

Feature Films in The English Language Class

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INTRODUCTION

A common complaint heard among Japanese university teachers these days is that students have not read many literary works, either in English or Japanese, and are generally not interested in reading. Students today are clearly more comfortable looking at and “interacting” with screens: the TV and the computer. However, while many students claim that watching videos is their hobby, when asked about the films they’ve watched, students often cannot say much about the content except to say vaguely that it was “interesting” or “exciting.” It sometimes seems they have watched films with very little thought or reflection on what they have seen.

For many educators the fact that students lack interest in books, and reading in general, is an alarming development. The very word “education” implies book-learning, and most educators, particularly those in Japan, have achieved their professional status through a rigorous academic process based on reading and writing.

If one looks at the English definition of the word “education” in the *Random House Unabridged Dictionary* (1993) however, the first entry says “the act or process of imparting or acquiring general knowledge, developing the powers of reasoning and judgment, and generally of preparing oneself or others intellectually for mature life.” In this broader understanding of the word “education,” perhaps the use of films in class can be an effective tool for helping students with English language as well as with skills related to reasoning and judgment. Films can also be a way to have students consider social issues that are a part of the real world outside of the classroom.

For the language teacher, there are other compelling reasons for the use of films in class, particularly now with the versatility and the general availability of the VCR. When it comes to watching a film, students are highly motivated; they do not need to be coaxed into looking at the screen. The visual and auditory quality of a film can illustrate a language more completely and realistically than texts or other material. Through feature films, students can come to understand linguistic and cultural aspects of a society not only by listening to the dialogue, but also by observing non-verbal means of communication such as gestures and facial expressions. Other aspects of film, such as the sound track, the setting and the costuming can give the viewer many insights into lifestyles of another culture.

If presented effectively, film viewing can be more than a passive experience. Students can discuss what they like or dislike about a film and explain why. They can talk about segments of the film that were difficult for them to understand, and these segments can be easily viewed again. The students' own personalities, life experiences and imaginations help them interpret and understand films in their own ways. Since different viewers interpret films in different ways, students can exchange ideas and help each other see each film from different perspectives.

With carefully designed activities for before and after the showing of a film, the viewer/learner can become the focus of the class rather than the teacher, or even the film itself. In the following paper, I will present a course outline for using feature length films in a university-level language and culture class.

BACKGROUND

In 1995, Keiwa College began a new language program with major changes particularly in the English language curriculum. As one component of the English language program, a variety of Option Courses were developed and offered as electives for students after they had successfully completed lower level skills based classes. These Option Courses were to replace *Sōgō Eigo*

(General English) and *Eigo Hyōgen* (English Expression) in the former English Curriculum.

After the first year of the new English language program, in order to determine what kinds of courses to offer, students were asked in a questionnaire what Option Courses they would be interested in taking. Students indicated that they wanted to have courses which would help them with translation from Japanese to English, courses to help them prepare for standardized English tests, and courses which made use of feature films to improve their listening comprehension. The course called "Video Listening" was developed to meet one of the requests of the students.

What did students expect out of a course which focused on viewing films? Did they actually think this kind of course would be a basis for language acquisition and cultural understanding? Or were they more enthralled with the popular movie stars and the adrenaline rush of Hollywood action films? Perhaps they just wanted an easy course where they could just sit back and be entertained, without putting out much effort.

Although I had sometimes used films as a supplement in other courses, this was the first time for me to consider the use of feature films as the primary material for a whole, year-long course. Improved listening comprehension skills, introduction of vocabulary and colloquial, "real" English were obvious areas where films could contribute to the language learning process. But in addition to these skills, I hoped that critical thinking and discussion would also be a focus of the course. By looking at various facets of American society I also hoped that students would examine and understand aspects of their own society, permitting the films to be used as a basis for cross-cultural comparison.

With these objectives in mind, I limited film selection to American films which dealt with contemporary issues. In addition, these issues should be topics that college-age Japanese students could relate to, and therefore be able to discuss. Films

chosen for the course would not necessarily be the popular Hollywood blockbusters that students are so familiar with—the films which students may have had in mind when they requested a course which used videos.

In planning the “Video Listening” course, with films being the focus of the course rather than a supplement, many questions had to be considered. Classes, which meet once a week, are 90 minutes long, and feature films generally are 100–120 minutes in length. How could the films be shown effectively within the limits of class time? How many films could be shown in the course of an academic year of about 25 class sessions? Should the course focus intensively on one or two films, or should more films be shown at a faster pace without worrying about complete understanding or in-depth analysis? How could film viewing, which is essentially a passive activity, be made into a more active learning process? What kinds of activities could be developed to help students with listening comprehension, discussion and vocabulary development? What activities could be designed around films which would help students think about social issues in a cross-cultural context? And finally, how could the students be assessed, or tested, in this kind of course?

