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English film instruction in Swedish EIL middle school classrooms

Using Critical Literacy with film texts

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Abstract: This thesis is a qualitative text analysis of worksheets used in conjunction with watching films in English language studies in Swedish middle schools. The assignments used in the thesis were partly collected from partner schools in the teacher program and partly collected from a website which is a database of teacher submitted lesson plans. The results of the thesis include a presentation and discussion of different worksheets used by teachers, using a structure based on one used for critical discourse analysis instruction with students. The evidence suggests that two factors gave an increase in explicitly named aspects of critical literacy in film studies: firstly, that the assignment be situated in a program of study within the Swedish curriculum which shares many of the goals of critical literacy studies and secondly that the choice of film is one that challenges students to reconsider their experiences in light of the film. This study also raises the concern that the questioning methods used to implement critical literacy studies are being used to increase student talk for the purposes of grading oral proficiency without interactive discussions.

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1.   Introduction

Critical literacy studies have given teachers a way to connect their language instruction to the world outside the classroom, and to meet the English language in a global context, as our conceptions of what is needed to navigate the world of media literacy becomes increasingly more about quality of thought and less about quantitative knowledge. One reason for this is that it is impossible to know everything about a culture, but one can view the text critically based on one's knowledge and experience. It is not possible for students to make these comparisons without a dialogue with the text, which is a critical understanding of texts (Murphy, Wilkinson, Soter, Hennessey, & Alexander, 2009, p.741). Critical literacy studies are a part of higher level reading comprehension where a communication, or text, is questioned for its ideological assumptions and purpose, thereby creating this dialogue (Lundahl 2012, p.83). Effective methods for promoting higher level comprehension are an area of interest for critical literacy research, as communication technologies have led to a society where students are inundated with texts.

Watching films in English classrooms has been popular long before the internet. English with regional characteristics in language in dramatized forms and film is specifically named as core content for students in grades 7-9 (Skolverket, 2011a, p.34). Films are regularly incorporated in the pedagogical planning for other subjects such as geography and history also. English instruction in schools should prepare students for both further studies and future employment (Lundahl 2012, p.48). The choice of film and creative ways of working with it are an important aspect of the Swedish Curriculum's requirement for democratic ways of working in teaching and learning (Skolverket, 2011a, p.10). It is a requirement of the curriculum that subject matter used in English instruction is relevant to the students' interests and experiences, that is, their daily lives (Skolverket, 2011a, p. 10). This means that students in Sweden in grades 7-9, which Swedish "middle school" includes, are encouraged to discuss their experiences and opinions about relationships and ethical questions (Skolverket, 2011a, p.10).

Internationally critical literacy research has dealt with English as a second language (ESL) whereas English has importance for commerce and research (Zhang, 2015). English has also been referred to as a foreign language (EFL) in the context of critical literacy studies where it is not the students' native language (Bobkina & Stefanova, 2016). Discussions of English language education in Sweden can describe English as a foreign or second language (Lundahl 2012, p.83). The English language in Sweden has importance for students as a lingua franca on the internet to connect to the world through various media for formal school contexts and other informal learning situations (Lundahl 2012, p.48). Students meet English as an international language (EIL) interpreted by a local context. The Swedish curriculum for the compulsory school emphasizes student identity creation through a comparative perspective, and therefore some researchers have articulated this as a need for an intercultural critical literacy in a globalized world (Myers & Eberfors, 2010, p.149). It is as an international language that English is discussed in this thesis, however research into critical literacy studies that form the background for this study include discussions of English as a foreign or second language.

1.1.   Aims and research questions

The aim of this thesis is to analyze commonly used teaching materials used in conjunction with film viewing in English grade 7-9 classrooms in Sweden. Reading comprehension is defined by a standardized test such as PIRLS as skills developed over and above decoding of language (basic comprehension) to the deeper understanding of texts (critical literacy). Teachers can use a number of different strategies to encourage language development in the English classroom in Sweden (Lundahl, 2012). One of these is a critical literacy questioning model with roots in the field of discourse analysis. By assuming that bias exists in all texts we meet, be they visual, auditory or written, we encourage the explicit discussion of what ideological assumptions are made in a text. This is accomplished through a series of questions that are meant to be directed at a text together with students. In this way we recognize the films' use of language to convey meaning and compare it to the experiences of the students. We can then pose the research question:

What aspects of higher level reading comprehension are used in film instruction according to Lundahl's aspects of critical literacy in the English classroom materials in middle schools in Sweden?

2.   Background

Critical literacy is a term that encompasses many aspects of power related issues in language. It has its origins in the scientific study of social relations in language that has been influential in critical literacy pedagogy, that is, critical discourse analysis (Lundahl, 2012, p.264). According to linguist Alastair Pennycook, critical literacy is the pedagogical application of critical linguistics, and so shares with it common methodology and goals of seeking out the assumptions texts make about social hierarchies, be they racial, ethnic or gender based (Pennycook, 2004, p.786). This is begun by noticing the grammatical choices made by the author, and so is grounded in basic reading comprehension, but does not end there. Basic reading skills are not sufficient to meet the goal of literacy in our modern age of information.

