



Film
Forever

Ton opinion sur
la réaction de
François et ses
compains?

SCREENING LANGUAGES SUMMARY REPORT

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EXECUTIVE SUMMARY

Screening Languages was a two-year curriculum and professional development project funded by the Mayor of London's Schools Excellence Fund. Between September 2013 and July 2015, 27 teachers, from 19 schools, took part in a programme to test the impact of teaching and learning with short films on pupil engagement and attainment in modern foreign languages.

Across the two years, teachers taught more than 150 lessons using short films, in French, Spanish, German, Turkish, Arabic, Italian, and Mandarin Chinese. The teachers were supported in curriculum design by termly professional development days and mentoring and classroom observation from a team of researchers and lead practitioners.

Over 800 pupils participated across the two years, and impacts on learning and motivation were derived from surveys, teacher reports, classroom observations and formal assessment. The impacts on teachers' subject knowledge and pedagogic skills were gauged through a set of qualitative data drawn from reflective writing, classroom observation, questionnaire and interview.

The main findings of the project are:

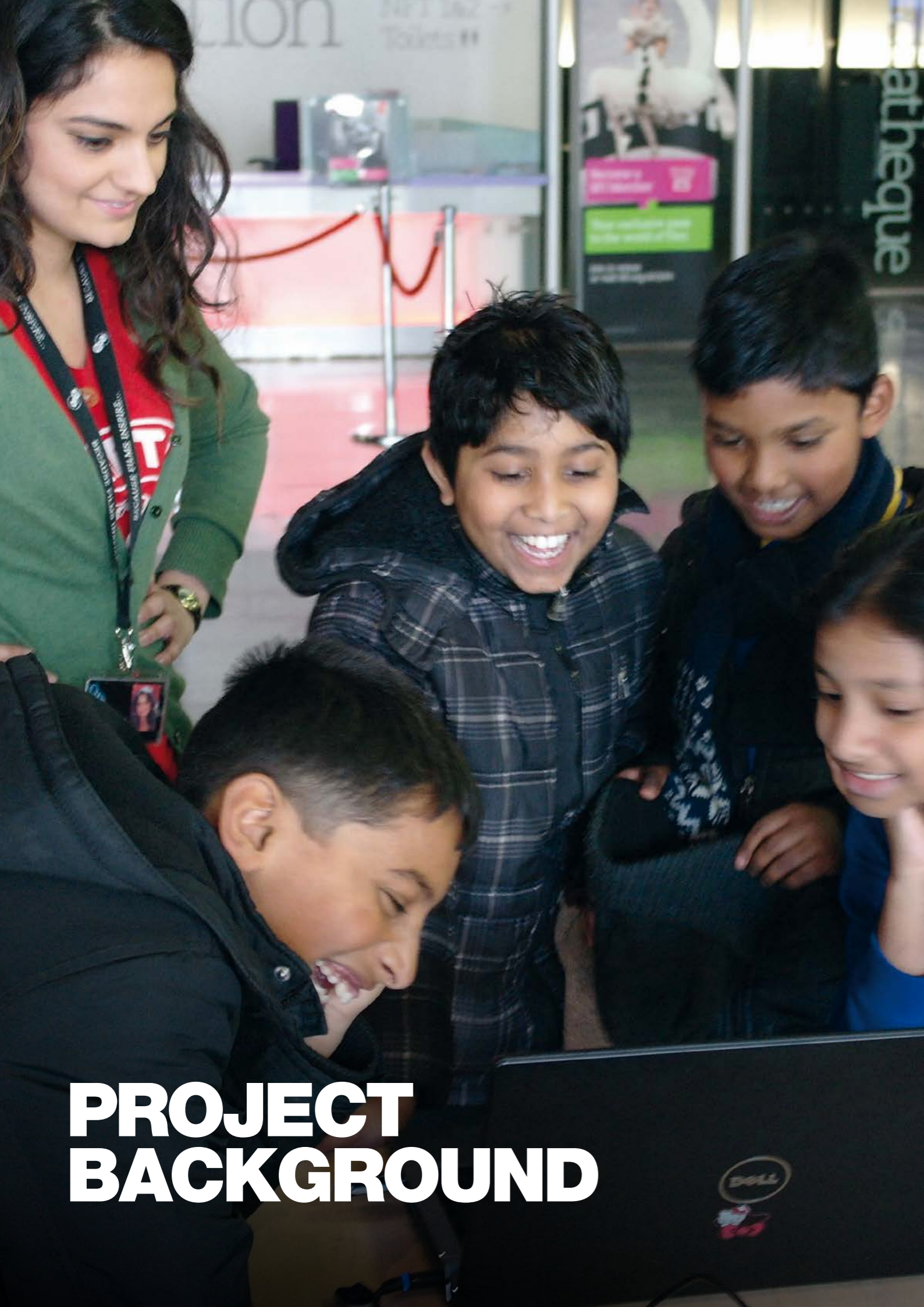
- More than three quarters of pupils enjoyed working with short films in their modern foreign language lessons
- Pupils found work with film engaging, challenging, helped them make progress in the main skill areas (reading, writing, speaking, and listening), and developed their cultural awareness
- Teachers working with short film developed in confidence and subject knowledge, took more risks, had higher expectations of pupils, and overall took greater professional satisfaction from their teaching.
- Collaborative models of professional development, lesson planning, and materials design underpins successful pupil attainment and increased teacher confidence
- All participating departments to some degree have incorporated short film into their KS3 plans

'THE OVERWHELMING FINDING OF THIS PROJECT IS THAT WORK WITH SHORT FILM MOTIVATES CHILDREN AND YOUNG PEOPLE TO ENGAGE WITH FOREIGN LANGUAGE AND FOREIGN LANGUAGE CULTURES IN WAYS THAT FEW OTHER CLASSROOM EXPERIENCES DO. PUPILS THEMSELVES SAY THIS.'

While there is less evidence of a transformative range of assessed learning gains, the fact that no classes performed worse, and all the teachers found a wider range of capacities in their pupils, is evidence enough to warrant a consistent effort on behalf of school departments to take on the regular incorporation of short film into their units of work

The project team recommends:

- A wider dissemination of the pedagogies that best support film in MFL teaching
- A concerted effort to include short film in the primary MFL curriculum
- The collection of more data on attainment, and a wider evidence base, particularly using common assessment tasks
- A greater emphasis on collaborative modes of professional development for MFL teachers
- A wider range of assessment practices that incorporate film
- A wider take up of film in Initial Teacher Training programme (including school based routes)



PROJECT BACKGROUND

LSEF

The **London Schools Excellence Fund** was set up by the Greater London Authority to stimulate new partnerships and help schools make substantial progress to raise standards in literacy, numeracy, STEM and modern and ancient foreign languages. Over £24 million was invested by the Fund to drive progress towards the GLA's ambition of 'a world class education for every child'. Between 2013-2016 it supported evidence-based activity led by state schools in partnership with other schools, and universities, independent schools, businesses and charities. The Department for Education contributed £20 million towards the establishment of the Fund with a further £4.25 million from the GLA.

Screening Languages, the BFI's successful bid to the LSEF, proposed working with up to 30 teachers, from 20 London secondary schools, to update, refresh, and develop their modern language subject knowledge, and to equip them with new pedagogic approaches and classroom skills. The project was proposed to run for two years, between September 2013 and September 2015.

