis (Olsen, Winter & Noyce, 2002). The film is based on a book telling the true story of three young Aboriginal girls in Western Australia in 1931, who were part of what is called the Stolen Generations. Tom says that you with this film "in a way get to show differences between the Aboriginals and the white population, and the treatment of the indigenous people". In the second interview, he says that he will choose *Rabbit-Proof Fence* again this year when he starts working with the topic of indigenous peoples (Teacher interview 1 and 1b).

Another film mentioned by three teachers is *Whale Rider* (Barnett, Hübner, Sanders, & Caro, 2002). This is a story about a young Maori girl in contemporary New Zealand who wants to become the chief of her tribe. The story is adapted from a novel, and an extract of this is found in a popular textbook for Vg1 English, *Access to English* (Burgess & Sørhus,

2013). The assumption among teachers that watching films to learn about indigenous cultures is particularly useful will be discussed more in the next chapter.

Content knowledge also seems important for the students I interviewed. They typically mention that they have learned about history and discrimination from the films they have seen in class. One student mentions *Freedom Writers*, about “a teacher who tried to get a class with different races together. And then we learned that there are quite a few differences between different races” (DeVito, Shamberg, Sher & LaGravenese, 2007; Student interview 2).

One of the students in the same class mentions *The Long Walk Home* (Bell, Koch Jr. & Pearce, 1990), about civil rights for African Americans and the Montgomery bus boycott in the 1950s, when asked which film she has learned the most from. Her classmate adds:

I learned the most, I believe too, from *The Long Walk Home*. I did not know what it was like in the past. Or I had heard a bit, but it showed in a rather clear way how they were regarded, how they were treated differently from the rest. (Student interview 2)

The students explain that they had a lecture from an American teacher about the topic prior to watching the film, and one student says: “I feel kind of that it becomes easier to write about that lecture after having seen the film, because then I understood a bit more, in a way” (Student interview 2). Their English teacher says that her students had good background knowledge before seeing the film, because of the lecture about civil rights. “Then I thought: I am not going to overload them with film work, because it was actually the lecture that was the most important” (Teacher interview 5). She adds that when they met the next day, the students were asked to write a summary of the lecture, and then they only answered one question about the film, which was “What relevance, that is, connection, do you see between the film and the topic?” (Teacher interview 5).

In the Vg3 class, one student also mentions discrimination in the past when asked about content learning: “When I saw *The Imitation Game* with the class I learned a bit about what it was like before in English culture, what they thought about homosexuals and how they were treated” (Grossman, Ostrowsky, Schwarzman, & Tyldum, 2014; Student interview 1). One of his classmates, who has spent one school year in the USA, mentions racial discrimination as something she learned from films shown there. The third student in the group simply answers the question about what he has learned about history, society and culture from films in class with “I learned nothing, at least” (Student interview 1). We see that there seems to be a positive attitude among most teachers and students when it comes to

learning content (e.g. history) from the films in class. The teachers and the students seem to talk about films in more or less the same way, although at least one of the interviewed students does not believe he has learned any content from the films in class.

I included an observation of a class to find out whether there could be a discrepancy between the interviews and classroom practice. This observation was of Tom's class watching and working with the American film *Mississippi Burning*. The film is set in the state of Mississippi in 1964, and is loosely based on a case where two Jewish American and one African American civil rights activists were murdered. Tom says that he chose this film "because it suits the topic we have worked with lately well", and adds that it also is related to the competence aim about social and cultural conditions in English-speaking countries (Teacher interview 1b). The following week I observed classroom work with the film. After some messages and a short introduction, the students discussed the film through some questions or tasks, such as "What made an impression on you?" and "Describe the situation in which the film was set". Following this, they started writing a film review. Like with other teachers, content knowledge seemed to be the main purpose with the film viewing in the class. The students I interviewed say that they already knew something about the film's topic, but also had an interest in learning more. "Yes, the aftereffects with such films based on a true story is that you afterwards start googling, to see what really happened" (Student interview 3).

4.4 Social aspect and reward

Showing a film for social reasons or as a reward is another important answer from the teachers when they are asked why they show films in their class. Tom says that in addition to fulfilling the competence aim of understanding films from the English-speaking world, he uses films "a bit as a reward too. [...] But at the same time you have a subject matter, so it is not irrelevant to see those films" (Teacher interview 1). Tom also mentions that one of the things he hopes to achieve with showing a film is that the students should enjoy themselves. "There is usually a good mood in the classroom when we are going to see a film. So it is actually a highlight for the students", he explains.

Nina's goals with showing a film in the classroom are to give the students an insight into social conditions, to have a starting point for writing and/or conversation, and to make the students relax and enjoy themselves. She says that it is enjoyable for the class to sit in a dark room and watch a film together. When asked which of these points is the most important, she replies that she is "tending towards the social part, actually, and number two, as a starting

point for writing” (Teacher interview 2). Both these teachers then seem to particularly emphasise the social aspect of watching a film. They use descriptions such as “good mood”, “relax and enjoy themselves” and “seeing a film together” (Teacher interviews 1 and 2).

Linda says that watching a film can “both make the students confident and do a lot for the social aspect. It is a natural part, I would say” (Teacher interview 3). Another teacher, Susanne, says that an occasion for showing a film can be the last class before a holiday. “Let us say that we have a somewhat tough period behind us, with lots of writing and lots of assessments. Then we can often relax a bit and see a film, as pure entertainment, yes” (Teacher interview 6).

The students in the interviews and surveys were not asked directly about social aspects of seeing a film, but to the question “What do you think is the best about seeing a film in English class?”, some examples of answers from the surveys are: “it is fun”, “variation”, “to relax” and “the serenity” (Student surveys 1 and 2). This could indicate that many students also appreciate the social aspect of film viewing at school.

4.5 Language

There seems to be mixed opinions among the teachers in regards to how much language the students learn through watching English-language feature films at school. Susanne points to the fact that many teenagers spend a lot of their spare time watching American films and TV series, and possibly pick up both American accents and words from this. Others mention that hearing dialects from different parts of the world can be one of the learning outcomes of watching a film. Hearing and understanding different variants of English is a competence aim in the syllabus for Vg1, although the teachers do not refer specifically to this aim in the interviews.

The students I interviewed give somewhat similar answers to the teachers. Some say that they do not know how much they learn, while others mention that they hear and learn dialects and slang, as well as old-fashioned language. One student answers that you learn “how they speak in different situations that you might not learn in the classroom” (Student interview 2). “I feel that you pick up a couple of new words from almost every film you see”, a student in the Vg3 class answers (Student interview 1). A fellow student says that he learned words from the students in the film *Freedom Writers* writing diaries, while the third student in the group mentions *Dead Poets Society*, “because in that one poetry was a part of the film” (Haft, Witt, Thomas & Weir, 1989; Student interview 1).

The student surveys show no clear pattern regarding how much language the students believe they learn from films. For a film such as *The Imitation Game*, there is an almost even distribution of answers to this question, ranging from “Nothing” to “Very much” (Student survey 1). *Freedom Writers* is a film students in two of the interviews mention specifically, and also a film that several students ranked highly in terms of perceived content learning (Student survey 1). However, it was not a film that was ranked highly in terms of perceived language learning. The film *The Long Walk Home* was shown in an International English class where I interviewed the teacher (Mary) and a group of three students. The class answered a survey with one question asking about how much they believe they learned about history, society and/or culture by watching and working with two films this school year, including *The Long Walk Home*. They also answered a question about how much language they believe they had learned from the same films.

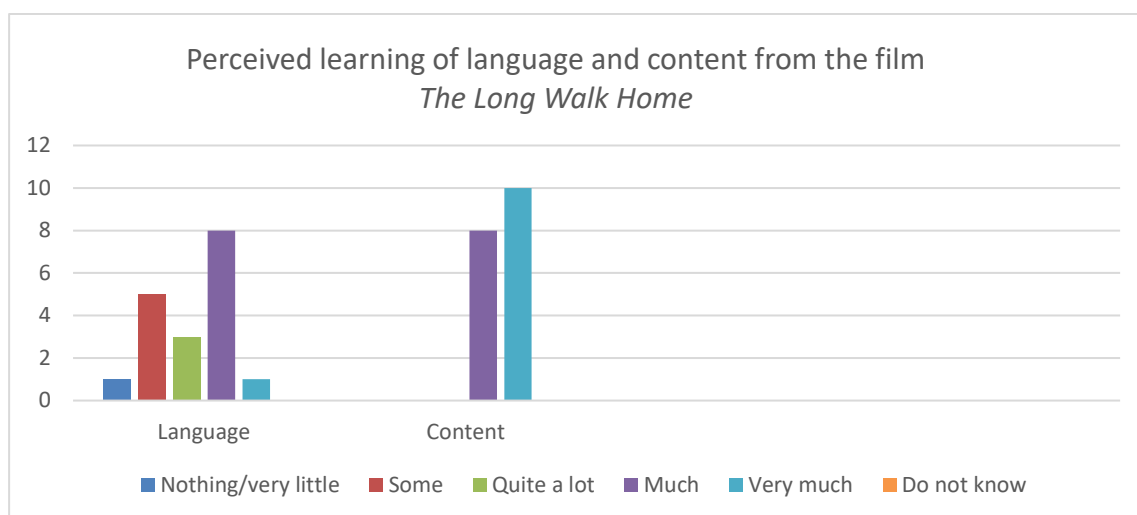


Figure 1: Perceived learning from *The Long Walk Home* (Student survey 2)

As we can see in Figure 1, all of the 18 students who answered the survey believed they learned “much” or “very much” about history, society and/or culture from the film. There was less consensus about the perceived language learning, which also seems to be the case with the interviewed students and teachers.