2.1.   Critical literacy as a necessary skill

Literate citizens today, according to critical literacy researchers, should be actively reflective and sensitive to the experiences of others in a complex and nuanced way (Myers & Eberfors, 2010, p. 149) A critical literacy theorist, Hillary Janks, has written an interdependent framework for critical literacy education, whereby a text, be it a visual or verbal expression, is analyzed for its possible meanings in a society. Differences in access to information, political power, gender biases and history become inseparable from critical literacy pedagogy, and an understanding of this should result in empowering students to recreate texts that do show sensitivity to these issues (Janks, 2013, p. 225). Earlier research has found that methods that encourage students to trust in their own reasoning and question the authority of a text through critical questioning methods resulted in a marked increase in reading comprehension test results for students from low socioeconomic backgrounds and English language learners in the United States (Murphy et al., 2009, p. 755).

2.2   Challenges to critical literacy

The Swedish curriculum is explicit in naming issues of student identity and democratic agency which it shares with critical pedagogical practices (Skolverket, 2011a, p. 9-11). There are however many challenges to working with critical literacy. The epistemological view of

knowledge based on enlightenment conceptions of human reasoning are facing challenges today. This has been articulated by the Swedish Schools Inspectorate as "cultures of loyalty and submissiveness" and segregated environments, rendering students helpless to conceive of their active role as participants in their education and limited in how "language learning and identity development" can be encouraged (Skolinspektionen, 2012, p.26).

Outside of the school, but pertinent to it on material, historical and philosophical fronts are the following: *Post truth* in the social sciences, post humanist pedagogy, or the algorithmic society in economic discussions, all present challenges to humanistic views of student agency and autonomy. Janks (2017) has expressed concern over how students can navigate in a world of targeted advertising and propaganda, when facts become secondary to emotions in an era of post truth. Additionally, a pedagogical view that knowledge lies outside of any individual's grasp gives the conception of distributed knowledge that resists any sort of conscious democratic planning. Knowledge is portrayed as weeds that grow without a discernible pattern, as opposed to the systematic structure of a tree (Bergstedt, 2017).

Moreover, digitization presents new challenges. The use of self-learning computer programs are seen as an economic solution to human cognitive weakness. This could be an efficient time saver as computers anticipate our needs before we know them ourselves, but from a democratic viewpoint, real dangers exist as our choices are limited by suggestion, as news and posts on social media become more tailored to us as individuals (OECD, 2016). While the access to computers for each student has made multimedia resources easier to access, teachers today struggle to adapt to a pedagogy that is needed to adapt teaching methods so that comprehension is not lost (Tallvid, 2015). The role of the Internet in the school as a hub of communication between teachers, families and administrators is not immune to the effects of financialization as earlier "free" services become less free through paid "premium" access memberships. There also exists potential for conflicts of interest when digital textbooks also make film recommendations. All of these developments if left unconsidered give a narrow view of what students can be trusted to achieve.

3.   Theoretical Perspective

The theoretical perspective for this text analysis is based on Pennycook's description of orientations to critical literacy as the pedagogical application of critical linguistics (Pennycook, 2004, p. 786-787). This is an appropriate choice for this study because themes of power and social change are addressed from different perspectives in a comprehensive way and made explicit, therefore materials used in conjunction with film instruction can stand alone as some evidence for critical literacy in practice. The students should not be left to themselves to search for and recognize every power issue in society alone. Critical literacy theory means naming relations of power explicitly (Pennycook, 2004, p. 787). The theoretical stance to critical literacy is based on a sociocultural context of student learning through interaction and discussions in the English learning classroom. This theoretical approach makes explicit the design, word choice and grammar used (text-analytic), and questions gender and other societal norms (problematizing practice) or class-based inequality and hierarchies assumed by a text (Frierean approach) (Pennycook, 2001, p.16, 103). Three examples of orientations to critical literacy pedagogy mentioned by Pennycook are text analytical, problematizing practice and the Frierean approaches (2004, p.786).

An example of text-analytic approaches analyze the curriculum and textbooks for ways in which the underlying ideologies help or prevent more equitable educational opportunities.

This is done through methodical deconstruction of assumptions made by texts about gender, power and identity (Pennycook, 2004, p. 790).

Problematizing practice can be a systematic exploration of how texts come into being, the means for producing and distributing them, while seeking out often hidden struggles for power. An example of this may be using queer theory to consider a wide range of political and social conditions instead of feminism alone.

Frierean approaches are evident when texts position students in hierarchies according to ethnicity or social class. An example Pennycook gives is how French speaking Canadian students with African backgrounds find themselves positioned as "black" when meeting English texts from the United States (Pennycook, 2001, p.14). Teachers and students who are working to actively name this phenomenon and work against the re-creation of inequalities are engaging in Frierean approaches to critical literacy.

Pennycook's orientations to critical literacy education is not, however how the results section of this study is organized. In order to consider many different aspects of critical literacy, a pedagogical questioning method based on critical discourse analysis was used, which entails four overreaching categories: *In the text*, which discusses key words, grammar and graphic elements, *Behind the text*, which includes world view of the text, contradictory ideas in the text, and the beliefs of the reader/viewer, *Context and Inter-text*, which discusses the immediate situational context, historical context and inter-textual references, and lastly, *Social roles and Power relations,* which refers to the status of the creators of the film text, the students role in the exercise and gender roles (Lundahl, 2012, p.252). This is further explained in the methods section of this study under *implementation and analysis*.