REFRAMING LANGUAGES AND SCREENING LANGUAGES

BFI has a long tradition of intervening in curricula to support young people's understanding of and engagement with film. The programme *Reframing Literacy* (1999 – 2008) was one such intervention, introducing teachers to the ways that short film in particular could support and enhance literacy (BFI, 2008). The evaluation of the project (Marsh, 2008) found significant positive impacts on children's literacy, and on teachers' pedagogy and confidence.

A follow up project with the (now UCL) Institute of Education set out to explore whether the same approach and focus on short films could deliver impacts in Modern Foreign Language teaching. *Reframing Languages* (Lawes, 2014) worked with four London schools in 2008/09, and found positive impacts in the main skill areas of language learning (reading, writing, speaking and listening); in pupils' engagement with language learning; and in teachers' confidence and motivation in their practice. The outcomes of *Reframing Languages* supported a much bigger bid for funding in 2013 when the London Schools Excellence Fund was announced.

At the same time, BFI had been developing study approaches and learning materials for supporting MFL teaching. Study days for primary up to A level pupils and students using film have been running at BFI Southbank since 2007¹, and in 2010 BFI published *Cine-minis*², a short film resource for teaching French and literacy to 7 – 14 year olds.

¹ <http://www.bfi.org.uk/education-research/education/student-study-days-events-insets>

THE MFL CURRICULUM

'LEARNING A FOREIGN LANGUAGE IS A LIBERATION FROM INSULARITY AND PROVIDES AN OPENING TO OTHER CULTURES. A HIGH-QUALITY LANGUAGES EDUCATION SHOULD FOSTER PUPILS' CURIOSITY AND DEEPEN THEIR UNDERSTANDING OF THE WORLD. THE TEACHING SHOULD ENABLE PUPILS TO EXPRESS THEIR IDEAS AND THOUGHTS IN ANOTHER LANGUAGE AND TO UNDERSTAND AND RESPOND TO ITS SPEAKERS, BOTH IN SPEECH AND IN WRITING. IT SHOULD ALSO PROVIDE OPPORTUNITIES FOR THEM TO COMMUNICATE FOR PRACTICAL PURPOSES, LEARN NEW WAYS OF THINKING AND READ GREAT LITERATURE IN THE ORIGINAL LANGUAGE. LANGUAGE TEACHING SHOULD PROVIDE THE FOUNDATION FOR LEARNING FURTHER LANGUAGES, EQUIPPING PUPILS TO STUDY AND WORK IN OTHER COUNTRIES.' (DFE, 2014)

The statement of the purposes of foreign language learning that prefaces the new national curriculum for modern languages that came into operation in September 2014 sets out a laudable aspiration for the teaching and learning of languages. It offers an opportunity to reinvigorate the content of the languages curriculum and to create a new, more central place for language learning in schools, premised on the idea that foreign language learning is simply part of what a good liberal education should offer all young people.

At Key Stage 3, the greatest challenge in the new curriculum is the emphasis on cultural content such as literary texts, poems and stories. This emphasis requires a fundamental redesign of schemes of work and a different approach for many teachers. There is now the opportunity to develop new pedagogical skills to engage learners with a more intellectually challenging content. It is not an impossible task, but it requires teachers to rediscover, or discover for the first time, the resources and experiences that underpin a language culture.

It is within this context that the *Screening Languages* project was conceived, drawing on long-standing work in developing approaches to using short films in MFL classrooms. Film is an accessible art form that can link to other aspects of culture, such as poetry, literature and art and which pupils of all ages are keen to engage with.

The *Screening Languages* project gave teachers the opportunity to address the challenges of the new curriculum and to explore its potential through short film as cultural content. The project showed that, far from a return to the past in MFL learning, film has an important place in the curriculum of the future.

² <http://shop.bfi.org.uk/education-resources/cine-minis.html#.ViYpGaREyqA>



PROJECT DESIGN

PROJECT OUTLINE

The aims of the original *Screening Literacy* bid were, across two years, to 'raise attainment and increase motivation in MFL learning at KS3, by using short films to boost teachers' subject and pedagogic knowledge in language and culture'.

The original project plan was to:

- Second two teachers at 0.2 FTE each year, as Lead Practitioners, to develop online MFL resources using short films that raise pupil attainment, motivation and engagement, and increase their cultural capital; then...
- ...trial these resources with 300 Year 8 pupils in 6 schools (Year 1) and 2000 Year 8 and 9 pupils in 20 schools (Year 2), and use these as the basis of a...
- ...CPD programme for 12 teachers (Year 1) and 30 teachers (Year 2) that would develop their subject and pedagogic knowledge, across 20 schools in total and beyond that...
- ...input into ITT programmes, via 2 PGCE courses, and one Teaching School Alliance, reaching 75 trainees in Year 1 and 100 in Year 2, and finally to...
- ...disseminate the learning from the project in a dedicated London-wide conference; via LA, TSA, and academies networks; and via the Association for Language Learning and Network for Languages London.

The proposed outputs of the project across the two years were:

- 20 sequences of lessons designed around short films in French, Spanish, German, and Mandarin, with resources attached;
- 4 half-day CPD sessions in each year for Lead Practitioners and participating teachers to co-develop teaching sequences and materials, with 30 teachers trained;
- 3 days' input each year into ITT programmes, with 175 teachers reached;
- Film-rich lessons taught to 2000 pupils in 20 schools by end of Year 2.

The anticipated impacts included:

- For all participating teachers and trainee teachers, increases in their subject and pedagogic knowledge, in teaching the four skill areas of MFL (reading, writing, speaking, and listening); their cultural understanding incorporating film; and their imaginative use of authentic resources, and ICT.
- Raised pupil attainment in the four skill areas across 2,000 pupils.
- Increased pupil motivation and engagement, confidence and independence as learners.

TEAM STRUCTURE

The structure of the project and its delivery team followed four functions: delivering the core activity; researching project impact; supporting the administration of the project; monitoring the project's progress.

The project delivery team comprised a Project Director, two Researchers with project implementation and support roles, and two Lead Practitioners. The Researchers and Lead Practitioners took on dedicated responsibility, more pronounced in Year 2, for visiting and supporting a number of teachers each. The role of the two Researchers, in addition to supporting participating teachers via mentoring and CPD input, was to visit and observe teaching, and to make judgements about the effectiveness of teaching, and the progress being made by both pupils and teachers. The project was supported by a 0.4 full time equivalent administrator, who collated data, organised CPD days, minuted delivery team meetings, and communicated with the Project Steering Group.

The Project was further supported by a Steering Group drawn from the major cultural institutes, teacher subject associations, academics, lead language teachers, and teacher trainers.

RESEARCH METHODOLOGY

Screening Languages was essentially a curriculum development research project. In Year 1, seven schools and 9 teachers, including the two Lead Practitioners, and 365 pupils, participated in lessons designed by teachers exploring short films in the curriculum, followed by a cohort of 20 teachers and 543 pupils in Year 2. These pupils were selected from high to low achieving groups, sometimes in multiple classes, and once in a whole year cohort, following an opportunity sampling procedure. All pupils were surveyed online for baseline attitudes at the start of the project. Teachers assessed pupils against expected levels on entry to the project, and then again at the end of Year 1, and some teachers did the same during Year 2.