The teacher whose class took the survey, Mary, explains that she spent some time preparing the students for *The Long Walk Home* and its content. When it comes to language, she says that she has never measured how much language her students learn from watching a film, but adds that she “quite a few times would wish that there was a way to measure it”

(Teacher interview 5). When it comes to working with language in film, she mentions an example of an English textbook she once saw in the Netherlands where there were tasks based on video clips. She says that she would have liked workbooks for the films she is using, since making own language tasks to films is time-consuming.

Nina says that she does not know how much language learning there is in watching films, and adds that she has no opinion about this. Tom believes that a large amount of film watching is required in order to learn language, but adds that some people may become more conscious of dialects. Sara says that the students listen and read at the same time, since the films are subtitled in English. Moreover, she mentions that the students become familiar with different variants of English, such as English spoken in Australia and New Zealand.

Susanne believes that students can learn a lot, and has noticed that the most proficient speakers in her class both read and watch films and series without subtitles. She believes that it is a smart move to expose oneself to the language without subtitles, or with only English subtitles. Films shown on DVD have the option of turning subtitles on and off, while films streamed from the Internet may lack this choice. The preference among the teachers seems to be to turn on English subtitles, if available. The last films Mary has shown have been without subtitles, and she says that she sees a tendency that the students now think this is OK, although sometimes subtitles are necessary anyway if the actors speak fast or use slang. Some teachers say that they occasionally use Norwegian subtitles. This could be in cases where the language is archaic, slang is used or the actors speak fast, but where English subtitles are unavailable.

4.6 School versus leisure

One possible conflict that could arise when using films in the classroom is that film is often associated with entertainment, relaxation or leisure, as revealed by both the teacher and student interviews. Susanne refers to a question she once received from a student in a Norwegian language class before a film screening:

‘Is this some kind of school film or is it a fun film?’ They have some sort of bias that ‘school film’ is very explicit: ‘Ah, we are going to learn a lot now!’ Or that it in some way represents a kind of adult life, something boring or dry. So yes, it has to feel relevant. (Teacher interview 6)

The quote above shows one student's perceived difference between "school films" and "fun films", as if they were two different genres or types of films. Although "school film" could be understood as a film made only for educational or informational purposes, it is likely that the student referred to a fiction film in a style that was different from what he was used to watching, perhaps not part of his "figured world". His teacher also believes that some students may think of films shown at school as something "boring or dry" (Teacher interview 6).

When asked whether it is difficult to distinguish between film as a medium of entertainment and film as something to learn from at school, one of the participants in the student interviews says that the films at school usually are related to a subject matter. She also says that "you do get a mixed feeling that this is entertainment and that you are going to learn, in a way, but it will also mean that you relax a bit more and maybe remember a bit more too" (Student interview 3). Answers from the student surveys reveal that some students think of film viewing as a possibility to "relax", "throw your legs on the table", or that it is a "break" from other activities, such as the teacher talking or the students reading and writing. One student answered that the best thing about watching a film at school is "the serenity" (Student surveys 1 and 2).

Susanne says that work before the film is important, because she is worried that the students otherwise might prepare themselves to be "entertained", and then they do not have to "put much effort into it themselves" (Teacher interview 6). The answers mentioned above could support the reason behind her concern.

On the other hand, in the same surveys, answers given by some students about what they liked most about seeing films in English class was that they saw films that were *different* from the ones they saw at home, and films "that I haven't seen before" (Student surveys 1 and 2). One of the questions in the survey was "How many of the films you have seen in English class in upper secondary school do you think have been interesting enough or good enough that you in theory could have chosen to see them in your spare time (or recommended others to see them)?" More than half of the respondents in one of the classes answered "Many" or "All or almost all" and the rest answered "Some" (Student survey 1). In another survey, almost all the respondents answered that they have an "interest in or knowledge about film beyond film as entertainment" (Student survey 2). It is important to note that these surveys only show the results from two classes. Moreover, the surveys are from the optional English courses in Vg2 and Vg3, and it is possible that the results could have been different in a younger class with English as a compulsory subject.

4.7 The need for an alibi

When interviewed about how important it is that the syllabus states that films are to be used, all of the teachers answer that it *is* important, varying from “a bit important” to “very important”. Susanne says that it is very good that it is written explicitly in the syllabus, because you then “get some kind of alibi for using some films” (Teacher interview 6). The word “alibi” is of interest in this context, even though it was used directly only by one teacher. The traditional meaning of this word is a “claim or piece of evidence that one was elsewhere when an act, typically a criminal one, is alleged to have taken place”, but an alternative and informal definition is “excuse” or “pretext” (Alibi, n.d.). One of the teachers, Sara, gives this answer when asked how important it is that the syllabus specifically states that the students are to discuss a film:

It is very good that it does. Then you have some permission to show films, actually. Because I have met some teachers who say that ‘film, that is unnecessary and it is just silly to work with something like that in the classes’. Then I can put my foot down and say that it says so here in the syllabus. (Teacher interview 4)

While Susanne uses “alibi”, it is worth noting that Sara uses the word “permission”. Like Sara and Susanne, Mary also appreciates the inclusion of film in the syllabus, and says that some teachers suggest it as an easy option, without knowing that you have to make good material for work before or after watching (Teacher interview 5).

I asked the teachers how important it is that film is mentioned in the syllabus, and as a probing questions to this I asked two of the teachers: “Would you have done it differently if there had not been anything written about it?”. Tom responds that he might have shown one film instead of three if it had not been included in the syllabus, and Susanne says that she might have been a bit more restrictive with the use (Teacher interviews 1 and 6). Sara was not asked this probing question, but says that she would have shown films in class regardless of what the syllabus had said (Teacher interview 4).

The responses in the interviews give the impression that there are teachers who seem unfamiliar with the idea of using films, believe that it is an “easy” option and/or believe that they are of little value in the classroom. As explained in the theory chapter, the status of film has varied over the years, and this has also influenced the way film has been regarded in schools. Even though the possibility of using (educational) film in English class was

suggested in the syllabus as early as in 1939, and has been a requirement since 2006, it still sounds almost like a novelty for some teachers.

4.8 Additional aspects

4.8.1 Other criteria for the choice of films

In addition to the criteria for selecting the films already mentioned, some teachers give practical reasons, for instance that they must have seen them themselves, and that they are available. Another factor mentioned is that the film should appeal to the students. For some teachers, this seems to be more important for vocational students than for students taking the general studies. As Susanne says about English for vocational students: “In general, it is a bit more difficult to maintain the interest in the subject, [...] a bit more pandering to the public when it comes to the choice of films, perhaps a bit more about things that have to do with the vocational” (Teacher interview 6). Other criteria mentioned are that it is a film the teacher likes, and at the same time a film few of the students have seen before.

4.8.2 Work associated with the film

Mary says that other teachers might suggest film as an easy alternative for a substitute teacher, but explains that work before and after the film is necessary (Teacher interview 5). However, she also says that the amount of work with the film varies. “Sometimes I do not want them to know anything in advance, but in the programme subject [Vg2 and Vg3 English] it is part of the topic, so there they need to have some basic knowledge (Teacher interview 5). As explained in the section about content knowledge, the class particularly prepared for the film *The Long Walk Home*, but did not spend much time on work afterwards.

The students in Mary’s class particularly mention the talk and preliminary work to *The Long Walk Home* as useful, and are mostly positive towards work after seeing a film too, but one of them is sceptical to more creative writing tasks such as “Pretend that you are a character in the film and write from your point of view” (Student interview 2). In the survey in the same class, several students answered that it is important to reflect upon the film afterwards. One student answered that the class should go deeper into the film, discuss opinions and “not just see a film during an English lesson to while away the time” (Student survey 2).

Susanne says that work associated with the film is “very important because, as mentioned, film has been underestimated as a medium for some years. [...] I really want them

to be active viewers, and then we need to have some preliminary work” (Teacher interview 6). She says that as a principle, her class always has some work with the film afterwards.

The class I observed started watching the film *Mississippi Burning* after having worked with a related topic, but received little introduction on the day of the screening. The discussion during the following class seemed to involve many students, including some who were absent during the screening. After this, the teacher gave a short lecture explaining the differences between film analysis and film review, and asked the students to write the latter.

4.8.3 Visual learning and adapted education

Linda argues that many students are visual learners, and that seeing films will be of great benefit for them. Moreover, activating all the senses is something she believes is important, and that the result will be a more authentic need for expressing oneself (Teacher interview 3). Hardly any of students or the other teachers specifically refer to visual learning, but Susanne says that one method which has worked in her class is to let some of the less proficient writers take an oral test about a film, because then “you can remember things you have seen, maybe better than things you have read” (Teacher interview 6).

The two students in the adult class are very positive to the use of film for people with concentration or learning difficulties: “I think it helps a lot”, says one of them. “I am not very ‘present’ in the classes; I am always ‘outside’, but film, then I feel that I relax and that I am actually able to sit and pay attention [...]”, the other students explains (Student interview 3). They both believe that they learn a lot from watching films.

4.8.4 Variation and motivation

A common answer from the students is that film is a variation from what they normally do. One student answers this to the question “To what extent can a film motivate you to learn more?”: “You sort of get a small break from the usual. It is not only reading again and again; it is a film. Even if it is a bit boring it is at least a film, and you do something else” (Student interview 1). Many of the students answered in a similar fashion in the surveys. One student wrote that the best thing about seeing a film in class is that “motivation increases”, and “instead of reading in the book all the time, there is variation” (Survey 2). Mary says that a reason why she uses films in the classroom is to achieve “variation” (Teacher interview 5). Sara also mentions film as a “nice way of varying” the teaching (Teacher interview 4). The

four other teachers do not mention this aspect specifically, and it seems that variation is a more important reason for seeing a film for the students than it is for the teachers.