4.   Method and Materials

The chosen method is a text analysis of the materials commonly used by teachers when watching films (Litosseliti 2010, p.18). The results of this thesis are organized according to some relevant issues of critical literacy instruction and the four categories in Lundahl's questioning strategy, *behind the text*, *in the text*, *context and inter-text* and *social roles and power relations* (Lundahl, 2012). These categories help to give an answer to the research question and give structure to the analysis.

4.1.   Chosen Method

Each lesson text was read and re-read with the intent of looking for patterns in the different aspects of the critical discourse model. A first, general categorization was made for each aspect and then summarized according to the proposed categories within the model of critical discourse analysis. This is an appropriate method for this study because it has been used when analyzing multimodal texts and reading practices (Litosseliti 2010, p.127).

4.2.   Selection of informants and Material

During my time as a teacher student I have worked with three different English teachers at three different schools (referred to as VFU school number 1, 2 and 3) who all contributed to this study. The teachers were mailed individually with the same inquiry, explaining that any examples of worksheets used in conjunction with film would be used for a text analysis. My inquiry explained the context of the study and that the worksheets would remain anonymous.

Two searches were made on a website called Lektion.se, a lesson plan sharing website for teachers in Sweden since 2002. The first search which gave 9 usable results was restricted to grades 7-9 and "engelska" as the subject. Later a second search left the subject area blank and restricted only to grade 7-9 and the search term "English film." This gave many more results, 13 of which were useful for this study. There could be many reasons for this: perhaps the algorithm used by the website was restricted by the Swedish term, or an English film can be used in other school subjects. Dubbing or subtitles allow the film to be used without problem.

4.3. Implementation and Analysis

In organizing the evaluation of the worksheets for this text analysis, fifteen categories were considered. All but three of those are based on a model for teachers in Sweden to work methodically through texts in the English language classroom (Lundahl, 2012, p.252). This has been adapted to the content of working with films in this study together with certain attributes of critical literacy instruction that emerged from a previous literature review (Renberg, 2017). The categories that are used in this analysis are Group discussions, Self-reflexive stance, Time allotted, Key words and Grammatical Choices, Graphic elements, World view, Ideology, Belief and Value system, Beliefs of the viewer, Contradictory ideas, Ideology and beliefs of the viewer, the Immediate situational context, the Historical factors that contribute to a film, Inter-textual references, the Status and assumed or adopted role of the creators of the film, the Role assigned to the student and Gender roles.

4.3.1. Defining the Categories

A *self-reflexive* stance is defined by Pennycook as a stance in critical literacy education that constantly questions commonly held assumptions, even its own (Pennycook. 2004, p. 789). For Janks this stance means the student is able to create texts with sensitivity to the historical and cultural influences that language has to position others (2013, p.227). The creation of intercultural speakers who are able to reflexively distance themselves enough from a text to consider the social context of its creation is a goal for critical literacy instruction (Myers & Eberfors, 2010).

Two of the categories, *group discussions* and *time allotted* were the results of a meta-analysis of student comprehension in relation to discussions of texts. Evidence for the effectiveness of these discussion methods can be found in decades of student reading comprehension test results using a wide variety of critical literacy programs (Murphy et al., 2009). Discussion methods are especially effective for academically weak students as well as English language learners, who stand to gain the most from discussions of a text. The evidence suggests that comprehension of a text can be improved through explicit discussions of the meaning of a text, regardless of what the stated aims of the program were (Murphy et al., 2009, p.742). It is for this reason that a category in the results, *group discussions,* was necessary.

While reading for basic comprehension showed strongest results after three weeks of critical literacy instruction, this is not always the same as being able to argue about a text, which peaked on average after 24 weeks of instruction (Murphy et al, 2009, p.757). It is for this reason that a category *time allotted* was a part of this study.

Looking for key words and grammatical choices in film often involves the distribution of a list of key terms and phrases to be used in the context of the film. By grouping these words together, students can become aware of the semantic connections of words in the film, how the rhetoric of the characters is used to portray certain attributes or influence the viewer. The

grammatical choices in a film can be connected to a dialect or accent that gives us more information about the characters. Lastly the visual experience of film and the descriptions of the environment and background music are areas that can be described as *in a text*.

Behind the text entails the observation that the films refer to certain truths, world views and ideologies underlying the world of the film. Do these basic ideas contradict one another? The role of the teacher here should be explicit in pointing out these assumptions of hierarchies in the film, the role of the student explicit in seeking these beliefs out, even if it is not at first obvious to the viewer.

The third grouping of aspects of film, *context and inter-text*, is based on context and inter-textual references. The original creator of the film is considered as well as the historical conditions of its creation. Who was/is the intended audience for this film and how was its reception? We can notice who made the film and why, because influence and power are the realms of critical literacy in film. By questioning explicitly the role of the creator of the film, the purpose of the message and even how that message can get interpreted by different audiences, we encourage a critical-analytical stance in film watching (Myers & Eberfors 2010, p. 156) Here one can ask what the writer or director had intended and consider whether references to other books films or music are made in the film.