An important factor that had a significant effect on the collection and, more importantly, the interpretation of assessment data was the abandonment by schools of Key Stage 3 levels, the national system of descriptors of pupil attainment following an abrupt change of government policy. There was therefore, no reliable method available at the time by which pupil achievement could be compared between schools or between interventions. However, given that a heavy emphasis was placed on qualitative data relating to pupil motivation and engagement on the one hand, and teacher professional development on the other, the variability of assessment data recording between schools was not a significant problem in terms of the outcomes of the project.

The following research instruments were used:

1. Teacher and pupil self-efficacy questionnaires (baseline attitude surveys)
2. Teachers' Reflective Logs of teaching
3. Teacher blog posts
4. Observation of lessons by either a member of the Core Team or a Lead Practitioner (fully documented)
5. Interviews with individual teachers
6. Group interviews with teachers at the beginning and end of each year

The research process also required teachers to attend termly Continuing Professional Development days which involved variously core team and Lead Practitioner input, collaborative workshop sessions to discuss and prepare materials for lessons, and the writing of blog posts. The use of Lead Practitioners was an important and distinctive element of the project and the experience enabled the core team to identify key aspects of peer/school-based teacher development in order to inform future CPD in line with current educational policy.

Each element of research data was collated centrally. The quantitative analysis was performed electronically and then interpreted and drawn on in support of the larger body of qualitative data. Pupil self-efficacy questionnaires provided interesting insights into pupil views, attitudes and preferences. The qualitative data was examined and analysed systematically by members of the core team following standard research protocols relating to qualitative data. Interviews and parts of CPD training days were recorded, noted and drawn on as part of the body of qualitative data.





IMPLEMENTATION

THE PUPIL COHORT

We collected baseline data from 892 pupils across the two years of the project.

Of this total, 50% had prior attainment on entry to Year 7 leading to expectations that they would perform above the national average (i.e. above level 4 in literacy), with 30% at the expected level, and 14% below (with no data for 6% of participating pupils).

On ethnicity, 20% identified themselves as White British, with White Other (13%) and Black African (13%) being the next largest ethnic groups. Some 27% presented as being from a south Asian heritage background (Indian, Pakistani, or Bangladeshi). The figures for London secondary pupils as a whole are 31% White British; 10% White Other; 13% Black African; 19.7% Asian. By that data, the pupil cohort was disproportionately of Asian heritage, and less White, compared to London averages.

The cohort was more female (58%) than male (42%), and the figures for pupils claiming Free School Meals, speaking English as an Additional Language, and having specific educational needs were 22%, 32%, and 10% respectively. For London secondary pupils as a whole the FSM figures are 25.2% and for EAL 38%, so the cohort was slightly less representative of London secondary pupils as a whole on these measures.

YEAR 1: SCHOOLS, LANGUAGES, PUPIL NUMBERS, TEACHERS, CPD DAYS

In the first year of the project we enlisted 9 schools initially, with 7 completing the year. Four of the schools were in the London Borough of Barking and Dagenham, one in Hounslow, one in Barnet, and one was a part of the E-ACT academy chain. The languages covered were French, Spanish, and German.

All participating pupils completed a baseline survey to elicit their attitude towards learning the focus language. The intention was to re-survey the pupils at the end of the year to chart any change in attitude, disposition, motivation towards learning. In the end, only two classes from the same school completed the end of year survey, leading us to change how we supported schools in submitting data.

At the end of the year, participating teachers compiled assessment data on pupils, to gauge whether the teaching sequences might have had any impact on the rate of progress in learning. Thus, teachers made judgements about whether pupils were operating 'at', 'below', or 'above' the level of language skill expected of children their age, both at the start, and at the end of the year.

In the 7 completing schools in Year 1, we had 10 participating teachers, four of whom had three years or less experience in teaching.

The teachers were supported to develop, and teach, three Schemes of Work (SoWs) across the academic year, designed around one of a number of short films made in the target languages – French, Spanish, German. The proposed support comprised four half-day Continuing Professional Development sessions across the year – in September, December, March, and June. In fact, we ran three full days, abandoning the September date because of a late start to the project. The days became full-, not half-days in response to teacher requests: having full days enabled teachers to spend time planning, instead of leaving an 'input' CPD session and hoping to plan in their own time. We also found that providing time for teachers to reflect on their development, in writing, ensured that we had access to qualitative data, again, instead of relying on busy teachers to work in their spare time.

YEAR 2: SCHOOLS, LANGUAGES, PUPIL NUMBERS, TEACHERS, CPD DAYS

The proposal for Year 2 of the project was to step up the scale and range of participation – of schools, teachers, and pupils: from 8 to 20 schools; 10 to 30 teachers; 300 to 2000 pupils. 45 schools were approached, 22 expressed a direct interest, and by the end of Year 2, 17 schools had completed the programme. The schools came from the London Boroughs of Barking and Dagenham (3), Newham (3), Tower Hamlets (1), Hounslow (1), Barnet (1), Islington (1), Hackney (1), Enfield (1), Harrow (1), Southwark (1), one from the Harris academy chain, and two free schools.

22 teachers completed the second year of the programme, with another four participating at some point during the year, but dropping out before the end.

The teachers from 16 of the completing schools collected baseline assessment data, from 527 pupils. 10 of the schools provided assessment data from one of three other points during the year: after the first, second, and third short film Scheme of Work. Only 7 completed assessment data at both start and end of the year, covering 149 pupils. Additionally, 543 pupils completed baseline surveys at the start of Year 2, and 270 at the end.

The range of languages covered increased during Year 2. In addition to French, Spanish, and German, teachers were now including Italian, Mandarin, and a number of 'community' (now known as 'lesser taught') languages: Turkish, Urdu, and Arabic.

In Year 2, the CPD days began in early September, and ran in December, March, and June. The start-up day in September introduced new teachers to the programme and the set of approaches. The two Lead Practitioners took on bigger roles as mentors, coaches and lead teachers. The cohort were invited in the first term to teach a ready-made SoW around a specific film, in either French or Spanish.

Teachers were also introduced to a set of technologies and associated skills that facilitate a more flexible and creative engagement with film. The software programmes Moviemaker and iMovie (on Mac computers) enable teachers to manipulate plastic media in order to embed it into presentation software, or to create subtitles, inter-titles, annotated still images and film sequences, and isolated sound files – all of which encourage pupils to experiment with and control moving image media.

Each subsequent CPD day supported teachers in planning their own SoWs, and creating resources, either collaboratively or on their own.

WHAT THE TEACHERS DID

WORKING IN SCHOOL

In total we have evidence of 57 SoWs being taught across the schools in Year 2. The number of lessons in SoWs ranges from 1 to 5, with an average of 3. This means more than 150 lessons taught using short films during the year. The qualitative research data are drawn from 36 classroom observations, 15 Reflective Logs, more than 20 blog postings, and presentations made by teachers at CPD days.

The pedagogies employed ranged from those where film was the learning vehicle for a topic or subject from a pre-existing SoW ('We used the film to replace a large chunk of Unit 2 of *Encore Tricolore*;) to those where the film, and film itself, was the central focus of study ('It was like a Film Studies lesson in French!'). The research team always felt that 'using film as a tool' didn't serve either film, or language learning, especially well. Nor did learners respond well to film being used in an instrumental way: as one teacher put it at a CPD day, 'I tried using *Le Baiser* to teach [the topic of] holidays, but I realised it didn't work – I was using it as a tool.'