THE STUDENTS

In the new English curriculum at Keiwa College there are three levels of Reading, Writing, Listening and Speaking classes. Students in these levels are placed by proficiency rather than by academic year. The upper-level skills courses and the Option Courses have prerequisites for enrollment. For the “Video Listening” course, because listening and speaking skills were considered crucial, it was decided that students must successfully have completed Level II Listening and Speaking courses in order to be eligible for registration in the Video Listening Course. Students also would most likely have completed Level I Writing and Reading courses, so they would have skills in

reading for general comprehension and have had an introduction to basic composition skills.

Ideally, class size would have been limited to between 15-20 students. However, because of the predictable popularity of this kind of course, it was difficult to limit the class size to a smaller number; the first year that the course was offered, 30 students were enrolled and in the second year the number was increased to 40. The members in the class, selected randomly on the first day of registration, were 2nd, 3rd and 4th year students who had completed Level II Listening/Speaking courses. Of course, even though the completion of Level II Listening and Speaking was a prerequisite, there was a range of proficiency levels among the students.

COURSE BEGINNING QUESTIONNAIRE AND SELECTION OF FILMS

On registration day, students were asked to fill out a questionnaire (See Appendix I). From this questionnaire I hoped to find out more about the students' interests in regards to social issues in the US and in Japan, as well as to find out what kinds of films they were interested in. Also, from a list of films that were already available to me, students were asked to check off films they had already seen and rank the films in order of preference for viewing in class.

In response to the question about American society, students mentioned issues such as the "role of women," "crime and guns," "politics," "religion," with the topics of "family life," "education" and "racial discrimination" being the three most frequently mentioned. In regards to issues related to Japanese society, "education," "juvenile crime" and "bullying" were the issues that seemed to concern most students. Most students mentioned "love/romance" and "heart-warming stories" as their favorite type of movie, with "action" and "comedy" being second in popularity.

This information was extremely helpful when selecting

films for the course. I was uncertain about showing films that students had already seen, but the questionnaire indicated that a film such as *Stand By Me*, which most of the class had seen, was still a favorite for viewing again as part of the course. Selection of videos, therefore, did not need to be limited to films that had not been seen previously by students.

Another decision that needed to be made was related to the use of sub-titled films. Videos are available with no subtitles at all, with Japanese subtitles or English subtitles. (Videos sold in Japan have Japanese subtitles; videos sold in the US have no subtitles but are usually made with closed captions for the hearing impaired which can be shown on the screen with a special decoder.) In the first year-end course evaluation questionnaire, a large majority of the students indicated that they preferred the English subtitles as shown by the following comments. "English, because it helped reading and listening at the same time. It was hard work, but also good practice to us." "I like English subtitles because it helps my skill to understand English." "English subtitles! We can learn many English words." "English, because if we watched movies with Japanese subtitles, we read only the Japanese."

With these kinds of supporting comments, in the second year of the course I chose to show only movies with English subtitles. However, in some films, certain critical scenes could be shown again with Japanese subtitles, so that students could comprehend the dialogues more completely. Since all of the films used in the course are readily available at any video rental store, students were of course encouraged to watch the Japanese subtitled versions of the films outside of class, particularly if they found they could not comprehend the film adequately during class time. Hopefully the possibility of viewing the films outside of class would compensate, somewhat, for the different proficiency levels of the students in the class.

VIEWING THE FILMS

Generally, it took three class meetings to show an entire film. Part of the first day was used to introduce the film and have students discuss their own experiences in relation to the issues that would be focus of the films. On the first day, only about 30 minutes of the film could be shown. The activities for the second and third days were designed to check comprehension of the sections previously viewed and to remind students of the story so far. A fourth day was used to focus on certain scenes for language practice and then discuss themes and cultural aspects of the films.

Before showing each film, students were divided into groups of 5 or 6. This was usually done by having students count off and forming groups with students with the same number. This separated friends from each other, which some students find unsettling. From past classroom experiences, however, I've learned that placing students in this kind of random group keeps them more focused on the assigned task and tends to keep the discussion in English. New groups were formed for each film, so students would have an opportunity to work with, and get to know, other classmates throughout the year.