Lastly, there are *social roles and power relations* within the film. What should students take away from this film and can they apply it to other areas of their lives? Perhaps this is most evident in the questioning of the representation of gender roles in films but also around themes of love, loyalty or intelligence, which shape public policy in our society. For the purposes of this study, the categories named can be used to evaluate materials used in English learning classrooms, using the theory of critical literacy applied to film.

4.4.   Reliability and Validity

Validity in research is defined as relevance in analyzing that which the thesis is meant to. In this thesis, critical literacy as an aspect of higher level reading comprehension is defined by theorists of critical linguistics, which gives some assurance of validity with regards to aspects of critical literacy, which is a theoretically diverse field of linguistics (Litosseliti 2010, p.55). For example, in looking for evidence of group discussions, documents such as the school curriculum which explicitly name group discussions were allowed to be included in the studies, if they followed with the worksheets that the students receive and were formulated in a way that was addressed to the students. One teacher sent a list to be applied to all film instruction. This list covered more than any individual assignment and might contain answers to the question of how critical literacy instruction is carried out with films. This general list of aspects of film instruction was not included however, because it was not addressed directly to students and did not apply to any one film in the study. A pilot study to test the method used in this study showed that the categories used must be defined in relation to film instruction in order to be considered valid (Cohen, Manion & Morrison, 2007, p.81). For example, defining the category of grammatical choices as an aspect of dialects of English is such an adaptation.

Reliability is defined as a measure of repeatability in research (Litosseliti 2010, p.55). There are issues of reliability in researching visual texts linguistically, but it has been done (Litosseliti, 2010, p.180). A researcher or a critical literacy theorist studying films, or in this case, school materials used in conjunction with films, may notice different elements of social-cultural communications, such as how the visual elements of school materials communicate meaning (Litosseliti, 2010, p. 190). The use of a website which is continually updating and growing is also an issue in reproducing the results in this method of research (Cohen et al, 2007, p.81). Search terms could affect the number of worksheets available for analysis, for example, my search of the website Lektion.se gave 10 results when limiting the subject field to "engelska" and 30 results when leaving the subject field open. Several of the results were discarded however, because the instructions for technically English films such as *Batman Begins* (2005), *Lemony Snicket* (2004), *The Secret Life of Walter Mitty* (2013), *Gilbert Grape* (1993) or *Day after Tomorrow* (2004) had instructions strictly in Swedish. Asking each individual teacher how the worksheets were to be used would have taken more time than allowed for this thesis, but it may have been a more reliable method in determining if these worksheets were actually meant for Swedish language instruction (Cohen et al, 2007, p.90).

4.5. Ethical Aspects

Every assignment received from teachers in this study was given to me with the teachers' full knowledge that it was to be used anonymously in this thesis, and evaluated according to Bo Lundahl's critical literacy model described in *Språkdidaktik* (2012). One film worksheet, *Billy Elliot* (2010), was received during my time at school number 2 in this study. When I contacted the school regarding this study, the teacher offered to send a copy of the same lesson. That teacher was subsequently ill and did not send more film assignments. This study was done in accordance with the Ethical Principles in the Humanities and Social Science Research recommended by the Swedish Research Council (Vetenskapsrådet, 2002).

4.5.1. Evaluating a Website

A website such as Lektion.se can be evaluated systematically for appropriateness (Cohen et al., 2007, p.244). The purpose of Lektion.se was initially a collaboration by three creators with an interest in internet communication technologies (ICT) but they are not listed by name on the website. Although the website has been in existence since 2002, it has been a publicly listed company as a subsidiary of Cisco Systems, a California based ICT firm, since 2011. The website has the function of a public service, serving as a meeting place and database of lesson plans for Swedish teachers, that also generates wealth for its investors; therefore, its function and purpose are not necessarily the same. Interestingly, the website does not sell lesson plans. Every submission on the site is covered under an Attribution-Noncommercial-Share Alike license, meaning that sharing these lesson plans further is permitted, so long as attribution is made to the source, the changes made are noted and the creative commons copyright license follows these new creations. The lessons are organized according to free sponsored material, latest added, recommended and popular lesson plans, through a voting mechanism. Revenue is generated through focused advertising and access to teachers in Sweden. There are, as of this time, 1841 contributing businesses who sponsor the site through advertising fees. As of 2011, at least half of all teachers in Sweden were registered on the site, according to Cisco (Cisco Systems, 2011). It is very easy to become a member of the site, and a premium membership is now available, although what this entails is not clear. There appear to be no requirements or review for materials before they are allowed on the site. The quality of materials varies, and a designation is now available to specify that a lesson does cover a portion, or somehow refer to the Swedish curriculum, although it is not sure if this designation comes from the submitter or

is reviewed by the site. The quality of the educational materials is not as important as the collaboration of the Swedish teachers, "developing teaching resources in isolation" and access to this group (Cisco Systems, 2011). These developments are relevant as a whole because it may represent a business model that prioritizes the signaling of its users over other factors that are relevant to educational materials in Sweden.