Teachers found opportunities for 'translating' between the media of film and language – predicting stories from titles, summarising action in inter-titles, or writing dialogue. One class worked on parallel commentaries for the film they were watching, recounting in simple present tense in the target language.

Teachers were encouraged to use ICT in creative and generative ways: a number focused on soundtracks – offering a range of music to 'suit' a silenced sequence of film, or practising adjectives to describe different feelings prompted by music. 'Listening' work doesn't always have to mean listening to talk.

A number of teachers reported most excitement and engagement from pupils when their imaginations were fully engaged: a simple prediction exercise can stimulate a great deal of imaginative and playful creativity, which can be applied in the target language. Many groups were inspired by working with film to want to create their own short film pieces, again, in the target language.

The role of film in developing pupils' cultural awareness has been cited often by teachers. The Bolivian film *Abuela Grillo* concerns the water riots in that country in the early 2000s; the films from *Paris je t'aime* offer some London pupils the opportunity to compare their neighbourhoods with 'les banlieues'; the discussion between a class of Muslim girls in east London about 'la laïcité' is quoted more than once in this report – it was a powerful moment captured by an observer.

WORKING TOGETHER

The project enabled a complex network of inter-relationships to develop, and it built on others: for example, a number of participants in Year 2 came from the Teach First programme, which provided a ready-made support context for those teachers; and some of the teachers had trained with one of the core team in their PGCE, on a course which for some 8 years has incorporated 'film-rich' techniques in its programme.

Where we had more than one teacher participating from a department (in 4 schools in Year 2), collaborative planning was possible as part of everyday professional life; some departments took on the film work wholesale, writing SoWs directly into departmental planning documents and making them 'future proof'. The test of the transferability of SoWs in one school came when a PGCE student successfully taught one of the schemes which the department had designed on the film *Bouts en Train*.

Teachers move schools of course, and more frequently in London than elsewhere, and this cohort, in both Years 1 and 2, was no different. One HoD moved on after Year 1, but had worked so closely with her colleagues that the programme took off with three teachers in Year 2. Teachers who moved mid-year carried forward the work into their new schools, and continued teaching SoWs, but weren't able to gather comprehensive data from a single cohort across the year.

There were two main forms of professional support in the project. Firstly, we offered classroom observation from our team of four researchers and two Lead Practitioners who acted as 'critical friends'. In all there were 36 classroom observations in Year 2, and a number of other meetings and phone conversations.

The second form of support was the programme of CPD days we held across each year. In Year 2, we held four days: 13 teachers attended in September; 14 in December; 14 in March; and 17 in June. At each event, teachers brought colleagues, or PGCE students, and we welcomed teachers from outside the core programme to join in as well.

ASSESSMENT

We comment elsewhere about the change in assessment practices that followed the move from the old National Curriculum, and the abandonment of levels. One of the research topics we became interested in was how teachers would change their assessment practices: both how they would assess the learning pupils achieved in film lessons, and how they might create new forms of assessment activity with film materials. On the former, one teacher used a subtitling activity itself as a way of assessing listening and writing, and commented how important it was to use a 'real world task' as an assessment opportunity.

Some teachers were moving towards using success criteria instead of levels in their assessments – one classroom observer noted how 'Pupils looked at the success criteria at the end of the lesson and placed post-it notes to indicate how far each had progressed.' Teachers used review writing: 'A film I have enjoyed'; or required pupils to cite 'a sentence using *vouloir*' on exiting the classroom. Creative responses to the films were popular; 'by the end of the lesson all students were able to complete a basic dialogue based at a train station.'

There were still common uses of existing formative assessment tasks – for example writing frames and gap fill exercises – and summative ones – exams and spoken presentations. But film was made to fit in easily with existing assessment formats, as well as prompting teachers to be more adventurous in devising new kinds of assessment task.

INITIAL TEACHER TRAINING

A core part of the LSEF proposal was to involve cohorts of trainee teachers on PGCE Modern Language courses in London, extending existing partnerships between the BFI and both the UCL Institute of Education and King's College London.

In each year of the project, training days were carried out in October, February, and June, reaching around 100 student teachers. In addition, project researchers delivered CPD sessions for Teach First cohorts in London and elsewhere.

The involvement of the UCL IoE over the two years consisted of a general introduction to film in MFL teaching at the start of the academic year, and then in the summer term, a one-week project to create resources and materials around short film with an emphasis on the creative use of technology. Every year this project results in high quality materials being created by beginning teachers, and a sample of the best of these are hosted on the Screening Languages website.

Each year the Kings College London PGCE languages cohort comes to BFI for a day, for an introduction to working with short film, which also includes an introduction to the creative use of technology, and in the two years of the project we incorporated these days into the overall programme.



IMPACTS

YEAR 1: PUPIL ENGAGEMENT, ATTITUDE, AND LEARNING

365 pupils took part in a baseline survey at the start of Year 1. 93% responded to all or most questions. (A full report of responses to the survey is in Screening Languages: Final Report in Appendix 2) The key messages that came out from the survey were:

- Pupils found language learning interesting but challenging
- Pupils felt that they were having the greatest success in the productive skills
- Pupils were less confident about grammar
- The majority of pupils felt that they were doing well or very well at languages
- Active learning engages and supports pupils
- The pace of learning is critical
- Pupils want to work more independently of their teachers
- Pupils were very clear that learning about culture through authentic resources and contacts is essential.

The responses collected were valuable in terms of helping teachers to design interventions and think about how working with film can help to address what are concerns for pupils. The survey was repeated at the end of Year 1, but only two classes, from the same school, completed it, and the results are therefore not usefully comparable.

YEAR 2: PUPIL ENGAGEMENT, ATTITUDE, AND LEARNING

The pupil survey was repeated in Year 2 of the project, at the start and end of the year. 543 pupils took part in the opening survey, and 270 pupils at the end. (Again, full survey responses are collated in the Final Report). Our comparison of start and end survey responses found that any changes in response were not statistically salient enough to enable conclusions to be drawn. For example, there was a drop from 64% to 59% in pupils saying they enjoyed learning languages 'a lot' and 'very much'; a drop in pupils saying languages were 'interesting' from 74% to 73%; an increase in perceptions that languages were 'hard' from 51% to 58%. It is impossible to speculate whether working with short film had any causal impact on these data.

However, at the end of the project we asked pupils whether they 'enjoyed their film lessons': 76% of pupils said that they did. This equates to 205 out of the 263 pupils who responded to the question. This question was not included in the Pupil Survey in Year 1 of the project. We focus on the responses to this question below because they give direct statements on the value of film for learning, in the pupils' voice.

Pupils said they found work with short film **engaging**:

'I PARTICULARLY ENJOYED THE SHORT FILM LESSONS AS ALL THE WORK WE DID WAS FULLY BASED AROUND THE TOPIC MAKING IT MORE ENJOYABLE AND IT ENCOURAGED US TO WANT TO LEARN. NORMALLY THERE WOULDN'T BE A THEME TO A LESSON AND WOULD JUST BE ABOUT LEARNING FRENCH WHICH CAN BE A BIT BORING AND NOT AS STIMULATING.'

'I LIKED THE FILMS BECAUSE THEY WERE VERY INTERESTING AND IT HELPS ME WITH MY FRENCH AND ALSO MY GRAMMAR BECAUSE THE WAY THEY SAY IT MAKES ME SAY IT THAT WAY.'