Once divided into these groups, students were asked to work on various activities which involved reading and discussion as a means of introducing relevant vocabulary, provided background to the film, and helped them start to think about the underlying themes of the different films. Prepared questions were passed out and students were asked to spend 5-15 minutes thinking about their answers, using their dictionaries to look up necessary vocabulary, jotting down their ideas and "thinking" in English. Once discussion started, students were expected to use English to exchange ideas. By allowing students this time to prepare their thoughts in English, when discussion actually began, they found it much easier to express their ideas and exchange opinions without slipping into Japanese. The questions below are examples of those used for this pre-viewing activity.

Kramer vs. Kramar

1. When you were growing up, in what ways did your mother take care of you? What kinds of things did your mother do with you?
2. In what ways did your father take care of you? (Not including supporting the family financially.) What kinds of things did your father do with you? In what ways did male members of your family (uncles, grandfathers) spend time with you?
3. Which parent, father or mother, do you think is better able to take care of children?
4. In Japan, when a couple separates or gets divorced, what usually happens to the children? (Do you know anyone in this kind of situation? Explain.)

Tootsie

1. Have you ever dressed in women's/men's clothing (dressed as someone of the opposite sex)? If so, when? Where? Why? What did you wear? How did you feel? Did your personality change?
2. In Japan, there are several popular male entertainers who dress as women. How do you feel about these entertainers? Why are they popular?
3. If you were the opposite sex, in what way do you think your personality and your life would be different? Explain.

Short readings, such as reviews or brief summaries of the films, are another way to introduce a feature film. Other articles related to the theme of the film can also be used to focus on related vocabulary and ideas. For example, to introduce the film *Roxanne*, which is based on the play, *Cyrano de Bergerac* by Edmond Rostand, students were asked to skim the Encyclopedia entries for the historical figure of Cyrano and also the playwright

Rostand. Although the readings were difficult, students were generally able to quickly scan for the answers to specific questions, thereby learning a good deal about the film's background and comprehending the universal aspects of the story's theme.

Then, for discussion questions before watching *Roxanne*, from a list of about 20 characteristics, or personality traits, students were asked to rank from 1 to 10 the ones most important to them when considering a future partner. They were also asked to talk about their personal experiences with embarrassment and self-esteem, in relation to their own physical characteristics.

These kinds of pre-viewing questions helped establish the background for the different films and also familiarized students with relevant vocabulary. However, because the discussion questions were related to students' own experiences, another important outcome of this kind of activity was that it helped to "break the ice" in the randomly selected groups and made students more comfortable with each other so that they could exchange opinions more easily after viewing the film.

On the second and third days that a particular film was shown, in the first 10-15 minutes of class, students were asked to answer comprehension questions related to the portion of the film viewed previously. The purpose of these questions was to make sure students followed the general plot of the film. These questions could also be done in the form of a "cloze" summary of the film with key vocabulary missing which students would fill in from a list provided. Students were given time to work on the questions individually and then go over their answers in a group, before we checked answers as a whole class. These activities were extremely important as a way of "recycling" the necessary vocabulary, getting students back into the story of the film, which had been interrupted the previous week, and preparing them for the next section.

ACTIVITIES AFTER VIEWING THE FILM

There are number of books, such as *Using Films in the English Class* (Baddock, 1996), *Video* (Cooper, Lavery and Rinvoluceri, 1991), and *Video in Action* (Stempleski & Tomalin, 1990), which are good resources for teachers who are interested in using film in their classes. The varied activities suggested in these books generally deal with short film segments rather than whole feature films, with a focus on more intensive language objectives.

The activities below, just a sampling of tasks done in this course, were adapted from suggestions in these books and designed specifically around the objectives and the specific films used. For this course, these follow-up language-related tasks were generally done on the fourth day of class, after a film had been shown once, in entirety. It should be noted that these activities not only helped students with specific language skills but also contributed to an understanding of the films on a deeper level.

Scrambled Dialogue

One activity which is fairly easy and therefore not so threatening with groups of students who may have different levels of ability is the "scrambled dialogue." Students are shown a short, significant, dialogue from the film and asked to concentrate on the general meaning of what the characters are saying; for this purpose an unsubtitled segment might be best, though film clips with English or Japanese subtitles also work. After watching the segment, students are then given a sheet of paper with the lines of the dialogue scrambled and are asked to put the lines in the correct order by numbering them. Students can check their answers together and try reading through the dialogue to see if their arrangement makes sense. Students then watch the segment again to confirm their answers. Finally, students can role-play the dialogue in their small groups. Since students have just seen the film segment several times, it is easier for them to

read their respective parts with better pronunciation, appropriate expression and include other aspects of non-verbal communication.