5.   Results

In this section, the findings are reported from the materials in answering the research question of this thesis. The individual film assignment worksheets appear in the top row of the table, and they are named after the films which they describe. In the vertical column, a separate category is made for each of the 15 different aspects of critical literacy described by this thesis. A designation has been made in each category for how that aspect has been addressed. A more detailed description of the categories follows later in this thesis. If the aspect has been addressed explicitly by the worksheet, it has received an E for that category. A designation of I means that in the analysis it was revealed that an aspect is indirectly addressed, possibly through questioning or other methods that lead to a discussion of that aspect. If no evidence was found for that particular aspect of critical literacy in a worksheet, it received an X for that category. Table 1 shows the films received from three different contact schools. Four film assignments are from VFU school 1: they are *Belle* (2013), *Robin Hood* (2010), *Forest Gump* (1994) and *American History X* (1998). Only one film assignment was received from VFU school 2: *Billy Elliott* (2000). Two films were received from VFU school number 3: they are *The Life of Pi* (2012) and *The Lion King* (1994).

Table 1
Elements of Critical Literacy in English film instruction in Swedish EIL middle school classrooms (VFU Schools 1, 2, and 3)

	Belle (1)	Robin Hood, (1)	Forest Gump, (1)	American History X (1)	Billy Elliot, (2)	Life of Pi, (3)	Lion King (3)
Group discussions	E	E	E	E	E	E	E
Self-reflexive stance	E	E	E	E	E	E	E
Time- how long?	E	E	E	X	X	X	X
Key Words	E	E	E	I	E	E	E
Grammatical choices	E	E	E	I	E	X	E
Graphic elements	X	X	X	I	I	X	I
World View	E	X	E	E	E	E	E
Contradictory Ideas	I	I	E	E	E	E	X
Beliefs of the viewer	E	E	E	E	E	E	E
Immediate situational context	E	E	E	E	I	I	I
Historical factors	E	I	E	E	E	X	X
Inter-textual references	I	I	I	E	E	X	E
Role of the creators	X	X	X	I	I	X	E
Role of the student	E	X	I	E	E	E	X
Gender roles	E	X	X	X	I	X	X

Key **E**=explicit, named **I**=implicit, implied **X**=not named

Table 2 shows the results of the initial search on the website Lektion.se, which resulted in 10 assignments, 9 of which received their own column in the table. Those films were; *Super size Me* (2004), *Remember the Titans* (2000), *Bowling for Columbine* (2004), *Goal s*eries (2003), *Sherlock Holmes* (2009)/*Forest Gump* (1994), *The Nightmare Before Christmas* (1993), *Frontera* (2014), *The Green Mile* (1999), and *Desperados* series (2007). *Sherlock Holmes* and *Forest Gump* share a column together because they are authored by the same person and structured in the same way, each with true/false questions, word list and a film review form.

Table 2
Elements of Critical Literacy in English film instruction in Swedish EIL middle school classrooms (Lektion.se search 1)

	Super Size Me	Remember the Titans	Bowling for Columbine	Goal series	Sherlock Holmes/ Forest Gump	Nightmare Before Christmas	Front era	The Green Mile	Desper adoes series
Group discussions	E	I	E	X	X	X	X	X	X
Self-reflexive stance	E	E	E	X	X	I	E	I	X
Time- how long?	X	X	X	X	X	X	X	X	X
Key Words	X	X	E	I	X	X	X	X	I
Grammatical choices	X	X	X	X	X	X	X	X	X
Graphic elements	X	X	X	X	X	E	X	X	X
World View	E	I	E	X	X	X	I	I	X
Contradictory Ideas	E	I	I	X	X	I	X	I	X
Beliefs of the viewer	E	E	E	X	E	E	E	E	X
Immediate situational context	X	X	X	X	X	X	X	X	X
Historical factors	X	E	E	X	X	X	X	E	X
Inter-textual references	E	X	X	X	X	X	X	X	X
Role of the creators	E	X	E	X	I	X	X	I	X
Role of the student	E	E	E	X	E	E	I	E	X
Gender roles	X	X	X	X	X	X	I	X	X

Key **E**=explicit, named **I**=implicit, implied **X**=not named

Table 3 is longer, and therefore divided over two tables (a and b); it lists the results from a second search of the website, Lektion.se. This search resulted in 13 assignments that were relevant to this study: *Road to Perdition* (2002), *Mean Girls* (2002), *Alice in Wonderland* (2010), *Charlie and the Chocolate Factory* (2005), *Harry Potter* (2001), *Shawshank Redemption* (1994), *Stone Cold* (1991), *The Wave* (1981), *Friends* (1994), *Trust* (2010), *About a Boy* submitted by "A" , *About a Boy* (2010) submitted by "B", *About a Boy* (2010) submitted by "C". The initials A, B, and C stand for three different authors of assignments which related to the same film.