'FILM LESSONS MADE LEARNING FRENCH FUN AND WE LEARNED WORDS OTHER THAN THE USUAL PETS AND FOODS.'

They said they found work with film **challenging** and **helped them make progress**:

'FILMS MAKE YOU CONCENTRATE MORE.'

'IT WAS FUN TRYING TO GUESS WHAT THE FILM WOULD BE ABOUT.'

'AS WE WENT THROUGH THE FILMS MORE, I STARTED TO UNDERSTAND UNFAMILIAR WORDS.'

'WHILE MAKING MY OWN SHORT FILM, IT WAS A BIT TRICKY BUT BY LEARNING MORE GRAMMAR, I GOT USED TO IT AND MADE SURE MY SENTENCES WERE INTERESTING AND NOT BORING AND SIMPLE.'

'FILMS ARE VERY FUN AS WE GET TO LISTEN TO FRENCH MORE AND PICK UP THE ACCENT AND SENTENCE STRUCTURE WHICH HELPS US TO FORM OUR SENTENCES CORRECTLY.'

Pupils commented on **particular skills** that film helped them with:

'FILM LESSONS ARE FUN AS YOU GET TO HEAR PRONUNCIATION AS WELL AS HAVING THE ENJOYMENT OF WATCHING THE FILM AND TRYING TO UNDERSTAND WHAT THEY ARE SAYING.'

'[WORKING WITH FILMS] HELPS TO BUILD ON DICTATION SKILLS.'

'ACTUALLY HEARING THE WORDS YOU LEARN BEING SAID BY SOMEONE ELSE HELPS WITH PRONUNCIATION.'

Finally, pupils commented on how films helped develop their **cultural awareness**:

'I ENJOYED WATCHING THE FRENCH FILMS, I LIKED THEM BECAUSE ALTHOUGH THEY WERE SIMPLE, I WILL STILL BE ABLE TO LEARN MORE FROM THEM ABOUT FRENCH LANGUAGE AND ALSO THINGS THAT FRENCH PEOPLE DO AND KNOW, E.G THEY HAVE LOTS OF STRIKES.'

'IT WAS FUN AND ALLOWED US TO SEE THE MORE HUMOROUS SIDE OF FRENCH AND LET US USE OUR CREATIVE LANGUAGE MORE EFFECTIVELY.'

'ITS GOOD AS YOU UNDERSTAND OTHER THINGS ABOUT SPAIN.'

Data from **teachers' Reflective Logs, blog posts, and interviews** and conversations reinforce these perceptions:

ENGAGEMENT AND CHALLENGE

I was pleased to observe that the students not only became increasingly engaged with the movie as the lessons progressed but they were also more enthusiastic about the language.

Over the three lessons, the students were really engaged (ranging from singing the songs, chanting 'en pleine voie' as they entered and exited the room, to planning to film their own version on the Tube!) and produced some fantastic sentences using the modal verbs and a paragraph to describe the 'contrôleur'.

PUPIL AUTONOMY

[Using short films] provoked independent research using a dictionary.

[I] got the students to narrate over the top of the film using the poem. Students enjoyed the lesson – they have asked to record their narrations.

Students don't only express opinions about characters, but some students challenge themselves by adding their views on the filming, the setting, etc... – very impressive result and progress for a bottom set class.

MAKING PROGRESS

The lesson pushed them on in terms of content and language including vocabulary from Year 9 topics (film and music genres), higher level opinion structures (si tu veux mon avis, selon moi, etc.) and encouraged them to use a range of connectives. It also prepared them for the next topics to be done – describing family and home. This was evidenced in the written work that was corrected as well as oral contributions made in class as well as short evaluation completed at the end of the 3 lessons.

Students were able to build on existing vocabulary that was introduced in the previous term.

Most students were able to form opinions, something that they hadn't done previously.

CULTURAL AWARENESS

Exposure to authentic resources has heightened the cultural focus of lessons.

The students were actively involved in the debates and discussions that we had. As a plenary they were able to explain what they'd learnt about Paris and the banlieue and how it differs from their previous perceptions.

NEGATIVE PUPIL PERCEPTIONS

Not all pupils found the work with film engaging and motivating. 20% of pupils said they did not enjoy their film lessons and 4% were ambivalent or did not respond. N.B. In general pupils who did not enjoy the film lessons made fewer comments than those who did enjoy them.

Frustration at lack of understanding

'I find the film lesson a little bit hard because there are lots of French words that I don't understand.'

'Some of the film lessons are hard to understand within speaking, and I can't quite understand what they are saying.'

'I think it was boring and it didn't help me in any way as I didn't understand.'

'I don't really like it because I don't understand the movies.'

INSUFFICIENTLY RELEVANT

'I think the topic of the films were not very relevant to the everyday French language one would be using.'

'I felt they were extremely enjoyable when we first watched them and trying to understand what they were saying. However, I don't feel I benefited from them as much as I possibly could have. I think they would be more helpful if they were similar to what we are learning about with some extra vocabulary rather than most of the vocabulary being different. I'd also prefer if we practised in real situations with the vocabulary rather than learning it for a week and then go back to our current topic.'

REPETITIVE NATURE OF FILM-BASED LESSONS

'Films are fun to watch and it is a nice break from just normal work. However, when the work we do on the movies drones on it can become boring and tedious.... [so] you can lose interest.'

NOT AGE-APPROPRIATE

'[The films we watched] were quite rubbish and childish. It looked like they appealed to four year olds. We are 11 and 12 years old and we are watching kiddy films!'

PUPIL ASSESSMENT DATA

In each year we set out to collect assessment data to see if there might be any discernible impact of the work with short films on pupils' learning as represented through assessment tasks. In Year 2 this task was made much less straightforward by the abandonment in some schools of the use of National Curriculum Levels as measures of pupil progress. We also noticed that the range of assessment tasks varies so much that without actual knowledge of what was being assessed and how, ultimately it proved to be impossible to use the completed assessment data to make meaningful judgements about impact on learning using them.

In Year 1 however, of 173 pupils assessed: there was a drop of 3.47% working below the expected level; a drop of 6.36% working AT expected level; and an increase of 9.83% working above expected level. But as we say, without knowing the exact context for each assessment point, it is difficult to conjecture about the relation, if any, to the work carried out with film.

We can however definitively say in relation to attainment across the cohort, over two years, that sustained work with film doesn't adversely affect pupil attainment. **And we can say with equal confidence that working with short film has a positive and beneficial effect on both pupils' and teachers' own perceptions of their engagement with languages, the level of challenge offered by language study, pupils' ability to take control of their learning, the development of discrete skills, and on their cultural awareness.**

TEACHERS AND TEACHING: KNOWLEDGE, SKILLS, CONFIDENCE

In Year 2 we reverted to using qualitative assessments of changes to teacher confidence and pedagogic and subject knowledge. 10 participating teachers completed Reflective Logs on their experience in Year 2, with three writing multiple entries. In addition we have 22 blog postings from participating teachers, sharing both prospective and retrospective comments on their teaching with film, and records of 36 lesson observations.