4.9 Chapter summary

In this chapter I have presented findings from the student interviews, teacher interviews, surveys and the observation, mainly organised through the five categories I defined in chapter 3. The first category, about content knowledge, seems to be what most teachers prioritise when choosing a film, and films are often chosen to show history and/or mistreatment of minorities, but adaptations of novels are also popular. Many of the students also say that they have learned something regarding history or other content from the films they have seen. Some teachers and students appreciate the social aspect of film viewing, while language is of less importance for most. There is a potential conflict whether films belong to “school” or “leisure”. The inclusion of film in the syllabus for English seems to function as an “alibi” for some teachers. Some of the additional aspects I have included are work associated with the film and film used for variation.

The findings show that there are many similarities between the views of the students and the teachers, although there are also some differences. The findings will be discussed in the next chapter.

5 DISCUSSION

In this chapter I will discuss some of the findings in chapter 4, organised through the five categories: “Content knowledge”, “Social aspect and reward”, “Language”, “School versus leisure” and “The need for an alibi”. Moreover, I will discuss some issues that the teachers and students talk about in the interviews, but that partly fall outside the categories.

5.1 Content knowledge

All six teachers that I interviewed mention at least one film that deals with indigenous peoples in the English-speaking world, of which the most common ones are *Whale Rider* and *Rabbit-Proof Fence*. Three of the seven competence aims in the section “Culture, society and literature” are of relevance when reading texts and watching films about indigenous peoples: “discuss and elaborate on texts by and about indigenous peoples in English-speaking countries”, “discuss and elaborate on culture and social conditions in several English-speaking countries” and “discuss and elaborate on English language films and other forms of cultural expressions from different media” (Utdanningsdirektoratet, 2013, p. 9).

While the textbooks for English typically have both factual and fictional texts about indigenous peoples, seeing a film seems to be very common as well. In addition to the titles mentioned above, there are several other films that deal with topics related to Native Americans and other indigenous peoples. One of the teachers in Bakken’s (2016) study seems to emphasise what is referred to as the *referential value* when talking about *Rabbit-Proof Fence* (p. 10). This is comparable to how Tom talks about the same film, that “you in a way get to show the differences between the Aboriginals and the white population and the treatment of the indigenous people” (Teacher interview 1). In other words, the film is used as a reference for some teachers when teaching about indigenous people in the Australian society.

Several of the films show conflicts between the indigenous population and the white settlers or mainstream society in the past, such as *Rabbit-Proof Fence* or *Bury My Heart at Wounded Knee* (Thayer, Wolf & Giat, 2007). *Conflict* is typically an important element in storytelling, and this could be one reason why there are many films available telling stories about indigenous peoples, which again gives the teacher a good selection to choose from. *Whale Rider* deals more with old traditions and conflicts between genders and different generations within the Maori society than conflicts with *Pakeha* (white) society. Additionally,

Whale Rider shows elements of Maori culture, including music and canoeing. An extract from the novel *Whale Rider* is featured in a popular textbook for Vg1, and combining literature and film is in itself popular among some teachers. It is quite possible that the teachers choose films about indigenous peoples because they assume that the students are unfamiliar with the cultures shown, and maybe there is a degree of exoticness to them that can add to the attraction. The conflicts shown in the films could reveal something about past or present society, in addition to creating exciting films.

One example where at least one of the students seemed to have misunderstood the teacher's intention with the film was with *District 9* (Jackson, Cunningham & Blomkamp, 2009). At first the student referred to it in the interview as some "alien film, or something, but I do not know what that was useful for, though" (Student interview 2). Later in the interview the title was revealed by the same student as one of the films that was shown the previous year, *District 9*. In the surveys, two students mention this film, and one answered that the class saw *District 9* "mainly to have nice time at the end of the year", while another answered that she or he did not learn much from that film (Student survey 2). The film appears to be a science fiction film, but the "aliens" who are put under control by some white South Africans are meant to represent black South Africans during apartheid. It is clear that this analogy was lost on the interviewed student. I did not ask how the film was presented, but it is likely that there was little work associated with the film before and after the screening, particularly since those who mention the film say that they did not learn anything from it or did not know what it was "useful for" (Student interview 2; Student survey 2).

5.2 Social aspect and reward

Both Tom and Nina emphasise the social aspects with seeing a film in class. Nina lists three main aims with showing a film to her students, and says that she is "tending towards the social part" when asked which of them is the most important (Teacher interview 2). Tom uses words such as "reward" and "good mood" when referring to film in the classroom, while Susanne refers to film as a reward after a tough period, calling it "pure entertainment" (Teacher interview 1 and 6). There are several examples, then, which reveal how the interviewed teachers regard moving pictures as a way of creating a pleasant atmosphere in the classroom. Some refer to this as one of the main purposes with showing a film, while others seem to mention it more as a possibility on certain occasions. It seems like the teachers are well aware of the popularity film viewing has among their students, and know that it can used

for a special occasion, but also as a more long-term measure. Moreover, positive associations with cinema and leisure in general, perhaps among both students and teachers, could be another reason for using film viewing at school for social reasons or as a reward. This links the category “Social aspect and reward” to the category “School versus leisure”. In the latter category, we can think of the teachers as having moved to wanting to show a film primarily for learning purposes, while some students might still think of the activity as belonging to the social aspect category.

From my own experience, I have also noticed that students often suggest seeing a film when the class is about to finish a period before the holiday or when the point is to do “something nice”. Even though the students were not asked about this topic directly, there is some indication in the surveys that students appreciate the social aspect of seeing a film together, using words such as “fun” and “motivating”, and one student appreciates the “serenity” (Student surveys 1 and 2).

5.3 Language

Learning English does not seem to be the main purpose with watching films in the classroom, neither in lower secondary school, which Bakken (2016) has investigated, nor in upper secondary school. However, a common comment from both teachers and students is that hearing different dialects is something that can be beneficial. Although some teachers say that language learning in general is possible, Nina says that she has “no opinion, actually”, when asked about how much language learning students achieve from watching films (Teacher interview 2). Mary says that “we should be a bit level-headed with the use of films. Particularly those [students] who say ‘Films are good; we learn a lot from them’; I do not fully believe that they learn much language” (Teacher interview 5). We do not know whether the students who claim that they learn a lot really do so, or whether they just want to do something else in class, but the quote could indicate a different perception of the possible learning outcome from films.

As we saw in the survey regarding language learning from *The Long Walk Home*, there was less agreement about the amount of language learning compared to the amount of content learning. The teacher in the class refers to the preparation they had regarding the topic of civil rights prior to the film, but does not mention anything about language. It seems like learning language was seen more as a potential bonus rather than one of the main aims, an attitude that seems to be prevalent among English teachers in secondary school. While this is

maybe not too surprising when the student has reached the 13th year of learning English, it is more surprising to see that the same attitude is found in lower secondary school. As previously mentioned, Bakken (2016) writes that the language value rarely seems to be the most important for the teachers. However, the language value seems to be part of what she calls the compensatory value, which means that a film can compensate for something, for instance poor reading skills among some of the students. None of the teachers or students at upper secondary school that I interviewed explicitly say that this is an issue in their classes. The students in the first year of upper secondary school have already learned English for ten years. Studies have shown that Norwegian students in the 10th grade mostly have good English skills, and better than teenagers in several other European countries (Bonnet, 2004). Aud Marit Simensen (2010) calls English education in Scandinavia “a success story”, and mentions that the exposure to English is considerable (p. 476). Ulrikke Rindal (2017) writes that students “experience massive exposure to English through media” outside school, and that Norwegians are among the most proficient non-native speakers of English in Europe, for example through English-language films that are shown in the original language (p. 2). One student in the interviews says that she speaks English quite well, but “only because of films. Not because I have spoken it in class” (Student interview 3). It sounds surprising that the student claims that she has not spoken English in class, but it could reveal something about what motivates her to learn the language. The other student in the interview even says that English is “in a way our mother tongue”, adding that she uses it so much, and that hardly a day goes by without her seeing a word in English (Student interview 3). Both the scholars and students mentioned consider the exposure to English-language media as important for language skills, although it is the exposure *outside* of school which seems to be emphasised.

With the abundance of television channels, DVDs and content on the Internet in English available, teenagers have a much larger opportunity to be exposed to the English language than was the case a few decades ago. Some of the teachers also mention the importance of English-language media exposure outside of school, for instance Susanne, who says that quite a few students have a sort of semi-American accent because of their film viewing (Teacher interview 6). She adds that her most clever students are those who read quite a lot on their own and watch many films and series without subtitles. It seems like the teachers are aware of and appreciate their students’ extensive viewing of American and other English-language film and TV series and what it does for language learning. When it comes

to films shown at school, on the other hand, *language* usually seems to be considered an added bonus, and *content* is “king”, to use an old expression from the world of entertainment.

5.4 School versus leisure

Susanne’s statement about the student who asked whether the film they were going to see in class was a “fun film” or a “school film” is worth discussing. She explained that a film has to “feel relevant” for the students (Teacher interview 6). One of James Paul Gee’s (2014b) tools that could be used for discourse analysis is the Figured Worlds Tool. What does “watching a film” mean in the figured world of the average 16-year-old student compared to the figured world of his or her English teacher? In the example above, Susanne does not specify exactly what “relevant” means, but she does refer to “adult life”, which could refer to the figured world of the teacher, where films also serve the role as education. It is likely that in the figured world of the student, films are primarily meant to be fun. Mary says that she “is not that interested in whether the students think that the film was very good and exciting” (Teacher interview 5). This is another sign of the potential differences between the students’ and the teachers’ preferences and priorities.

Gee’s terms Primary and Secondary Discourse are used to describe a person’s socialisation in life, where Primary Discourse is the socialisation at home and within the family or friends, and Secondary Discourse is the socialisation outside the home, for example at school (Gee, 2014a, p. 223). We could see that film viewing as entertainment in a student’s spare time could belong to the Primary Discourse, and the choice of films for some becomes part of their identity. In a time where the hours young people spend with visual media is increasing, this identity should not be underestimated. Andrew Burn (2010) believes that media teachers are not very familiar with their students’ interest and taste in films, but argues that the teachers have to take this into account in the classroom. However, this does not mean that the teachers should avoid using more “sophisticated” films. “Media educators do not need to be confined by the practices of fandom, but they do need to include them and be aware of them” (Burn, 2010, p. 38). Although Burn writes primarily about media teachers, some of the same ideas can be relevant for teachers of English as a foreign language. The aim then, if teachers should follow Burn’s advice, would be to try to merge the Primary and Secondary Discourse; that is, the students’ existing interest in visual media entertainment, and the teachers’ desire to challenge and teach them with films that might differ from the average student’s selection.

