

ETJ Tokyo Expo 2011

USING MOVIES IN
THE LANGUAGE CLASSROOM

— Alan Miesch —



WHY MOVIES?

— THE BENEFITS OF USING MOVIES IN THE LANGUAGE CLASSROOM —

1. *High appeal
and interest value*



2. Rich aural input
(varied, natural language)



3. The narrative component gives momentum, direction, and focus.



4. CHALLENGING ENGLISH



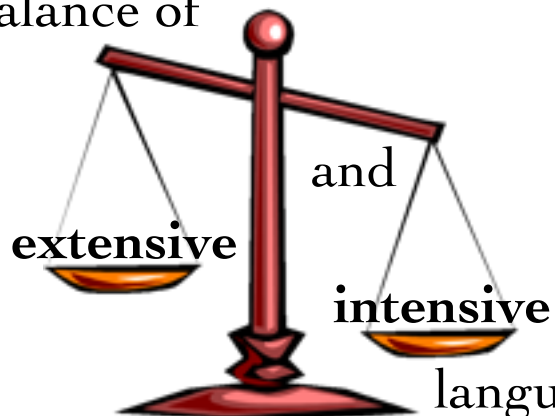
MADE
ACCESSIBLE



5. Listening fluency



6. A balance of



#7. Dialogue Scramble

- ✧ PREPARATION: Cut the dialogue up into pieces.
 - ✧ After viewing the scene, randomly distribute the dialogue pieces among the students.
 - ✧ The students put the dialogue into the correct order.
 - ✧ You can play the scene again, even stopping it periodically if necessary.
 - ✧ Be sure to just watch the scene again after the unscrambling task is accomplished.
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#8. Making Predictions

- ✧ short-view (moment by moment) and long-view (e.g., at the end of a scene)
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#9. "Scriptwriters"

- ✧ Watch a scene *without the sound*.
 - ✧ Have the students make up dialogue for the scene. (Play the scene again as needed.)
 - ✧ Have students read or even act out their dialogues.
 - ✧ Watch the scene with the sound on and compare the real dialogue with the students'.
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#10. Cloze (fill-in-the-blank)

Life was a *song*—You came _____

I've laid awake the whole night *through*;

If I ever *dared* to think you _____

This is what I'd say to _____ ...

- ✧ Blank out the linguistic features you want to give focus to.
 - ✧ Adjust the level of difficulty:
 - * Blank out fewer or more words
 - * Blank out easier or harder words.
 - * Give a word bank.
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#11. "Face-to-Face" (good for larger classes)

- ✧ Students work in pairs. Partner A faces the screen and views the scene *with the sound off*. Partner B has their back to the screen, facing Partner A.
 - ✧ Partner A narrates the action on the screen to Partner B.
 - ✧ To foster speaking fluency, have the students change partners and repeat the activity. Each time, only the As narrate, and the Bs just listen.
 - ✧ Have everyone watch the scene with the sound off once, then again with the sound on.
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#12: "4-3-2" (good for larger classes; to foster speaking fluency)

- ✧ Working in groups, Partner A has 4 minutes to tell Partner B a synopsis of the plot.
 - ✧ After changing partners, A has 3 minutes to tell their new B partner the synopsis.
 - ✧ After changing partners again, A has 2 minutes to tell their new B partner the synopsis.
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#13. Scene Synopsis

- ✧ This is good for low-dialogue, high-action films (Mr. Bean; Wallace and Gromit; silent movies), and for students with lower levels of English comprehension and/or reading.
 - ✧ Write up a synopsis of each scene. Level the language you use to your students' needs and abilities. Cut the synopsis into pieces.
 - ✧ Watch the scene. Randomly distribute the synopsis pieces.
 - ✧ Students take turns reading their pieces, then work together to put them all in order.
 - ✧ Watch the scene and check the order of the synopsis.
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#14. Crossword Puzzles