Key Words/Role Play

Another activity which is a little more challenging, is to have students reconstruct a dialogue by giving them only some of the key vocabulary. This type of activity is useful in helping students more thoroughly understand certain climactic scenes of a film which may have been difficult for them to follow during the first viewing.

For example, because the court scenes in the movie *Kramer vs. Kramer* are key to understanding the film, just those segments were shown again with Japanese subtitles, so that students could fully comprehend both Joanna's and Ted's testimony. The scenes were then shown again with English subtitles. After seeing the scene two times, students were given a list of phrases and key words used by both of the attorneys, as well as Ted and Joanna. Using these lists, students were asked to recreate the dialogues with different students playing the roles. The recreated scene would therefore involve testimony and cross-questioning in a courtroom situation. It was not important that their dialogues be exactly like those in the film, as long as the meaning was essentially the same.

After recreating the court scene, students could clearly understand the respective arguments of both Ted and Joanna. This activity very naturally led into a discussion of who the students would choose to give child custody to if they were the judge in this situation, and which of the parents they sympathized with most. Students could not, of course, come to a consensus about this but were able to effectively argue their differing points of view, using vocabulary from their re-created dialogues. (It was interesting to note that the male students seemed far more forgiving of Joanna's decision to leave, while the women felt her choice had been unfairly cruel to the child.)

Translating Japanese Subtitles into English

Another way of helping students more fully understand a complex section of the film is to show a segment with Japanese subtitles and ask students to quickly take notes of the main ideas. This may be most effective if done with the sound track off. Students then work together, using their notes to write out the whole dialogue, and then translate it back into English. In this translation process they can use their dictionaries as well as their recollection of the dialogue which they initially heard in English. While students are writing out their translations, the instructor can move from group to group checking the accuracy, in terms of language and content, of the students' English dialogues.

Finally, to check their versions of the dialogue, the film segment is shown again, with English subtitles. Alternatively, copies of the English dialogue in the scene can be handed out so students can compare them to their translations. Again, it should be emphasized that students' English translations of the Japanese subtitles do not need to be exactly the same as the English subtitles, as long as the general meaning is the same.

Cultural Comparison and Discussion

At the end of each film, and after looking again at important segments, students were asked to consider, in their groups, the things which they found curious, strange or different about how American society was depicted in the film. Each film elicited some unanticipated and interesting observations, some of which were not at all related to the main theme of the film. For instance, after watching *Kramer vs. Kramer* many expressed amazement that Billy's grandparents had not stepped in to help out. Also, they were puzzled by the fact that Billy needed to be taken to and from school rather than just walking there himself. At another level, more directly related to the main focus of the film, students were surprised that the film was made nearly twenty years ago because the social problems of

divorce, as well as the topics of parental and gender roles are widely discussed in the Japanese media today, and are important issues for the students themselves.

Often, students made comments about American lifestyles and the way they saw people relating to each other – for instance the way that Americans display affection in such a demonstrative manner. The scene where the characters are drinking cocktails in the living room in *Guess Who's Coming to Dinner* generated some interesting comparisons of drinking customs in Japan and America. The film *Tootsie* evolved into a lively and quite hilarious discussion on gender stereotypes and comparison of US stereotypes with Japanese. It was sometimes important for me to point out which aspects in the films were realistic portrayals of American society and others which were more clearly just for the movies.

Examining jokes and humor was another way of looking at cultural differences. In the film *Roxanne*, there is a bar scene where the main character (Steve Martin) makes a series of humorous insults about his own, large nose. The monologue is very fast and challenging for the students to follow, so a script of this section of the film was given to the students. After explaining the jokes, I asked students to try translating the jokes into Japanese and determine whether the jokes were funny to them or not. Not surprisingly, many of the jokes did not seem humorous to the students, even in Japanese, and it was an effective way to show how humor can be so culturally based.

As a final activity and a summation of a film, students were asked to discuss the setting and how it contributed to the atmosphere of the film, the climax of the film, character development, and most importantly, the themes of a particular film. Part of this discussion would involve comparing the theme of the film with what might occur in a similar situation in Japanese society. Also, students were asked to refer back to the questions discussed prior to watching the film and see if their reactions and ideas had changed.