The Secondary Discourse, which in this case can represent school, could challenge the perception of what film viewing is or should be. The student who wondered whether the film to be shown in class was a “fun film” or a “school film” is one example. Another is from a student interview where a girl dislikes the age and what she calls the poor technical quality of the films she saw with the class. She claims that the teacher chose films that were 40 to 50 years old, even though the oldest films mentioned in the interview were from 1990, that is, 25 years old at the time of the interview (Student interview 2). Perhaps this reveals something about the expectations among young people of what a film should be, and that a film that is older than themselves is past its expiry date. At the same time, there could be several reasons why teachers choose films that are more than 20 years old. One reason could be mainly practical, that the teacher has used the film some times before and already has some work planned for it. A wish among the teachers to widen the cinematic horizon among the students could be another possible reason. Moreover, a lack of awareness of newer films of relevance could perhaps be the case among some teachers. Some of the answers from the interviewed students show that the latter of these could be an issue. One student suggests that the teacher could ask the students to vote for which film the class should see about a certain topic and give a reason for choosing that film (Student interview 1). The student that claims that her teacher shows very old films suggests that the teacher could ask the students whether they know about good films that had to do with racism, or whatever the topic is. “Then it could happen that there is someone who has a better suggestion than the 40–50 year old films we see” (Student interview 2). In contrast to this is the result from an answer in one of the surveys, where more than half of the respondents answered that they could have chosen to see at home most, or all, of the films they have seen at upper secondary school (Student survey 1). One student appreciates the fact that the films shown at school are different from the ones she/he watches elsewhere (Student survey 1). One explanation for these answers could be that the students attend an optional English class in Vg3, and could be expected to be more interested and more mature than the average Vg1 student. There is obviously also a great variety of taste and many opinions in an area which very much is part of the students’ discourse.

An interesting comment from one student in the interviews reveals the ambiguity between school and leisure that a film can represent: “You do get a mixed feeling that this is entertainment and that you are going to learn, in a way, but it will also mean that you relax a bit more and maybe remember a bit more too” (Student interview 3). Perhaps this is an

example of the Primary and Secondary Discourse coming together. Whether she does indeed remember more, we do not know, but her teacher does not seem fully convinced. Tom says that it is his impression that the students learn something from watching moving images, but that there is “more efficient learning in not showing a film”, because of the time needed to see it (Teacher interview 1). Incidentally, showing short clips of feature films does not seem to be very common among the teachers.

As explained in the introduction chapter, surveys from Statistics Norway (Vaage, 2017) and the research institute NOVA (Bakken, 2017) confirm that teenagers do in fact spend much time in front of a screen, and more than most other age groups. This is also a claim from some of the interviewed teachers, and also Olin-Scheller (2006) explains that teenagers pay much attention to visual media. It is possible that teachers take these facts into account when planning lessons too, that is, that they to some degree want to adjust their classes to the interests of the students. At the same time, the activity of watching films might be something teenagers understand as belonging more to the world of leisure than to the world of school.

5.5 The need for an alibi

One important keyword that is mentioned in the teacher interviews is “alibi”. In fact, three teachers mention this, directly or indirectly. Susanne says that it is good that the syllabus includes the use of film because you then “get some kind of alibi for using some films” (Teacher interview 6). Sara says that the syllabus gives her some “permission” to show films (Teacher interview 4).

If we consider the previous category, “School versus leisure”, it does perhaps make some sense that the teachers feel the need to justify their choice of showing a film in the classroom. There is reason to believe that the ambiguity revealed by some of the students mentioned in the previous category could be felt by teachers as well, and that the syllabus functions as an alibi.

Some teachers have experienced negative comments from others regarding the use of film in the classroom. As explained previously, the attitudes towards film in Norway have varied, but have often been somewhat negative. Buckingham (2003) writes about similar attitudes in the United Kingdom. As a contrast to this was the national curriculum in Norway, where the pedagogical value of (educational) film was recognised by the authorities as early as in 1939. However, this inclusion of film in the curriculum was primarily meant as one of

several possibilities rather than a requirement. Moreover, the technical requirements alone would make showing feature films at school very difficult at the time. It was not until 2006 that it was specifically stated that students were to “analyse and discuss a film” in their Vg1 English class (Utdanningsdirektoratet, 2006, p. 9). Why is it that, a decade later, this “alibi” still seems important for some English teachers? Perhaps some of the old scepticism towards film remains? Additionally, the cultural status of film versus literature may be another factor. Christina Olin-Scheller (2006) found attitudes in Sweden, both among teachers and students, revealing that literature almost automatically was regarded as “better” than film.

Deborah Cartmell (2009) writes that among adaptations today, the book is “the winner”, and also refers to the relationship between film and literature as a “marriage” where one partner is “preying upon the other” (p. 293), and mentions Disney’s fairy tale films as examples. I believe that her arguments are somewhat unbalanced, and she seems to have the perception of film as something inferior by default. Rather than arguing whether film is as “high” culture as literature is, film should be regarded as an art form in its own right, with its own language and traditions. Film has particular, inherent qualities and strengths, but these may not always be obvious to people without much knowledge of the medium.

Only one of the six teachers, Tom, specifically mentions the competence aim stating that students should be able to “discuss English-language films and other forms of cultural expressions from different media” when asked why he shows film in English class (Teacher interview 1; Utdanningsdirektoratet, 2013, p. 9). Interestingly, none of the teachers discuss or question why watching films is part of the syllabus for English, although some say that they would have shown films whether it was mentioned in the syllabus or not. It does seem that the inclusion of film in the syllabus is considered as something positive by all, but not essential in order to show a film in class.

As discussed under the category “School versus leisure”, there seems to be some differences between students and teachers in regards to how the two groups look at the use of film at school. If in the figured world of a student film equals entertainment and leisure, it could crash with the figured world of a teacher, where at school, at least, a film is typically more for education than entertainment. At the same time, some teachers clearly say that seeing a film is a good social event for the class. If we consider these different and potentially conflicting ideas, it is not surprising that teachers look for an alibi in order to justify what they do, for the students, their colleagues and themselves.

5.6 Additional aspects

5.6.1 The choice of films

Five films are mentioned by three of the six teachers: *Life of Pi*, *Whale Rider*, *Romeo + Juliet*, *Mississippi Burning* and *Rabbit-Proof Fence*. The first three are based on literature, and extracts from the original works are sometimes included in the textbooks. The other two depict mistreatment of minorities in the USA and Australia, respectively. I have already discussed the prevalence of films showing indigenous peoples, such as *Whale Rider* and *Rabbit-Proof Fence*, but injustice in general, as seen in *Mississippi Burning*, also seems to be an issue in films that teachers choose. Interestingly, *Romeo + Juliet*, *Mississippi Burning* and *Rabbit-Proof Fence* are also mentioned by teachers whom Bakken (2016) interviewed at a lower secondary school. In her categories, the teachers assign *compensatory value* to a film like *Romeo + Juliet*, which means that the film can replace some of the reading of Shakespeare's tragedy, for instance. Teachers in the study seem to assign both *referential* and *emotional value* to *Mississippi Burning*. Moreover, the film can be linked to topics in the textbook used in class (Bakken, 2016, p. 9–15). Tom says that *Mississippi Burning* is related to the topic his class had worked with, but also that “it is a good film and that it is in a way a very easy film”, adding that it is very clear who are the good and who are the bad ones (Teacher interview 1b). The fact that these films often are referred to in textbooks, deal with social issues, appeal to emotions, are well-known in general and considered to be of high quality (all three films have won awards), are some possible reasons to why many teachers, both at lower and upper secondary school, show them year after year.

When asked to describe a film or work associated with a film that was successful, both Mary and Susanne mention films based on true stories: *Freedom Writers* and *The Hurricane*. Both films caught the attention of the students well, and the students who saw *The Hurricane* became curious about finding out who the real person behind the character was. Perhaps truth is both stranger and more interesting than fiction for some students.

5.6.2 Work associated with the film

The findings show that there is some variation in regards to the amount of work the teachers give to the classes before and/or after the film. However, there seems to be an agreement that some work is necessary. Susanne finds working with the film very important because “film has been underestimated as a medium for some years” (Teacher interview 6). This comment is in line with what I described in the first chapter, that the status of film at times has been

low, at least for some people. For Susanne, this work seems to function as a way of elevating the status of film. Another reason for the work, she says, is to make sure that the students do not prepare themselves to be entertained: “I really want them to be active viewers, and then we need to have some preliminary work” (Teacher interview 6). This links the work associated with the film to the category “School versus leisure”, and is another example of the potential ambiguity associated with films at school.

The observation of the class watching *Mississippi Burning* more or less confirmed what Tom and the other teachers said in the interviews regarding working with films before or after the screening. The class had worked with topics related to African Americans prior to the film viewing, and Tom says that it is necessary to have some background information in order to understand the film (Teacher interview 1b). However, the two interviewed students in the same class seem to emphasise the introductory work less than the teacher, maybe because they claim that they already were familiar with situation in the southern states during the time the film is set.

The student interviews and surveys reveal mainly positive attitudes towards working with the film, and even though not every answer reveals great enthusiasm for the activities the teachers give them, most students seem to acknowledge that activities both before and after are important in order to learn something. Unlike Susanne, the students do not seem concerned that absence of activities could result in the film being just for entertainment (Student interview 2; Student surveys 1 and 2).