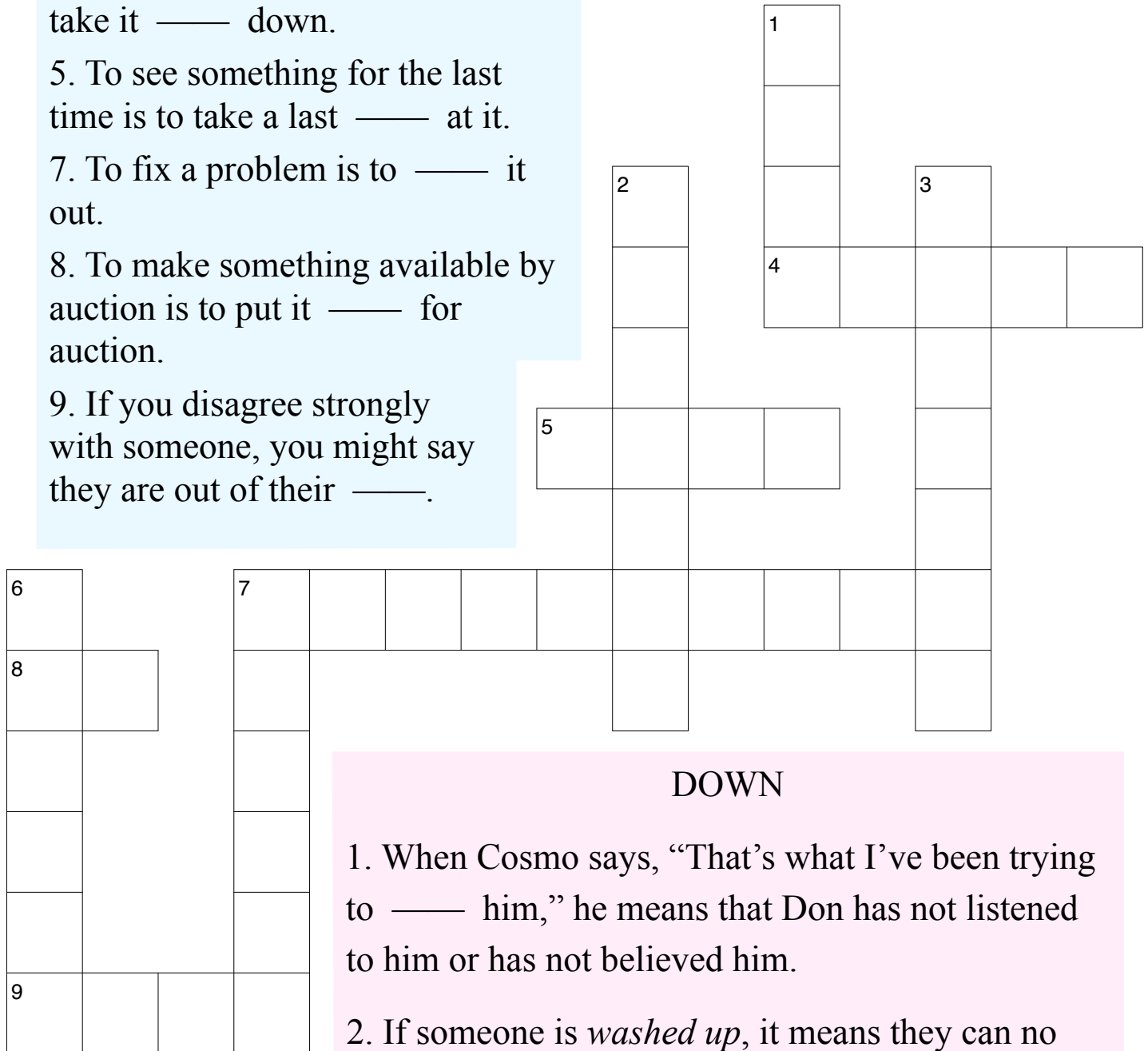
- ✧ This reviews key language from the movie.
- ✧ To learn how to make nice-looking crossword puzzles, see my website under "For Teachers":

www.english-alive.net

CROSSWORD PUZZLE – PAGES 39/40

ACROSS

- 4. To fight a bad situation is to not take it ——— down.
- 5. To see something for the last time is to take a last ——— at it.
- 7. To fix a problem is to ——— it out.
- 8. To make something available by auction is to put it ——— for auction.
- 9. If you disagree strongly with someone, you might say they are out of their ———.



DOWN

- 1. When Cosmo says, “That’s what I’ve been trying to ——— him,” he means that Don has not listened to him or has not believed him.
- 2. If someone is *washed up*, it means they can no longer be successful in their career. Don expresses this with one word when he says, “I’m ——— .”

- 3. When Don says, “There’s no use ——— myself,” he means that not being honest with himself won’t help his situation.
- 6. Something anachronistic or outdated is a ——— piece.
- 7. To be almost as good as someone else is to run them a close ——— .