TAKE HOME TESTS

Six films were shown during the academic year; three films each term. At the end of each term students were given a "take home" examination; in order to answer the questions thoroughly, students were expected to refer to their class notes and perhaps view the films again. The films were available to students for viewing in the library. Two or three questions were asked about each film; the questions were usually related to theme, character development and cross-cultural differences - all of the questions were ones that had been discussed in class. For each question, students were asked to write one or two paragraph answers or explanations, referring to scenes from the films to support their answers whenever possible.

There were a number of reasons why a "take-home" exam seemed to be the most effective way of evaluating the students. I felt that the students' understanding and interpretation of films would not effectively be assessed with tests requiring memorized, or objective responses. I wanted students to review their notes and express their opinions in well-organized paragraphs; as long as their views were clearly expressed and supported, there were no really wrong answers. Also, since students often take many exams during the exam period, I hoped the "take home" format of the test would allow adequate, stress-free time to write thoughtful, well-supported answers.

Responses in the course-end questionnaire indicated that all students, though somewhat surprised by this format, felt favorably toward this kind of assessment. "It was my first time and also interesting. We don't have any in Japan." "It's better than a test in school since we can have time to think." "We have many tests and no time, so it's very good." "I think everyone can do their best." "I think it's great because I can watch the movies again if I want to." "We could really understand the movie. If we have a normal test we don't try to understand and we learn by heart, like *jukensei*."

As might be expected, there was a wide range in the

thoroughness of answers that students turned in on these "take-home" tests. The range reflected the proficiency differences among the students—at least in terms of writing skills—and also it reflected the amount of time students spent on the test. It was evident that some students had spent several hours working on the tests. Their responses, often with surprising and insightful interpretations, were long, well-written and effectively supported. Other tests, with short one or two sentence answers, were clearly done with a minimum of effort. I was initially worried that students would copy answers from each other, but this proved not to be a problem.

The "take-home" test also contributed to good student attendance and more active class participation. Since there was no text for the class, only the "hand-outs" and their class notes, students realized that coming to class, forming opinions and taking notes was crucial to doing well on the test. The end result was that very few students were absent, and if they were absent they were conscientious about finding out what had been covered the previous week.

END OF COURSE AND QUESTIONNAIRE

At the end of the year, as a way of helping them prepare for the "take home" test, students were given time to review all six films, discuss and compare the different characters, settings and themes and then think more generally about cross-cultural differences and similarities. They were also asked to answer, anonymously, a course-end questionnaire. (See Appendix. II)

Student responses to the questionnaire have been an important component of preparing the course for the following year. After the first year, students indicated which films they'd enjoyed most and least, and gave reasons for their responses. Other questions were related to how they rated their comprehension of English subtitled films, their reactions to group discussions, the "take-home" tests and the pace of the class.

According to the course-beginning questionnaire, the

topics of racial prejudice and discrimination seemed to be of high interest. Surprisingly, however, the film *Guess Who's Coming to Dinner* was the least favorite film of the six shown that year. Students gave reasons such as "the dialogue was too fast," "I couldn't understand the theme" and it was too "old-fashioned." It may be that although students are interested in racial discrimination, very few of them have first hand experiences with racial prejudice and therefore cannot relate to it or discuss it on a personal level. Perhaps newer films related to the same topic, such as *The Long Walk Home*, would have been more approachable for students, since this film in addition to focusing on discrimination, also deals with the growing assertiveness of one of the main female characters.

In the year-end questionnaire, most students indicated that they enjoyed group discussion and appreciated the opportunity to exchange opinions with their classmates. "If we work in a group we can listen to other people's comments and opinions. We also spoke in English." "It gave us a chance to exchange opinions."

While a large majority of the students felt the group discussions were helpful and interesting, a few students expressed discomfort with using English to discuss the movie, and with being in groups of students they did not know. "I was ashamed when I speak English to people I don't know." "If I join with students who try to speak English the work is good for me. But on the other hand..." "Japanese discussion is better because English discussion may be impossible. In English we can only talk about the surface of the movie." These comments reflect the differing confidence and proficiency levels among the students which, while perhaps unavoidable, need to be considered in future planning of the course.

CONCLUSION

Although I initially had some misgivings about this "Video Listening" course, it has proved to be very rewarding in

many ways. Instead of just listening, class work inevitably involved the other language skills of speaking, reading and writing. Clearly, in this kind of course, film-viewing does not have to be passive. More often than not, the film itself was not the focus of class work at all. After watching a segment of film, while listening to English and reading only English subtitles, it was apparently easier, and more natural, for the students to continue class activities in the target language, English.