Four principle themes emerged from examination of the data relating to teachers:

- Increased confidence
- Professional satisfaction
- Raised expectations of pupils
- Teacher collaboration

INCREASED CONFIDENCE

The majority of the teachers at some point felt confident to try out a **wider range of teaching approaches** – prompted by the films being used, and the technologies associated with them. Many **diverted from their Department SoWs**, handbooks, and textbooks, as the films enabled them to plan for engagement with different kind of content. They became more **confident improvisers**, able and willing to follow unpredictable turns in a lesson. In the process, teachers discovered a **greater confidence about their pupils' potential**.

Many of the teachers became **more confident users of technology**, especially the technologies that enabled pupils to play with and experiment with short films. They also became more **willing to use authentic cultural materials**, prompted by, but not limited to, short films.

GREATER PROFESSIONAL SATISFACTION

Teachers expressed satisfaction about their pupils' increased engagement and progress, about pupils' cultural engagement, the quality of their own planning and resource creation, and their own professional progress. They derived satisfaction from experimenting with new approaches and technology.

RAISED EXPECTATIONS OF PUPILS

Teachers found that while working with film, they could expect more of their **pupils' ability to work in the target language**. They felt more willing to include **more unfamiliar and authentic language** in their teaching, and correspondingly that their pupils were more **willing to use the target language independently**. Pupils **developed more extended writing and extended discussion**. And teachers found they could **pitch the film work to a wider ability range**. Many teachers were willing to introduce **work about film, not just using film**.

IMPACT ON DEPARTMENTS

At the third and final CPD day of Year 2 teachers reported on how Screening Languages was starting to make an impact on their whole department and the department's schemes of work. All of the teachers reported that, at some level, short films were starting to be integrated into departmental schemes of work for Key Stage 3. The following comments from teachers show how the speed and detail of these developments depended on the capacity of the department to drive change and improvement:

'SHORT FILMS ARE NOW INCLUDED IN ALL OF OUR KS3 SOWS. TERM 3 OF YEAR 9 IS UNIQUELY ABOUT FILM BUT OTHERWISE WE PLAN ON USING ONE FILM PER TERM.'

'WE ARE ABOUT TO APPOINT A NEW KS3 COORDINATOR THIS WEEK. BOTH CANDIDATES HAVE AN AWARENESS OF FILM ALTHOUGH THEY HAVE NOT BEEN INVOLVED IN SCREENING LANGUAGES. THEY KNOW THAT WE EXPECT SHORT FILMS TO BE BUILT INTO ALL SCHEMES OF WORK.'

'THE INTENTIONS ARE GOOD. MY DEPARTMENT IS UP FOR IT BUT I HAD WRONGLY ASSUMED THAT MY COLLEAGUES HAD A LEVEL HIGHER LEVEL OF KNOWLEDGE ABOUT FILMS AND FILM PEDAGOGY. I NEED TO DO SOME TRAINING WITH THEM.'

'I AM IN A VERY INEXPERIENCED DEPARTMENT AND THERE IS SOME 'FEAR' FACTOR TO DEAL WITH SO WE ARE PLANNING ON ONE SHORT FILM PER YEAR GROUP IN THE FIRST INSTANCE.'

'WE HAVE HIGHLY-STRUCTURED SCHEMES OF WORK BUT I AM INTRODUCING FILM INTO THEM BECAUSE WE NEED TO 'LIVEN UP' A RATHER DRY CURRICULUM.'

'SOME TEACHERS NEED TO SEE LESSON PLANS IN ORDER TO MAKE WORKING WITH SHORT FILMS SUSTAINABLE IN OUR DEPARTMENT. I PLAN TO PROVIDE A PACKAGE OF PLANS AND RESOURCES FOR THEM TO USE.'

'MY DEPARTMENT IS WORKING COLLABORATIVELY ON A 'FILM' SCHEME OF WORK.'

'WE ARE CURRENTLY REWRITING ALL OF OUR SCHEMES OF WORK – KEY STAGES 3 TO 5 – AND THEY WILL ALL HAVE SHORT FILMS EMBEDDED IN THEM.'

'COLLABORATIVE PLANNING IS SO POWERFUL THAT WE ARE PLANNING AS A WHOLE DEPARTMENT HOW TO USE SHORT FILMS.'

TEACHER CASE STUDY

Sara joined the project as an experienced teacher and part-time head of languages in a single-sex school in a culturally and linguistically diverse, and deprived, area of east London. Results in languages in the school are a strength and the languages department is well-regarded. The summer before Sara starting working on the Screening Languages project she had spent two weeks in Spain doing an intensive language course to improve her own subject knowledge. This professional development provided powerful, first-hand experience that would inform her professional focus on improving the quantity and quality of target language use in the classrooms of her own school.

Sara was quick to make connections between developing target language use, the study of short films and 'ratcheting up' the level of challenge for her pupils. Her intention was that there should be no 'glass ceilings' for learners and that a combination of cognitive challenge, stimulating resources and increased use of the target language would result in greater engagement and take pupils further in their language learning.

At an early stage (January 2015) Sara's pupils were still becoming familiar with her routines and expectations regarding target language. The process was gradual. By January pupils accepted that Sara would conduct the lesson totally in French, that they had opportunities to check their understanding in English and that she would provide opportunities for them to acquire and practise new vocabulary and structures at key points during the lesson. As a result, the majority of pupils set themselves high targets for what they intended to achieve by the end of the lesson and confidently reached these goals although they appeared challenging at the outset.

Sara's 'film' class was truly mixed ability. However, with good support and encouragement from her, pupils did not hesitate to formulate 'spontaneous' responses to questions about the main characters in the film. Although somewhat reliant on translation from English at this stage, they were confident in structuring written and spoken responses based on stills from the film *J'attendrai le suivant*. They were able to move swiftly and confidently from simple personal identification questions (*Elle est comment? Elle est où?*) to using a range of vocabulary to describe how the main character felt (*Elle semble perdue / coupable / jalouse / perdue dans ses pensées*.)

Pupils were interested in moving from recently acquired vocabulary for describing scenes and camera angles to explain how this created the ambiance of the film. Pupils predicted the sequence of what was said in the film before confirming their answers by watching the film and checking their understanding in English. This increased their confidence in dealing with more complex language and relieved any potential anxieties about what might happen if they did not understand 'everything'. As a result, pupils were extremely engaged in suggesting possible endings to the film – and most pupils achieved the challenging targets they had set themselves at the start of the lesson.

'I DEFINITELY LIKE WORKING WITH FILMS. IT IS QUITE CHALLENGING BUT IT REALLY HELPS US TO LEARN. YOU CAN LEARN FRENCH USING TEXTBOOKS BUT THEY ARE SO BORING. LEARNING THROUGH FILM IS REALLY CHALLENGING AND IT HELPS PUSH US ON.'
Year 9 pupil

About three months later the same class started working on *Français langue étrangère*, a film about the wearing of headscarves by Muslim women in France.

From the start of the lesson it was apparent that pupils were much more confident in using target language themselves and with support from carefully selected visual resources and encouragement from Sara, they were soon able to give a definition of laïcité. As an additional preamble to watching the film, pupils were quickly engaged in understanding the historical context of France, including the separation of church and state, and they were interested in comparing this to the UK. ('As the issues raised in the sequence of films were close to their hearts – *laïcité en France* – the students were incredibly motivated to participate in the lessons.') They were very thoughtful in their responses to the first few minutes of the film, working out why they thought one young woman had removed the headscarf of another. The quality of language, fluency and confidence with which they spoke was evidence of their real interest:

Elle a fait ça parce que... elle est méchante... je pense que la loi ne permet pas le foulard... je pense que la fille est folle parce qu'elle a arraché le foulard... je pense que la femme tire le foulard parce qu'elle respecte la loi.