Table 3a
Elements of Critical Literacy in English film instruction in Swedish EIL middle school classrooms (Lektion.se search 2)

	Road to Perdition	Mean Girls	Alice in Wonderland	Charlie and the Choclate factory	Harry Potter
Group discussions	I	I	X	E	X
Self-reflexive stance	I	E	X	I	I
Time- how long?	X	X	X	X	X
Key Words	E	I	X	E	E
Grammatical choices	E	I	X	E	E
Graphic elements	I	E	E	I	E
World View	X	E	X	X	X
Contradictory Ideas	E	E	X	X	X
Beliefs of the viewer	E	E	X	E	X
Immediate situational context	X	I	I	E	E
Historical factors	X	X	X	X	X
Inter-textual references	X	X	X	X	X
Role of the creators	X	I	X	X	X
Role of the student	X	I	I	E	X
Gender roles	X	E	X	X	X

Key E=explicit, named I=implicit, implied X=not named

Table 3b

	Shawshank Redemption	Stone Cold	The Wave	Friends	Trust	About a Boy (A)	About a Boy (B)	About a Boy (C)
Group discussions	X	X	E	X	E	X	X	X
Self-reflexive stance	X	I	E	X	I	X	X	X
Time- how long?	X	X	X	X	X	X	X	X
Key Words	X	E	E	X	X	E	I	
Grammatical choices	X	E	E	X	X	E	I	
Graphic elements	X	E	E	X	E	E	X	X
World View	X	E	E	X	E	I	E	X
Contradictory Ideas	E	E	E	X	E	E	E	E
Beliefs of the viewer	E	E	I	X	E	E	E	X
Immediate situational context	X	E	E	X	E	X	I	X
Historical factors	X	E	I	X		X	X	X
Inter-textual references	X	X	X	X	E	E	E	X
Role of the creators	X	E	I	X	X	X	E	X
Role of the student	I	E	X	X	E	I	E	X
Gender roles	X	X	X	I	E	X	X	X

Key **E**=explicit, named **I**=implicit, implied **X**=not named

5.1.   Group Discussions
The amount of writing that some of these assignments must entail has led to the conclusion that they were meant to be discussed. Those assignments have been designated as implicitly stating that the group discussions will take place. Others such as *The Green Mile* (1999) make use of multiple-choice questions and several short, written answers; therefore it can be said with some certainty that this assignment had not intended group discussions and it received an X for this category. Every film assignment submitted by partner schools received an E for explicitly stating that group discussions were a part of working with the films.

5.2.   Self-reflexive stance
A self-reflexive stance means that students get the chance to discuss their individual experiences within the context of society, and recognize that different experiences exist not only between cultures but within the same culture. Examples of these opportunities exist in the worksheets and assignments when different experiences within the same culture can be discussed. This can be said to be implied in the question regarding the film *The Road to Perdition* (2002); when the question is asked to explain the behavior of a character in the film it is likely to give many different answers depending on one's experience of debts and honor.

By sharing their experiences of micro-relations of power, such as ethnicity and gender, students should come to recognize the socially constructed nature of many dividing issues in their world, as is done in the discussion of clothes and appearance in *Mean Girls* (2002). Self-reflection however does not always happen explicitly, and not always in relation to culture. Sometimes students are asked to think in relation to the self without looking at culture, such as the question in *Mean Girls* to reflect on one's personal choices about appearance and identity. A film which received an I for implied use of a self-reflexive stance was *Trust* (2010), where the students are asked to reflect on the signals "some girls" send out by posting daring images of themselves on the internet, meaning that boys are not asked to reflect on their use of the internet.

5.3.   Time Alotted
Specific time frames from four to six weeks were suggested for the film lessons from VFU school 1, whereas no time frames were given in other examples.

5.4.   Key words and Grammatical Choices
Explicit examples of reading the text for key words and grammatical choices asked students to consider why the author chose the title in *Bowling for Columbine* (2002) and *About a Boy* (A). More examples of explicit instruction looking for key words can be found in the assignment for students to identify 15 words or phrases in *Harry Potter* (2001) that they themselves find interesting. The list of phrases from *The Wave* (1981) are chosen to consider the rhetorical effect. The worksheets that implied associations without asking explicitly for reflection on semantic fields usually did that through vocabulary lists, but not explicitly. In the context of a film, grammatical choices could include dialects of English also, to say something about the characters' use of language, and that has been asked in *Stone Cold* (1991). It might be said to be implied in the *The Nightmare Before Christmas* (1993) with student-generated lists of words to describe contrasting environments in the film, but that is actually related more to "key words" than grammatical choices, so no worksheets take up written grammar, even the ones that have many vocabulary words.

5.5.   Graphic elements

Critical literacy texts for study can be visual or oral. The film is the object for study that has meaning in its form. The films as visual texts use implicit discussion of graphic elements in character descriptions. Perhaps that includes how the film conveys aspects of the character through lighting, clothing, movements, etc. together with descriptions of their personality. Graphic elements described this way are the enlarged body parts of the Red Queen's guard in *Alice and Wonderland* (2010), and symbolism in *The Wave* (1981).

Some worksheets ask students explicitly to describe the environment, as in *The Nightmare Before Christmas* (1993), *Harry Potter* (2001), *About a Boy* by "A" (2002) and *Stone Cold* (1991). The explicit description of character appearance occurs in *Mean Girls* (2004) and *Trust* (2010) both because of the use of sexualized images of women to manipulate people in those films.