5.6.3 Visual learning and adapted education

The visual learning aspect of film viewing is something some scholars (e.g. Felder & Henriques, 1995) emphasise. Among the teachers, Linda in particular mentions the need to stimulate the visual learners, and says that this is beneficial (Teacher interview 3). Both Mary and teachers in Bakken’s (2016) study refer to the use of film as either making everybody equal or to compensate for poor reading skills, so that everybody “gets” the content of a story. As Mary says, “when they see a film it is harmless. Everybody is placed on an equal footing” (Teacher interview 5). The two students in the adult class believe that film viewing is very helpful for people with concentration difficulties. It could seem that in all cases, a visualisation of the material is thought to appeal to every learner, including the students who struggle with English or those who have problems with concentration.

5.6.4. Variation and motivation

Several students mention *variation* as what they appreciate with films in class, and it is worth repeating that this seems more important for the students than for the teachers, even though some teachers also emphasise this. When asked about how a film can motivate, one student answers that it is a “break from the usual”, and that “[e]ven if it is a bit boring it is at least a film, and you do something else” (Student interview 1). Several students in the surveys refer to films as a “break”/“break from the usual” or “variation” (Student surveys 1 and 2). Gee’s Situated Meaning Tool could be useful here. When students talk or write about “variation” in their answers in the interviews and surveys, it seems that the situated meaning of the word could be anything that is different from reading, writing and listening to the teacher. In fact, for the interviewed student, it does not even seem to matter that the film is boring. It is possible that the teachers assign a similar situated meaning to the word “variation”, but at the same time, they typically emphasise work associated with the film, which is often writing. Unlike the student mentioned above, the teachers seem very conscious about the choice of film, and Mary says that the film needs to be “well-made” and have “artistic qualities” (Teacher interview 5).

5.7 Chapter summary

Reading texts about indigenous peoples is part of the syllabus, and it seems like the teachers believe that seeing a film is particularly suitable when working with this topic, perhaps also because it could provide a window to both history and a different and exotic world. The social aspect is also important for some teachers, and films sometimes are used to create a good atmosphere in the classroom, they say.

Language learning is of less importance to the teachers, although both teachers and students say that learning different dialects is one possible aspect. However, both students, teachers and scholars say that young people learn a lot of English from TV and film viewing outside of school. Another category I have used is “School versus leisure”. In the “figured world” of a 16-year-old, it could appear that a film should be fun, entertaining and recent, while in the “figured world” of a typical teacher, there are other priorities. Both students and teachers talk about work before and/or after the film as important, and one teacher seems to think of this work as a way of elevating the status of film. Finally, after a decade of including film in the syllabus for English, some teachers still say that they appreciate this “alibi” when they decide to press play in the classroom.

6 SUMMARY AND CONCLUSION

This thesis is developed based on experiences from a pilot study I did in 2014, where I tried to find out what learning outcome teachers in upper secondary school believe there is in using films in the classroom. The reason for choosing this topic is my background as an English teacher, and my education and interest within media and film. Moreover, working with a film is part of the syllabus for English, but little research seems to have been done on this topic in upper secondary school in Norway. While the pilot study only included four teacher interviews, I chose for this thesis to have six teacher interviews in upper secondary schools, three group interviews with a total of eight students, two student surveys and an observation of a class working with a film. I believe that a triangulation of data, a combination of interviews (students and teachers), surveys and an observation, has given a more complete picture of what I have investigated. I believe including surveys was an efficient way of collecting data from many students, and it gave me some basic statistics on how students perceive the learning outcome from the films they have seen in class. The data was organised through five categories: “Content knowledge”, “Social aspect and reward”, “Language”, “The need for an alibi” and “School versus leisure”. I have partly based my discussion of the material on aspects of discourse analysis, as described by Paul James Gee. My own experience as an English teacher, my education and my great interest in films are part of the bias in the thesis.

My research addressed these questions: **How do students and teachers of English as a foreign language talk about watching feature films in class? What do they believe can be learned from using them? What criteria do the teachers have when selecting films? What roles are films given in the classroom?** I found that English teachers and students to some extent have similar attitudes towards film use at school. To simplify, we could say that both groups are positive towards the use of this medium, and particularly emphasise the possibilities of learning about history, culture or social conditions. Combining literature and films is also a popular approach. An important element in the learning process is to have work before and/or after viewing the film, which is even mentioned by one teacher as a way of elevating the status of films in school.

Films seem to be given several roles in Norwegian schools, which in addition to learning about history and social conditions in English-speaking countries, could include improving the social environment in the class, according to some of the teachers I

interviewed. Films in the classroom hold, to some extent, a position between entertainment and education, high culture and low culture, and school and leisure, which is reflected in the answers from students and teachers. Perhaps it is because of the different roles assigned to film that the teachers appreciate the fact that there exists an alibi for bringing the “entertainment” into their classrooms: the syllabus for English. From primary school up to the last year of upper secondary school, films are meant to be seen, discussed, interpreted and analysed in English class, as stated in the syllabi.

Although not every single student and teacher who participated in the study seems completely convinced that film always is an especially good medium for learning, nobody gave the impression that they were negative towards it either. The observation did not give me much new information about the classroom practices of English teachers, but more or less confirmed the impression I received from the interviews.

Students and teachers sometimes seem to disagree about the choice of film, for instance because of its age. Although some teachers specifically say that the film should appeal or feel relevant for the students, it is not surprising that there could be a difference in taste and preference between them and the students. For some students, this might be reduced to a question whether the film in their figured world is a “school film” or a “fun film”. Then again, we could ask ourselves why not something fun and entertaining also can be educational. It is worth noting that many of the students in the Vg3 class answer in a survey that they are appreciative of their English teachers’ film choices, and could have chosen to watch the same films themselves.

Most of the participants in this study do acknowledge that learning about history or society is something that is very much a possibility with films. This content learning seems often to focus on injustice, for example mistreatment of indigenous peoples or other minorities. Films where this is an issue are among the more popular of the 47 feature films mentioned by students and teachers. Combining literary texts with films is also a popular approach, and work before and/or after the screening becomes a natural part of the process. Language learning is not the highest priority for the teachers, but both students and teachers mention different aspects of learning language, for example hearing different varieties of English or picking up new words. Teachers and students acknowledge that young people today watch a lot of TV series and films, and believe that this is part of the reason for the relatively good language skills among students. Research has shown that Norwegian teenagers are more proficient in English than many of their European cousins.

This findings in this thesis correspond quite well with those in the pilot study. However, no students were interviewed for the latter, and this thesis shows a fuller picture of the concept of films in the English classroom, including the potential conflict of interest between school and leisure. My findings also correspond rather well with a study of English teachers in lower secondary school (Bakken, 2016), and to some extent with those of Olin-Scheller (2006) and her study of the position of film in Swedish classes. The latter study shows that a film functions as an addition to texts, is given a lower position than literature, and does not stand on its own. While this is less the case for the teachers and students I interviewed, some of the same attitudes towards films exist, hence the teacher who had experienced negative reactions from other teachers for showing films in class. The lower secondary school teachers in Bakken's study seem to have some of the same positive ideas as the teachers in this study, although film as compensation for poor reading skills is not something that the upper secondary teachers emphasise. At the same time, at least one of them appreciates using films for the visual learners, which is also a recommendation from scholars such as Felder & Henriques (1995). Two interviewed students believe that films are very good for people with concentration difficulties.

My findings reveal something about what the teachers and students say about film in English class, but do not measure anything, such as learning outcome. However, the findings can give an indication of what teachers and students believe can be learned from films, for example. A possibility for a further study could be to observe several classes working with a film in order to better understand classroom practices. Moreover, it could be worthwhile to investigate more about *how* (or *whether*) working with films could be beneficial, for example regarding the type of activities associated with the films or the type of films to use. The latter could include documentaries or short films, which some of my interviewed teachers say that they use, but that have not been part of this investigation. The combination of learning styles a film could offer is another perspective which could be of relevance for a future study.

Additionally, I hope that other English teachers are (or will become) conscious of their choices of films in the classroom, and perhaps also consider the interests of the students. I also believe that it is good for the teachers to widen the cinematic horizons for themselves and their students, and perhaps the appendix with the list of all the films mentioned for this thesis could be of some inspiration. Finally, I hope that both I and other teachers will develop new, engaging activities associated with the films shown in English class.

A new curriculum will be introduced in 2020, and it is not yet known whether this will revise the place of films in school. However, there is a very good reason to believe that visual media will be used more in the future than they are today, so it is unlikely that films will be removed from the syllabus for English. With its many roles in school, whether as a document of the past, a visualisation of a novel, a social event or all of these, films are likely to entertain, engage and teach students and teachers for many years to come.

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Interviews and surveys

Teacher interview 1 (30 September 2015)

Teacher interview 2 (2 October 2015)

Teacher interview 3 (9 October 2015)

Teacher interview 4 (21 October 2015)

Teacher interview 5 (23 October 2015)

Teacher interview 6 (16 December 2015)

Teacher interview 1b (2 February 2016)

Student interview 1 (14 October 2015)

Student interview 2 (23 October 2015)

Student interview 3 (4 February 2016)

Student survey 1 (14 October 2015)

Student survey 2 (23 October 2015)

Websites

The following websites were used as a source for general information about films, both for the thesis itself and for the list of films in the appendix.

Internet Movie Database (IMDb). <http://www.imdb.com>

Wikipedia. <https://en.wikipedia.org>

Films

This reference list contains only films referred to directly in the thesis. For a complete list of films mentioned in the interviews, surveys and the thesis, see the appendix.