'BY EXPLOITING THE HIGHER LEVEL LANGUAGE USED IN THE FILMS', SARA SAID, 'THE STUDENTS WERE EXPOSED TO FRENCH EXPRESSIONS THAT THEY WOULD NEVER NORMALLY LEARN AND WERE ENCOURAGED TO USE THESE IN THEIR CONVERSATIONS.'

One 'unintended' outcome of Sara's work on short films was pupils making their own 'Nouvelle Vague' films. Although scripts included less than perfect language, they did show pupils' real interest in film genres and how camera angles could be used to create powerful messages. These allowed the students to be original and independently apply some of their knowledge to their scripts and performances. It is hardly surprising, therefore, that Sara concluded that she is now including short films systematically in the department's schemes of work 'in a logical way that allows the students to 'grow' when using film vocabulary and concepts.'

CONCLUSIONS

FILM AND THE NEW LANGUAGE CURRICULUM

The start of the *Screening Languages* project coincided with the introduction of the new National Curriculum in England. At CPD events teachers discussed their emerging understanding of aspects of the new programmes of study and how their work with short film could help them to develop approaches to meeting its expectations.

Teacher blogs, feedback from pupils and notes from lesson observations all indicated that working with short authentic films was helping.

NATIONAL CURRICULUM	TEACHERS	PUPILS
AIMS		
<p>The national curriculum for languages aims to ensure that all pupils:</p> <ul style="list-style-type: none"> understand and respond to spoken and written language from a variety of authentic sources 	<p>...the pupils were more willing to manipulate the language as they felt they were being asked to do something more authentic and purposeful with their French. Students reacted very well to this type of film and I could see that the engagement was much higher than with the previous film. They grasped the genre and the gritty nature of the film.</p>	
<ul style="list-style-type: none"> speak with increasing confidence, fluency and spontaneity, finding ways of communicating what they want to say, including through discussion and asking questions, and continually improving the accuracy of their pronunciation and intonation 	<p>Opportunity for self-expression in target language (not normally much of this in Y7). Students made good progress in lessons because they were motivated to use language for a purpose and therefore were more independent in their acquisition.</p>	
<ul style="list-style-type: none"> can write at varying length, for different purposes and audiences, using the variety of grammatical structures that they have learnt 		<p>I think short films helped me a lot because it is an easier way to read and answer the questions using the short films.</p>
GRAMMAR AND VOCABULARY		
<ul style="list-style-type: none"> identify and use tenses or other structures which convey the present, past, and future as appropriate to the language being studied 		<p>I liked the films because they were very interesting and it helps me with my French and also my grammar because the way they say it makes me say it that way.</p>
<ul style="list-style-type: none"> use and manipulate a variety of key grammatical structures and patterns, including voices and moods, as appropriate 	<p>They were able to use the language and manipulate the future tense.</p>	<p>While making my own short film, it was a bit tricky but by learning more grammar, I got used to it and made sure my sentences were interesting and not boring and simple.</p>
<ul style="list-style-type: none"> develop and use a wide-ranging and deepening vocabulary that goes beyond their immediate needs and interests, allowing them to give and justify opinions and take part in discussion about wider issues 	<p>Students were also keen to comment on the video in French (even if simply to say they disliked it!) – so the authenticity and personalisation of the work did serve to boost motivation.</p>	<p>I found [films] very enjoyable, and they helped me grasp listening better and there are always ways to learn more about culture and language without having to actually sit down and learn it.</p>

NATIONAL CURRICULUM	TEACHERS	PUPILS
LINGUISTIC COMPETENCE		
<ul style="list-style-type: none"> listen to a variety of forms of spoken language to obtain information and respond appropriately 		<p>[In film lessons] you can contribute more and they make you more active. I think this has helped me a lot.</p>
<ul style="list-style-type: none"> transcribe words and short sentences that they hear with increasing accuracy 		<p>[Working with films] helps to build on dictation skills.</p>
<ul style="list-style-type: none"> initiate and develop conversations, coping with unfamiliar language and unexpected responses, making use of important social conventions such as formal modes of address 	<p>The students were actively involved in the debates and discussions that we had. As a plenary they were able to explain what they'd learnt about Paris and the <i>banlieue</i> and how it differs from their previous perceptions.</p>	
<ul style="list-style-type: none"> express and develop ideas clearly and with increasing accuracy, both orally and in writing 	<p>Students don't only express opinions about characters, but some students challenge themselves by adding their views on the filming, the setting, etc... – very impressive result and progress for a bottom set class; The ideas/images/concepts they came up with were varied and very imaginative.</p>	<p>I liked the films because they were very interesting and it helps me with my French and also my grammar because the way they say it makes me say it that way. Films are very fun as we get to listen to French more and pick up the accent and sentence structure which helps us to form our sentences correctly.</p>
<ul style="list-style-type: none"> speak coherently and confidently, with increasingly accurate pronunciation and intonation 	<p>[I] got the students to narrate over the top of the film using the poem. Students enjoyed the lesson – they have asked to record their narrations. Students were also keen to comment on the video in French (even if simply to say they disliked it!) – so the authenticity and personalisation of the work did serve to boost motivation.</p>	<p>Actually hearing the words you learn be said by someone else helps with pronunciation. I don't really know why we do [films] but they help because by hearing French people speak French we can see how they pronounce words and how they sound.</p>
<ul style="list-style-type: none"> write prose using an increasingly wide range of grammar and vocabulary, write creatively to express their own ideas and opinions, and translate short written text accurately into the foreign language. 	<p>Students were able to build on existing vocabulary that was introduced in the previous term. The results were good most students who had been present were all able to write at least some kind of summary.</p>	<p>While making my own short film, it was a bit tricky but by learning more grammar, I got used to it and made sure my sentences were interesting and not boring and simple.</p>

(SHORT) FILM PEDAGOGIES

The project began with a view on the value of short film, as opposed to film in general. Short films have a set of ‘affordances’ (i.e. opportunities arising from their form) built in:

- They are less than 10 minutes, and sometimes less than 5 minutes, long. This means they can be shown, played with, repeated, many times in a sequence of lessons. If the films are rich enough, they will sustain a great deal of learning.
- They are unfamiliar to pupils, as they will typically have been screened only in small festivals. There are millions of short films online – pupils will only have seen a very tiny fraction. The surprise arising from the unfamiliar, in a film like *Les Crayons*, is crucial to pupils’ engagement.
- They are often more cinematic: short films have to be brief, make a fast impact, and communicate economically. They are less ‘talky’, more punchy.

The pedagogies we observed during the project can be placed on a continuum from ‘instrumental’ to ‘film-rich’ approaches to teaching and learning. At one extreme there is a temptation to ‘use’ film to teach a set of unrelated and pre-determined outcomes – a topic from a textbook, or a part of speech. The ‘use’ of film in this way doesn’t mobilise its specific affordances or qualities (the visual image, sound, duration or temporality) nor the individual qualities of particular films. The strongest pedagogies are where film is exploited for the resources only it can offer: using authentic spoken language, real settings, duration/temporal shifts, stories, the staging of cultural issues and debates.