5.6.   World view, ideology, belief and value system

Bowling for Columbine (2002) asks students to consider the availability and prevalence of weapons in Sweden compared to the film and to compare what is considered normal. *Super Size Me* (2004) does the same thing as *Bowling for Columbine*, except with the availability of fast food. The worksheet for *Billy Elliot* (2000) is different in that the difference we look for is not necessarily difference in access/regulation, but in social acceptance. It does ask students to consider if their culture could be opposed to something that they think is important, if there is any taboo we did not realize before. *Mean Girls* (2004) does this also for gender norms in society. When discussing the world view of the film *Belle* (2013) the question is posed to students how social class could be more important than money in 18th century Britain.

In some worksheets the implied subject of the film's world view is not made explicit. In the worksheet for *Frontera* (2014) students should write about aspects of life that would be challenges as an immigrant/minority and in *Remember the Titans* (2000), just like *Road to Perdition* (2002) racism is the central theme, but students are not asked to compare it to their society. The worksheets that consist of true/false questions, word search, crossword puzzles or multiple choice questions do not give students a chance to consider or compare their reality to the one in the film, or question whose values are hegemonic. It is hard to evaluate the sports team series (*Goal* and *Desperadoes*), and the episode of *Friends* (1994). These worksheets do not seem to go outside of the world of the characters' relationships.

5.7.   Contradictory ideas

Contradictory ideas named in a text are the conundrums that are not meant to have a simple answer. The function of contradictory ideas is to instigate student discussions, and help students to practice making themselves understood, as well as arguing for or against a point of view in a democratic function. Some worksheets were explicit in naming contradictory ideas, e.g. *Super Size Me* (2004). Our body craves things that once ensured our survival, but today pose a health risk. In *Billy Elliot* (2000), something gratifying and healthy may be met with harsh disapproval by your society and family. *The Road to Perdition* (2002) exercise asks if a person who has led a criminal life can seek redemption through the life of their child. *Mean Girls* (2004) was explicit in naming contradictory ideas such as why do we allow ourselves to be confined by gender norms when we actually have a choice, and whether an easy-going comedy movie can really have profound meaning for people?

Some other films are built around contradictory ideas and questions will directly lead to contradictory ideas, making them implicit. *Bowling for Columbine* (2002) shows that Americans have more guns for their safety, they proclaim. *Green Mile* (1999) shows us that a democratically controlled justice system puts innocent people to death. *The Nightmare Before Christmas* (1993) has characters scary in appearance that are loyal and kind. In *Remember the Titans* (2000) racial segregation was a reality long after the Civil War in the US. *The Wave* (1981) shows how a strict regimen of good can do evil, and in *Trust* (2010) society accepts so called innocent sexualizations that lead to serious abuses of power.

5.8.   Point of view, ideology and beliefs of the viewer

Beliefs of the reader/viewer means here the inclusion of very different experiences and is a category that allows for multiple meanings, and utilizes student experience. The assignment for *Frontera* (2014) where one should imagine being an immigrant requested that students use experiences from their lives as inspiration. If the reader was not invited to question the thoughts of the characters, and to stay in the roles dictated by the story, then the category was deemed implicitly asking for student experience. Those worksheets that were counted as explicitly naming the readers role in critical literacy were those that were asked to motivate their thoughts on how the story could be better, and whether the book was better than the film for example.

5.9.   The immediate situational context

The immediate situational context of watching films in the English classroom in Sweden with middle school students is a question of naming explicitly the how and why of the lesson. The lessons that came from my partner schools were much more likely to be concrete about this. The motivation for the assignment was based in the requirements of the Curriculum for Compulsory School (Skolverket, 2011a). The explicit statement then of the method of working, such as in small groups, alone, in a classroom or at home, were reasons for implicitly naming the situational context of the assignment.

5.10.   The historical factors that contribute to a film

The historical factors that influence the film assignments are often explicit references to specific events. An example of this is *Belle* (2013). Belle was an actual person, Dido Elisabeth Belle. The film uses the background of the massacre of slaves aboard the Zong in 1871 to illustrate a post-colonial theme of analyzing the culture of British colonialism. But colonialism, or feudalism in the case of *Robin Hood* (2010) are not the subjects for discussion in the worksheets. The historical references discussed by the worksheets do not usually refer to historical periods or movements. Of the two worksheets that relate to the film *Forest Gump* (2004), for example one of those does explicitly mention historical events but not periods such as the Cold War. Two exceptions to this is the mention of Nazism as a discussion of *American History X* (1998) and *The Wave* (1981).

Because critical literacy studies discussed the need to tell historical events from bottom up perspectives, *The Green Mile* (1999) *Remember the Titans* (2000) *Shawshank Redemption* (1994) and *Bowling for Columbine* (2002), which made references to contemporary historical events from the view of the oppressed, were explicit. Only one of the assignments ask if these external historical events could be told differently, that is *Billy Elliot* (2000) in the assignment

to pretend that you are a reporter and interview a striking worker and the separate assignment to write the story about the strike.