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APPENDICES

Appendix 1: Invitation by e-mail

Teaching English through feature films

Kjære engelsklærere

Jeg er engelsklærer ved [...] videregående skole og tar samtidig en mastergrad i Fag- og yrkesdidaktikk – studieretning engelsk og fremmedspråk ved NTNU. I min masteroppgave skal jeg undersøke bruken av spillefilm i engelskundervisningen på videregående skole. Jeg har allerede gjennomført et pilotprosjekt om samme tema, hvor jeg intervjuet fire lærere om sin bruk av film i klasserommet. Hovedmålet med masteroppgaven er å finne ut mer om hvilken oppfatning lærere og elever har av bruk og læring av film i engelskundervisningen.

Informanter

Jeg leter etter engelsklærere på alle trinn i videregående skole. Én av lærerne har jeg tenkt å observere under undervisning med en film i klasserommet, og dette bør helst skje i september eller oktober. I tillegg trenger jeg anslagsvis fem andre lærere jeg kan intervju om sin bruk og oppfatning av film i undervisningen, uten observasjon.

Jeg planlegger også å intervju to grupper med tre elever, hvorav den ene gruppen er fra den klassen jeg observerer. Tanken er å rekruttere disse basert på frivillighet og ved hjelp av deres egen lærer.

Observasjonen og intervjuene vil i hovedsak foregå høsten 2015. Det vil ikke bli noen filming eller fotografering i klasserommene. Intervjuene vil fortrinnsvis gjøres på norsk, tas opp på datamaskin og vil bli transkribert. Alt materiale vil bli anonymisert og slettet når prosjektet er fullført. Prosjektet meldes inn til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS.

Datainnsamlingen vil dermed bestå av følgende:

- Observasjon av bruk av film i klasserommet. Dette kan innebære forarbeid, selve visningen og etterarbeid. Antall timer vil avhenge av hva slags opplegg som er tenkt rundt bruken av film og hva som er praktisk for meg og læreren, men jeg ser for meg minst to dobbelttimer.
- Intervjuer med seks lærere, inkludert den jeg observerer.
- Gruppeintervjuer med to grupper med tre elever, hvorav den ene gruppen er fra klassen jeg observerer
- Anonyme spørreskjema i to eller tre klasser, hvorav én er i den klassen jeg observerer.

Høres noe av dette interessant ut? Ta gjerne kontakt for flere spørsmål. Interesserte vil motta en mer formell forespørsel som også inneholder kontaktopplysninger til veileder.

Med vennlig hilsen
Christian Stranger-Johannessen

Appendix 2: Information letter

Forespørsel om deltakelse i forskningsprosjektet

"Teaching English through feature films"

Bakgrunn og formål

Jeg er engelsklærer ved [...] videregående skole og tar samtidig en mastergrad i Fag- og yrkesdidaktikk – studieretning engelsk og fremmedspråk ved NTNU. I min masteroppgave skal jeg undersøke bruken av spillefilm i engelskundervisningen på videregående skole. Jeg har allerede gjennomført et pilotprosjekt om samme tema, hvor jeg intervjuet fire lærere om sin bruk av film i klasserommet. Hovedmålet med masteroppgaven er å finne ut mer om hvilken oppfatning lærere og elever har av bruk og læring av film i engelskundervisningen.

Hva innebærer deltakelse i studien?

Engelsklærere på alle trinn i videregående skole i [...] inviteres til å delta. Én av lærerne har jeg tenkt å observere under undervisning med en film i klasserommet. I tillegg skal jeg intervju anslagsvis fem andre lærere om deres bruk og oppfatning av film i undervisningen, uten observasjon.

Jeg skal også intervju to grupper med tre elever, hvorav den ene gruppen er fra den klassen jeg observerer. Tanken er å rekruttere disse basert på frivillighet og ved hjelp av deres egen lærer.

Observasjonen og intervjuene vil i hovedsak foregå høsten 2015. Det vil ikke bli noen filming eller fotografering i klasserommene. Intervjuene skal fortrinnsvis gjøres på norsk, tas opp på datamaskin og vil bli transkribert.

Rektorer ved de aktuelle skolene vil bli kontaktet i forkant av intervjuet/observasjonen for tillatelse.

Hva skjer med informasjonen om deg?

Alle personopplysninger vil bli behandlet konfidensielt. Bare student og veileder vil ha tilgang til opplysningene som samles inn. Alle opplysninger lagres på en måte slik at deltakerne som deltar ikke kan identifiseres med navn. Transkripsjoner fra samtaler vil legges ved masteroppgaven, men ingen av deltakerne vil kunne gjenkjennes.

Prosjektet skal etter planen avsluttes 25. mai 2016. Etter innlevering av masteroppgaven vil det bli en muntlig eksamen, og det innsamlede materialet vil bli slettet etter dette, senest 1. juli 2016.

Frivillig deltakelse

Det er frivillig å delta i studien, og du kan når som helst trekke ditt samtykke uten å oppgi noen grunn. Dersom du trekker deg, vil alle opplysninger om deg bli anonymisert.

Dersom du har spørsmål til studien, ta kontakt med Christian Stranger-Johannessen på 98467120 eller chrst@stfk.no. Veileders kontaktinformasjon: Anja Bakken, Anja.Bakken@hint.no eller +47 456 04 415.

Samtykke til deltakelse i studien

Jeg har mottatt informasjon om studien, og er villig til å delta

(Signert av prosjektdeltaker, dato)

☐ *Jeg samtykker til å delta i intervju*

☐ *Jeg samtykker til å delta i observasjon*

Appendix 3: Teacher interview guide 1

INTERVJUGUIDE TIL LÆRERE 1

Bakgrunn

- A. Hvor lenge har du jobbet som lærer?
- B. Hva slags utdanning har du i engelsk?
- C. Har du noe utdanning eller praktisk erfaring med film eller media?

Generelt

- 1. Hvor mange filmer ser du vanligvis med en engelskklasse i løpet av et år, på henholdsvis YF og ST?
- 2. Hvor mange filmer vil du til sammen se i år?
- 3. Hvilke filmer har du sett så langt i år?
- 4. Hvilke filmer så du i fjor?
- 5. Hvilke filmer har du ofte brukt tidligere?

Kriterier for utvelgelse

- 6. Hvorfor viser du film i engelsktimen?
- 7. Hva slags kriterier ligger til grunn når du velger filmer?
- 8. Er det noen forskjell for deg mellom valg og bruk av film på ST og yrkesfag?
- 9. Hvor mye vekt legger du på at filmen har kunstneriske kvaliteter?
- 10. Bruker du tid på filmanalyse, og hvis ja, hvordan?
- 11. Hender det at du ser filmer med klassen av sosiale årsaker?
- 12. Hvor viktig er det at læreplanen for engelsk nevner at film skal vises?

Bruken av film

- 13. Hvor viktig er det med for- og etterarbeid til filmer dere ser?
- 14. Hva pleier dere å gjøre i for- og etterarbeidet? Utdyp!
- 15. Hvor mye tid setter du vanligvis av?

16. Har du brukt en roman eller novelle og en adaptasjon av denne?
17. Hender det at du viser bare utdrag fra en film?
18. Hender det at dere dramatiserer deler av filmen?
19. Hender det at du viser kortfilmer eller dokumentarer?
20. Hvor ofte har du vurdering knyttet til filmvisning?

Læring

21. Hva slags mål eller ønsker har du med de filmene du viser i timene?
22. Hva tror du elevene lærer om historie, samfunn og/eller kultur av filmene du viser (ev. viste forrige skoleår)?
23. Hvor mye språklig læring tror du det er i de filmene du viser (ev. viste forrige skoleår)?
24. Er filmene du ser teksten?
25. Har du noen mening om hvordan film kan passe for svake elever?
26. Hva mener du må ligge til grunn for at en film skal kunne gi læringsutbytte?
27. Har du et eksempel på en film og/eller et opplegg til en film som du mener var særlig lærerikt?
28. Er det noe mer du vil legge til?

NOTE: Not all questions were given to all six teachers.

Appendix 4: Teacher interview guide 2

INTERVJUGUIDE TIL LÆRERE 2

1. Hvor mange elever er det i klassen og hvor gamle er de?
2. Gjør du noen spesiell tilpasning til klasser som har fremmedspråklige elever?
3. Hvorfor valgte du akkurat *Mississippi Burning*?
4. Kunne du ha valgt andre filmer med lignende tema?
5. Har du noen oppfatning av hvordan elevene opplevde filmen?
6. Hva slags stoff hadde dere jobbet med i forkant?
7. Hvor mye bakgrunnskunnskap mener du man trenger for å få utbytte av å se *Mississippi Burning*?
8. Gjennomgikk du spesielle ord eller uttrykk i forkant?
9. Hva slags etterarbeid har du til filmen og hvor mye tid har du satt av til dette?
10. Skal det elevene gjør vurderes?
11. Hva håper du at elevene skal ha oppnådd etter å ha sett filmen og ha jobbet med den i etterkant?
12. Hva mener du må ligge til grunn for at elever skal få godt læringsutbytte av å se en film, generelt?
13. Hvilke andre filmer har du tenkt å vise i år?
14. Er det noe annet du har lyst til å legge til om *Mississippi Burning* om arbeidet rundt den?

NOTE: Used only for Teacher interview 1b

Appendix 5: Student interview guide 1

INTERVJUGUIDE TIL ELEVER 1

1. Hvorfor tror du læreren velger ut de filmene han eller hun gjør?
2. Hva har du lært om kultur, historie eller samfunn av filmene dere har sett i år eller i fjor?
3. Hva har du lært om språk av filmen dere så i år eller fjor?
4. Hvordan liker du å se adaptasjoner av novelle, roman eller skuespill?
5. Hvordan liker du å jobbe med utdrag fra filmer?
6. Hva tror du skal til for at du skal lære noe av en film i engelsktimene?
7. I hvor stor grad kan en film motivere deg til å lære mer?