Films in a language other than English offer a range of exploitable opportunities for learning: watching with the same-language subtitles switched on, rather than in English reinforces the absorption of the new language, whereas reading one language (English) and listening to another (for example, Spanish or French), increases the cognitive load and discourages focused listening. Foreign language dialogue invites the task of translating into English and creating subtitles – a task that can be accomplished relatively easily with freely available editing software such as iMovie and Windows Moviemaker.

Films offer rich language experiences beyond speaking and listening: the title of a film can prompt predictive work, and a chance to introduce the future tense. Narratives presented in one medium (film) invite translation into another (written or verbal recount), in the perfect or imperfect tense.

Film, where it is owned by the teacher or the school, can be experimented with in ICT-enabled classrooms, changing soundtracks, re-ordering scenes, or grabbing still images for annotation, for example. A number of teachers focused on soundtracks – offering a range of music to ‘suit’ a silenced sequence of film; practising adjectives to describe different feelings prompted by music. ‘Listening’ work doesn’t always have to mean listening to talk.

Finally, there is a place in the curriculum where pupils simply watch and enjoy a film from another culture as an experience in its own right – much the same as cinema-goers might do in the ‘outside world’. The pressures of classroom life, with its objectives, measures, accountability and scrutiny, too often mitigate against the moments ‘out of time’, of shared experience, that are offered by film. The experience of teachers on this project has been that the unfamiliar sound of laughter, or of vocal outrage or excitement, are evidence of children and young people directly experiencing familiar feelings drawn from unfamiliar worlds and the people in them.

COLLABORATIVE CPD

During the project, the group of participants evolved a model of collaborative professional development. The features that made this model work included:

- Time set aside for collaborative planning and resource creation. Resource creation is an inherently creative activity, and like all creative activity, it flourishes where there is dedicated time set aside, and a collegial environment in which to pursue it;
- Time spent away from the classroom, and out of school;
- The availability of high quality support, mentoring and feedback;
- The availability of a group of people to organise, structure, and staff high quality CPD events;
- The pursuit of a common aim and purpose, sometimes expressed as the exploration of a common object, like a short film;
- Writing reflectively about practice and progress, to be shared with colleagues;
- The existence of other, complementary networks and relationships beyond that set up for the project: we had Teach First connections, teachers from the same department, and common alumni of PGCE programmes. Teaching ecologies are rich and complex, and should be added to and built upon, not ignored and replaced.

‘THE EXPERT MFL TEACHER’

Across the course of the project, the researchers tracked a set of factors that they felt supported the development of expertise in MFL teaching – including, but not limited to, their facility with film and its associated language and technology. These factors are summarised below.

Firstly, it is essential that **teachers have a positive motivation** for joining a curriculum development programme; without this there can be no real commitment to improving / strengthening / changing / adapting their own practice. The typical range of ‘extrinsic motivators’ mobilized in performance management (ie, carrots, or sticks) are not helpful. Similarly, film is not per se a tool for behaviour management and it is counter-productive to use it as a ‘big stick’ (or a treat) with which to manage pupil behaviour. Expert teachers have routines and expectations in place which are indicators of a fertile learning context.

Expert teachers are reflective practitioners. They ask questions of themselves, and are curious about the work of others. They are prepared to examine current practice critically. They are willing to learn new techniques (e.g. ICT programmes such as iMovie or Moviemaker) and engage with new resources and how to use them.

Expert teachers are bold and adventurous. When it comes to film, they are open to watching and exploring new and unfamiliar films, and encouraging their pupils to do the same. They are willing to explore with pupils the places where film can debate and challenge; this is especially needed in a political climate where debate can be closed down for fear of offence. Young people are entitled to supportive environments where their concerns can be aired and addressed.

While expert teachers may have some preconceived notions, they are **adaptable and prepared to experiment** with new ideas and approaches – preferably in a reasonably controlled environment.

Expert teachers are well-organised so that they can plan sequences of lessons; they respond well to support which helps them to organize their time effectively, helps them to understand the purpose and expectations of a project and leads them through professional discussions about their work.

Expert teachers learn from colleagues and they thrive on a collaborative approach to developing their practice. Collaboration helps them to gain confidence, to benefit from the input of colleagues and to have their own contributions valued by others. But their school context has to offer support in the first place.

Productive contexts for expert teaching include **schools in which there is a consistent behaviour management policy** in place which teachers understand and apply. Expert teachers **are trusted and respected by those who work in their school** with them. As a result, their work informs the work of the whole department over time.



RECOMMENDATIONS AND NEXT STEPS

The overwhelming finding of this project is that work with short film motivates children and young people to engage with foreign language and foreign language cultures in ways that few other classroom experiences do. Pupils themselves have told us this. While there is less evidence of a transformative range of assessed learning gains, the fact that no classes performed worse, and all the teachers found a wider range of capacities in their pupils, is evidence enough to warrant a consistent effort on behalf of school departments to take on the regular incorporation of short film into their units of work. To enable this to happen, there needs to be **a wider dissemination of the pedagogies which support film** most effectively in the MFL classroom.

The absence of convincing assessment data in this project is primarily the result of research design: **a consistent and transferable set of assessment activities** would enable a more confident judgement of the specific impacts of film-rich teaching. Teachers would also benefit from seeing **a wider range of assessment activities** – those that use film pedagogies (performance; scripting; dubbing and subtitling; storyboarding and filming).

Beyond this, there is a clear argument for **short film units to be regularly deployed in the Key Stage 2** language curriculum, where pupils are more likely to need accessible ways in to authentic language culture. And there is a case for **wider take up in Initial Teacher Training** programmes (including school based routes).

The **model of CPD that evolved during the project should be nurtured** and replicated – across academy chains, Teaching School Alliances, local authorities, and subject associations. The model doesn't rely on 'hub-spoke' models of organisation, but on a more complex set of inter-relationships, of mentoring and support, peer observation, shared planning and reflection, and building on existing networks, such as those above and Teach First alumni, and PGCE and HEI networks.

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Mark Reid, BFI, Project Director
Matt Cuzner, Project Administrator
Jenny Carpenter, Languages Advisor and Consultant
Shirley Lawes, Languages Advisor and Consultant
Caroline Thomas, Lead Practitioner
Muriel Huet, Lead Practitioner
Blossom Carrasco, Web Designer

PROJECT STEERING GROUP:

Maria Cantero, Teacher of Modern Languages, AST, Loxford School, Ilford
Katherine Carruthers, Director, UCL IOE Confucius Institute for Schools
Alan Dobson, Retired HMI (national language lead), President National Association of Language Advisers (withdrew January 2015)
Linda Fisher, Senior Lecturer in Education (MFL), Cambridge University
Jane Fletcher, Director of Education, Into Film
Christine James, Education Programmer for Schools, BFI
Yves Letournel, Language Attaché, Institut Français
Nick Mair, Director of Dulwich Languages, Chair of Independent Schools Modern Languages Association
Karl Pfeiffer, Director of Educational Links, Goethe Institut

PARTICIPATING SCHOOLS:

Bacons College, Southwark
Bridge Academy, Hackney
City Heights E-ACT Academy, Brixton
Dagenham Park School, Dagenham
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Robert Clack School, Barking & Dagenham
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Sarah Bonnell School, Newham
Sydney Russell School, Barking & Dagenham

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