Many times I have been astonished at how student behavior seemed to be so positively influenced by the films. It seemed that being so immersed in a film contributed not only to students' language skills, but also affected their classroom behavior. Sometimes the small group discussions were so animated, even when students were speaking entirely in English, it was difficult for me to interrupt them (a welcome development) so that the class could proceed with viewing the film. Even when work involved the whole class, many students seemed to overcome their inhibitions about answering in class and raised their hands quite eagerly to share their responses with the whole group—a first time experience in Japan for me.

Probably more important than the language skills that students acquired were the cultural and social insights that were discussed. Students could relate their own experiences to issues discussed in the films, and then from this perspective, look at similar problems in Japanese society. Once they realized that there were often no clear wrong or right answers, students became more accustomed to exchanging opinions and discussing their different interpretations of scenes and understanding of the characters in the films. Additionally, the course seemed to help students acquire an ability to look at feature films more critically and think about themes and important social issues related to the films. As one student mentioned in the course-end questionnaire, "Because of this class, I tried to think of the theme of the movie I saw. It was difficult but very interesting."

Although the films chosen for this course were related to

the broad theme of "issues in American society," future courses might deal with narrower topics, or films from other English-speaking countries. A course of this type could focus just on the topics of "prejudice and racial discrimination," "family relations," "ethnic diversity in the US," "American history" or "American literature" just to mention a few ideas. Regardless of theme, if learner-centered activities are designed, feature films offer almost limitless possibilities for use in the English language class.

APPENDIX I

Video Listening Questionnaire

Name: _____ Student Number _____

Directions: Please answer the following questions. You may write in English or Japanese.

1. What aspects, or points, of contemporary American society are you interested in or curious about?
2. What aspects, or points, of Japanese society are you concerned about, or interested in?
3. Have you seen any movies recently that have impressed you deeply? If you answered "yes," what movie was it? Why did it impress you?
4. In general, what kind of movies do you like?
5. The following videos, some with no Japanese subtitles, are available to me. Please mark the videos you might be interested in watching in this course. Mark your 1st, 2nd and 3rd choices. Mark X next to movies you have already seen.

Roxanne _____	Tootsie _____
Chances Are _____	Guess Who's Coming to Dinner _____
Steel Magnolias _____	Driving Miss Daisy _____
Dave _____	Working Girl _____
Rain Man _____	Bull Durham _____
Thelma and Louise _____	The Bodyguard _____
St. Elmo's Fire _____	Mrs. Doubtfire _____
A Few Good Men _____	Dead Poet's Society _____
Sleepless in Seattle _____	Awakenings _____
Stand By Me _____	Fried Green Tomatoes _____
My Best Friend's Wedding _____	

APPENDIX II**COURSE END QUESTIONNAIRE (1997)**

Please answer the following questions. You may write in English or Japanese.

1. We watched 6 movies this year: Kramer vs. Kramer, Guess Who's Coming to Dinner?, Chances Are, Tootsie, Roxanne, and Dave.

Which movie did you like best? _____

Why? _____

2. Which movie was least interesting to you? _____

Why? _____

3. Which did you prefer, English subtitles or Japanese subtitles?

4. Do you think it would be useful to watch a movie twice—one time with Japanese subtitles, the next time with English?

_____ yes _____ no _____ maybe

other comments? _____

5. With English subtitles, about how much did you understand?

90% _____ 80% _____ 70% _____ 60% _____ 50% _____ 40% _____ 30% _____ 20% _____ 10% _____

6. Were the hand-outs useful in helping you to understand the movies?

_____ yes _____ no

other comments? _____

7. What did you think about group work?

helpful _____

not so helpful _____

interesting _____

not so interesting _____

other comments? _____

8. What did you think about the "take home" tests?

too easy _____ fair _____

too difficult _____ unfair _____

OK _____

other comments? _____

9. What did you learn from watching the movies?
improved my English listening skills _____
improved my English vocabulary _____
learned about American society _____
learned to discuss in English _____
did not learn so much _____
Other? _____
10. Do you think that students should use only English in the class? Or do you think using Japanese is OK?

11. What other movies do you think would be interesting to watch? (What social issues in America are interesting/important to you as Japanese viewers?) Please list movie titles.

12. How was the pace of the class? (Do you think we should have watched fewer movies more carefully? Or more movies, more quickly?) Too slow _____ Too fast _____ Just right _____
Other comments?

ANY OTHER COMMENTS AND SUGGESTIONS?

THANKS FOR YOUR HELP

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