Appendix 6: Student interview guide 2

INTERVJUGUIDE TIL ELEVER 2

1. Hvorfor tror du læreren valgte ut *Mississippi Burning*?
2. Hvordan forberedte læreren dere på filmen, og hva fikk dere ut av dette?
3. Tror du at du har lært noe språk av filmen, og i så fall hva?
4. Hva har du lært om kultur, historie og samfunnsforhold av denne filmen?
5. Var det noen spesielle scener fra filmen som ga inntrykk?
6. Hva tror du at du lærer av etterarbeidet til filmen?
7. Hva tror du skal til for at du skal lære noe av en film i engelsktimene?
8. I hvor stor grad tror du en film kan motivere deg til å lære?
9. Hvor mye tror du at du lærer om språk og samfunnsforhold fra engelskspråklige filmer du ser på fritida?

Appendix 7: Survey 1

Spørreundersøkelse om film i engelsktimene i Vg2 og Vg3 (Survey 1) 14-10-15

RESPONDENTER: 19 av 19

Spm1

Tenk på de filmene du så i Vg2 (Internasjonal engelsk). Hvor mye mener du at du har lært om historie, samfunn og/eller kultur av å se og jobbe med filmene under?

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–								
Lost in Translation	0,00% 0	10,53% 2	15,79% 3	31,58% 6	5,26% 1	0,00% 0	36,84% 7	19
–								
The Terminal	5,26% 1	21,05% 4	5,26% 1	42,11% 8	5,26% 1	0,00% 0	21,05% 4	19
–								
The Imitation Game	0,00% 0	5,26% 1	15,79% 3	21,05% 4	36,84% 7	0,00% 0	21,05% 4	19
–								
Crash	0,00% 0	21,05% 4	10,53% 2	15,79% 3	0,00% 0	0,00% 0	52,63% 10	19
–								
Freedom Writers	0,00% 0	10,53% 2	21,05% 4	36,84% 7	10,53% 2	0,00% 0	21,05% 4	19

Spm2

Hvor mye språk mener du at du har lært av å se og jobbe med filmene du så i Vg2 (Internasjonal engelsk)?

Språk kan for eksempel bety ordforråd, uttale og språkbruk.

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–								
Lost in Translation	10,53% 2	26,32% 5	5,26% 1	5,26% 1	15,79% 3	0,00% 0	36,84% 7	19
–								
The Terminal	15,79% 3	21,05% 4	15,79% 3	10,53% 2	15,79% 3	0,00% 0	21,05% 4	19
–								
The Imitation Game	15,79% 3	15,79% 3	15,79% 3	21,05% 4	10,53% 2	0,00% 0	21,05% 4	19
–								
Crash	5,26% 1	21,05% 4	15,79% 3	0,00% 0	5,26% 1	0,00% 0	52,63% 10	19
–								
Freedom Writers	15,79% 3	26,32% 5	15,79% 3	10,53% 2	10,53% 2	0,00% 0	21,05% 4	19

Spm3

Hvor faglig relevante var filmene du så i Internasjonal engelsk? Hvis du ikke hadde dette faget kan du svare "Vet ikke".

–	Veldig lite relevante –	Litt relevante –	Stort sett relevante –	Helt klart relevante –	Vet ikke –	Totalt –	Vektet gjennomsnitt –
–							
–	0,00% 0	5,56% 1	22,22% 4	38,89% 7	33,33% 6	18	4,00

Spm4

Hva mener du at du har lært om historie, samfunn, kultur og/eller litteratur av filmene du har sett i Engelskspråklig litteratur og kultur (Vg3)?

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–								
10 Things I Hate About You	0,00% 0	26,32% 5	15,79% 3	31,58% 6	15,79% 3	5,26% 1	5,26% 1	19
Romeo + Juliet	5,26% 1	5,26% 1	26,32% 5	36,84% 7	15,79% 3	5,26% 1	5,26% 1	19

Spm5

Hvor mye språk mener du at du har lært av å se og jobbe med filmene du har sett i Engelskspråklig litteratur og kultur (Vg3)? Språk kan for eksempel bety ordforråd, uttale og språkbruk.

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–								
10 Things I Hate About You	15,79% 3	21,05% 4	21,05% 4	21,05% 4	10,53% 2	0,00% 0	10,53% 2	19
Romeo + Juliet	0,00% 0	21,05% 4	15,79% 3	36,84% 7	10,53% 2	5,26% 1	10,53% 2	19

Spm6

Hvordan har du likt opplegget (for- og/eller etterarbeidet) til filmene du har sett i engelsk i år? Du kan også kommentere eventuelt arbeid med klipp fra filmer, hvis du vil.

Spm7

Hva tror du skal til for at du skal lære noe av å se film i engelsktimene? (Med engelsktimene menes engelsk på hvilket som helst trinn på videregående.)

Spm8

I hvor stor grad mener du at å se film i engelsktimene er motiverende for din læring?

Spm9

Hva liker du best ved å se film i engelsktimene?

Spm10

Hvor mange av filmene du har sett i engelsktimene på videregående (alle år) mener du har vært interessante eller gode nok til at du teoretisk sett kunne ha valgt å se dem selv på fritida (eller anbefalt andre å se dem)?

– Ingen –	Få –	Noen –	Mange –	Alle eller nesten alle –	Totalt –	Vektet gjennomsnitt –
– 0,00% 0	0,00% 0	47,37% 9	36,84% 7	15,79% 3	19	3,68

Appendix 8: Survey 2

Spørreundersøkelse om film i engelsktimene i Vg2 – Internasjonal engelsk (Survey 2)

23-10-15

RESPONDENTER: 18 av 18

Spm1

Tenk på de filmene du har sett i år i Internasjonal engelsk. Hvor mye mener du at du har lært om historie, samfunn og/eller kultur av å se og jobbe med filmene under?

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–	0,00%	5,56%	38,89%	16,67%	16,67%	0,00%	22,22%	18
In This World	0	1	7	3	3	0	4	
–	0,00%	0,00%	0,00%	44,44%	55,56%	0,00%	0,00%	18
The Long Walk Home	0	0	0	8	10	0	0	

Spm2

Hvor mye språk mener du at du har lært av å se og jobbe med filmene du har sett i år i Internasjonal engelsk? Språk kan for eksempel bety ordforråd, uttale og språkbruk.

–	Ingenting/svært lite –	Noe –	Ganske mye –	Mye –	Veldig mye –	Vet/husker ikke –	Så ikke filmen –	Totalt –
–	22,22%	33,33%	0,00%	22,22%	0,00%	0,00%	22,22%	18
In This World	4	6	0	4	0	0	4	
–	5,56%	27,78%	16,67%	44,44%	5,56%	0,00%	0,00%	18
The Long Walk Home	1	5	3	8	1	0	0	

Spm3

Hvor faglig relevante var filmene du så i engelsk i Vg1?

Besvart: 17

Hoppet over: 1

–	Veldig lite relevante –	Litt relevante –	Stort sett relevante –	Helt klart relevante –	Vet ikke –	Totalt –	Vektet gjennomsnitt –
–	0,00%	0,00%	52,94%	29,41%	17,65%	17	3,65
–	0	0	9	5	3		

Spm4

Hva mener du at du har lært om historie, samfunn, kultur og/eller litteratur av filmene du så i engelsktimene i fjor? Du kan nevne enkeltfilmer hvis du vil.

Spm5

Hvor mye språk mener du at du har lært av å se og jobbe med filmene du så i engelsk i fjor? Språk kan for eksempel bety ordforråd, uttale og språkbruk. Du kan nevne enkeltfilmer hvis du vil.

Spm6

Hvordan har du likt opplegget (for- og/eller etterarbeidet) til filmene du har sett i engelsk i år?

Spm7

Hva mener du skal til for at du skal lære noe av å se film i engelsktimene (uansett trinn)?

Spm8

I hvor stor grad mener du at å se film i engelsktimene er motiverende for din læring?

Spm9

Hva liker du best ved å se film i engelsktimene?

Spm10

Spørsmål om generell interesse for film:

	Ikke i det hele tatt –	I liten grad –	I noe grad –	I stor grad –	Vet ikke –	Totalt –
–						
–						
I hvor stor grad vil du si at du er interessert i eller har kunnskap om film ut over film som underholdning?	0,00% 0	5,56% 1	44,44% 8	50,00% 9	0,00% 0	18
–						
I hvor stor grad tror du at din interesse og/eller kunnskap om film generelt er økt gjennom å se film i engelsktimene?	5,56% 1	16,67% 3	44,44% 8	33,33% 6	0,00% 0	18

Appendix 9: Complete list of films mentioned in the thesis, interviews and/or the surveys

Title	Year	Director	Country	Setting	Short synopsis
<i>10 Things I Hate About You</i>	1999	Gil Junger	USA	Tacoma, Seattle, USA; contemporary	A modern adaptation of William Shakespeare's <i>The Taming of the Shrew</i> , in a high school setting.
<i>Bend It Like Beckham</i>	2002	Gurinder Chadha	UK Germany	London, UK; contemporary	An 18-year-old daughter of Punjabi Sikhs wants to play football, but is not allowed by her parents. She joins a team anyway, and plays well.
<i>Billy Elliot</i>	2000	Stephen Daldry	UK	County Durham, UK; 1984–85	During the miners' strike in 1984–85, 11-year-old Billy Elliot chooses ballet over boxing in a traditional, working-class community. Later adapted into a novel.
<i>Blood Diamond</i>	2006	Edward Zwick	USA Germany	Sierra Leone and South Africa; 1999–2000	An enslaved worker finds a diamond during political unrest in Sierra Leone, and is arrested. In prison he meets a Zimbabwean smuggler who manages to get them out.
<i>Bury My Heart at Wounded Knee</i>	2007	Yves Simoneau	USA	Canada, and S. Dakota and Washington, D.C, USA; 1870s–1890s	About Charles Eastman and the last major battles over land rights between Native Americans and the government. Based on a book about real events.
<i>A Christmas Carol</i>	2009	Robert Zemeckis	USA	London, UK; Christmases of 1843, past and future	The stingy Ebenezer Scrooge hates Christmas, but meets three ghosts who teach him a lesson. Based on Charles Dickens' famous story. Motion-capture animation.
<i>The Constant Gardener</i>	2004	Fernando Meirelles	UK Germany	Kenya and London, UK; contemporary	The activist wife of a British diplomat in Kenya is murdered. Deals with the issue of illegally testing drugs on Africans. Based on a novel.
<i>Crash</i>	2004	Paul Haggis	USA Germany	Los Angeles, USA; contemporary	The film tells several interweaved stories in Los Angeles showing racism in different ways. Inspired by a real incident.
<i>Dances with Wolves</i>	1990	Kevin Costner	USA	South and Midwest, USA; 1860s	An officer is transferred to the western frontier during the Civil War and meets with Native Americans. In English, Lakota and Pawnee. Based on a novel.
<i>Dangerous Minds</i>	1995	John N. Smith	USA	California, USA; contemporary	A former U.S. Marine gets a job as a teacher at a school in a poor area and struggles to connect with her students. Based on an autobiography.

<i>Dead Poets Society</i>	1989	Peter Weir	USA	Vermont, USA; 1959	A prestigious boarding school gets a new, unconventional teacher who wants his students to seize the day and think for themselves.
<i>District 9</i>	2009	Neill Blomkamp	South Africa New Zealand USA	Johannesburg, South Africa; a futuristic 2010	A story about aliens stuck in Johannesburg, who are forced to live in a camp outside of town. Inspired by events from the apartheid era.
<i>Django Unchained</i>	2012	Quentin Tarantino	USA	Texas, Mississippi and Wyoming, USA; 1850s	A German bounty hunter buys a slave and frees him in return for finding outlaws. The slave tries to find his wife.
<i>Elizabeth</i>	1998	Shekhar Kapur	UK	England; 16 th century	Follows the early days of Queen Elizabeth I's reign. She has to stand up to both internal and external threats.
<i>Far and Away</i>	1992	Ron Howard	USA	Ireland and Oklahoma, USA; 1890s	Two Irish immigrants move to the USA, and take part in the so-called Land Run of 1893 in Oklahoma.
<i>Fish Tank</i>	2009	Andrea Arnold	UK	Outskirts of London, UK; contemporary	A socially isolated teenage girl lives in a poor area. Her mother has little affection for her, but the mother's new boyfriend is interested.
<i>Forrest Gump</i>	1994	Robert Zemeckis	USA	Ala., Ga., Calif., Washington, D.C., USA; Vietnam; 1944–1982	Through the life of slow and kind Forrest Gump we see many famous events in American history from the 1960s and 1970s. Based on the novel by the same name.
<i>Freedom Writers</i>	2007	Richard La-Gravenese	USA	Los Angeles, USA; 1992	A teacher meets a class of disadvantaged high school students and asks them to write diaries. Racism and poverty are key topics. Based on a non-fiction book.
<i>Hamlet</i>	1990	Franco Zeffirelli	USA UK France	"Elsinore Castle", Denmark; 16 th century	Prince Hamlet returns to Denmark where his father, the king, has been murdered. Mel Gibson as Prince Hamlet.
<i>Hamlet</i>	1996	Kenneth Branagh	UK USA	"Elsinore Castle", Denmark; 19 th century	A more modern adaptation of Shakespeare's tragedy, but with the original text. The first unabridged theatrical film version. Kenneth Branagh as Prince Hamlet.
<i>The Hunger Games</i>	2012	Gary Ross	USA UK	"Panem"; post-apocalyptic future	Teenagers from different districts have to participate in the televised "Hunger Games". Only one participant can survive. Based on the first novel in a series.

<i>The Hurricane</i>	1999	Norman Jewison	USA	New Jersey, USA and Toronto, Canada; 1966–1985	Based on the true story about boxer Rubin “Hurricane” Carter, who was sent to prison for murder. An African-American boy wants to prove his innocence.
<i>The Imitation Game</i>	2014	Morten Tyldum	USA	Bletchley Park and Manchester, UK; WWII and 1950s	Scientist Alan Turing and his companions work to break the difficult code of the Germans’ Enigma machine during World War II. Based on a book by A. Hodges.
<i>In This World</i>	2002	Michael Winterbottom	UK	Pakistan, Iran, Turkey, Italy, France, UK ; contemporary	Two Afghani boys flee from a refugee camp to Europe. In Pashto, English and other languages.
<i>Invictus</i>	2009	Clint Eastwood	USA South Africa	South Africa; 1990–1995	About Nelson Mandela and events around the 1995 Rugby World Cup in a post-apartheid South Africa. In English, Afrikaans and Xhosa. Based on a book about the same events.
<i>The King’s Speech</i>	2010	Tom Hooper	UK	London area, UK; 1930s	A speech therapist helps King George VI overcome his stammer and speak to the British people in a difficult time.
<i>Life of Pi</i>	2012	Ang Lee	USA	India, Pacific Ocean, Canada; 1970s and contemporary	A young Indian man has to survive on a lifeboat in the Pacific Ocean, accompanied by a tiger from his family’s zoo. Based on a novel.
<i>The Long Walk Home</i>	1990	Richard Pearce	USA	Montgomery, Alabama, USA; 1955–56	About an African-American maid and nanny who works for a white family during the famous bus boycott in 1955–56. Racism and segregation are key topics.
<i>Little Miss Sunshine</i>	2006	Jonathan Dayton & Valerie Faris	USA	New Mexico and California, USA; contemporary	Olive, the young daughter in an odd family, wants to become a beauty queen. The family travels to California to attend.
<i>Lost in Translation</i>	2003	Sofia Coppola	USA	Tokyo, Japan; contemporary	Two Americans, an ageing film star and a young woman, meet in Tokyo. Cultural differences, loneliness and relationships are key topics. Won an “Oscar” for best screenplay.
<i>The Maze Runner</i>	2014	Wes Ball	USA	A maze; a dystopian future	16-year-old Thomas arrives the “Glade”, a place within a maze from which a group of teenagers are trying to escape. Based on the first novel in a series for teenagers.
<i>Mississippi Burning</i>	1988	Alan Parker	USA	Mississippi, USA; 1964	Two FBI agents investigate the murders of one African American and two Jewish civil rights workers in the segregated South. Inspired by real events.

<i>Of Mice and Men</i>	1992	Gary Sinise	USA	Rural California, USA; 1930s	George and his mentally disabled friend Lennie go from farm to farm to find work during the Great Depression. Based on the popular novella by John Steinbeck.
<i>The Perks of Being a Wallflower</i>	2012	Stephen Chbosky	USA	Pittsburgh, USA; early 1990s	Based on the director's epistolary novel, it tells the story of the shy freshman Charlie and his friends. Love, music, homosexuality and growing up are key topics.
<i>Precious</i>	2009	Lee Daniels	USA	New York, USA; 1987	An obese and poor teenage girl is abused by both her parents, but finds a way out through daydreaming. Based on the novel <i>Push</i> .
<i>The Queen</i>	2006	Stephen Frears	UK France Italy	France, England and Scotland; 1997	Tells the story about Queen Elizabeth II's reaction to the death of Diana, Princess of Wales. New PM Tony Blair has several talks with the queen.
<i>Rabbit-Proof Fence</i>	2002	Phillip Noyce	Australia	Western Australia; 1931	Three young Aboriginal girls escape from a native settlement and walk home through the desert. Based on a book telling a true story about the Stolen Generation.
<i>Romeo + Juliet</i>	1996	Baz Luhrmann	USA	"Verona Beach", USA; contemporary	A modern adaptation of Shakespeare's play, featuring warring mafia with guns. The original text is used.
<i>Skin</i>	2008	Anthony Fabian	United Kingdom South Africa	South Africa; 1965–2003	Tells the true story of Sandra Laing, who was born to white Afrikaners during the apartheid era, but was classified as "coloured".
<i>Slumdog Millionaire</i>	2008	Danny Boyle	UK	Mumbai, India; contemporary and recent past	A poor boy does surprisingly well in a quiz show by remembering events from his childhood. Based on the novel <i>Q & A</i> .
<i>Smoke Signals</i>	1998	Chris Eyre	USA Canada	A reservation in Idaho and Phoenix, Arizona, USA; contemporary	A comedy about Victor and Thomas who live on a reservation and decide to travel to Phoenix. An all-Native American production based on a short story.
<i>The Social Network</i>	2010	David Fincher	USA	Harvard University, New York and Palo Alto, USA; 2003–2008	A fictionalised version of how Facebook was created by Mark Zuckerberg, and following lawsuits. Based on the book <i>The Accidental Billionaires</i> .
<i>The Terminal</i>	2004	Steven Spielberg	USA	JFK Airport, New York, USA; contemporary	A traveller from the fictional country of Krakozhia is stuck in the airport when his passport is invalid because of a civil war in his home country.

<i>Titanic</i>	1997	James Cameron	USA	Southampton, UK and the Atlantic Ocean; 1912 and contemporary	The poor, adventurous Jack Dawson falls in love with first-class passenger Rose DeWitt Bukater aboard the luxury ship Titanic, which sank in 1912.
<i>Twelve Years a Slave</i>	2013	Steve McQueen	USA UK	New York and Louisiana, USA; 1841–1853	Based on a memoir by Solomon Northrup, who was born free, but kidnapped and sold into slavery. He worked as a slave for 12 years.
<i>Unbroken</i>	2015	Angelina Jolie	USA	USA and islands in the Pacific Ocean; 1930s and 1943	Based on the true story about Louis Zamperini, an athlete and bombardier who tries to survive on a raft in the Pacific Ocean during WWII.
<i>Whale Rider</i>	2002	Niki Caro	New Zealand Germany	Whangara, New Zealand; contemporary	A twelve-year-old Maori girl wants to become the chief of her tribe. Gender roles and Maori traditions are key elements. Based on the novel of the same name.

Note: Only feature-length fiction films used in English classes are included.