5.11.   Inter-textual References

Inter-textual references in the films are explicit if any books, music or other texts are referred to by the assignment. Students can become aware of how culture is conveyed through multiple venues and that the stories themselves are themselves legends passed down and retold in a modern way, such as *Robin Hood* (2010). Inter-textual references could be made, for example, with the names of the characters in *Nightmare Before Christmas* (1993) which was a good opportunity to discuss horror movie references in the characters' names, or what we can notice in other films by Tim Burton, but it was not made explicit. An implicit use of inter-textual references occurred in relation to mention of a film's depiction of actual people or historical events, and students were sometimes asked to search this out. Another example of explicit, though not specific contemporary films or books, is the use of inter-textual references in the assignment for *Billy Elliot* (2000). There are references to other types, or genres of "text" such as newspaper articles, personal letters as part of the assignment. The assignment for Super *Size Me* (2004) asked if students had seen a television series called *Matakuten* (2008) that could relate to students' experience of food quality and availability in Swedish schools.

5.12.   The status or role of the creators of the film

Here, in the role of the director, writer or creator, the influence of media studies on English film instruction can be seen, because instead of a singular literary author of the manuscript, there exists a long chain of conditions of production. Film makers, producers and actors, whose work can be seen and compared to other films, are themselves not neutral mediums of communication and are worth noticing and discussing. Two films, *Bowling for Columbine* (2002) and *Super Size Me* (2004), are documentaries where the writer director takes us through the film and so his role is explicit. The *Stone Cold* (1997) worksheet asks students explicitly what they think the creator's purpose was with the film. An implicit use of the writer's role is simply the display of the director's name with the film title, or asking a question that infers a creator's role in the purpose of the film, as in *American History X* (1998) or *The Wave* (1981).

5.13.   The role assigned to the student

The category of the role of the student with regards to critical literacy is closely tied to the category in this study for *beliefs of the viewer*. However, in this study it refers to students' role as creator. This controlled exercise can be creative and still receive an X in this category. An example of that is the *Harry Potter* viewing exercise, where the student focuses on different aspects of the short film clip, first character descriptions, then environment and setting, then actions and finally a retelling of the story in the clip. That exercise covered other aspects of critical film viewing that others did not - however since the student had no opportunity to pronounce the film as worthwhile, good or bad, then the student's role is not a critical one and therefore received an X. An explicit use of critical pedagogy in film here is that the student can give a judgment about the film. The student has the opportunity to express their opinion about the film explicitly in most of the assignments. Critical-analytic viewing of a film should allow the students to be able to say why they did not like it, and explain why.

An explicit example of the role of the student in a critical stance would allow redesign, which is to incorporate the meaning of a text into something relevant to the student, not just to

translate the film into another genre. So, in the case of the Film *About a Boy* (2010) we have three worksheets by different teachers on that film, who are named A, B and C. The worksheet version from B deals with the theme of maturity in the film and explicitly asks students to apply the theme to their own lives and production; therefore this role of student as author is explicit. "A" asks the students "How does the film end? Did you like the ending?" This implies that the student has the opportunity to propose an alternative ending. In the version by "C", the genre and the contents of it are dictated by the assignment. The student's role as author is limited and although the student may write a formally correct personal letter, the critical aspect of film viewing is not evident. A unique assignment in this study, *Belle* (2013), allowed students the choice of presenting the assignment orally in the form of a theater performance or film, or written, in the form of a letter.

5.14.   Gender roles

With regard to films, some films have themes that tackle gender issues more directly than others. A film can be chosen because it problematizes gender norms. *Belle* (2013) does this for an age when women were still very much dependent on male guardians for the management of their affairs and so the issue is made blatant. However, in films such as *Friends* (1994), the issue needs to be brought up to students directly, because the idea of the character Rachel as immature and incapable of managing her money is made a running joke with very sexist undertones.

In the category of the explicit mention of gender roles, three film assignments, *Belle* (2013) *Mean Girls* (2004) and *Trust* (2010), asked for students to consider gender roles in the film. For the film *Belle* (2013), the students should consider the ways in which men's and women's lives differed with regard to work, status in society and freedom in 1769 England. A question about girls' self-esteem compared to that of boys is posed to students about the film *Trust* (2010) and the question of the responsibility for the sexualization of bodies in advertising. In *Mean Girls* (2004) students should contrast how all girl groups interact compared to groups of boys, and whether the film could have had a different perspective, if it had been told from a boy's point of view. *Mean Girls* was the only assignment that asked explicitly for students to consider how the shaming and ridicule of a girl for being homosexual (she was not) could have an effect on the other students who are.

For the category of implicitly asking students to discuss issues of gender, the image on the front of *Billy Elliot* (2010) is a boy dressed in shorts standing in the middle of many girls in tutus. Gender issues are also posed indirectly in questions such as "Why is Billy's father so angry that he quit boxing and took up dancing?" The assignment in *Frontera* (2014) also made it implicit by asking students to brainstorm about what sorts of challenges await an immigrant family in a new culture.

6.   Discussion

The discussion section of this thesis is organized according to Pennycook's theoretical lens of critical literacy and related aspects of language learning named by the Swedish Curriculum for Compulsory School (Skolverket, 2011a). Firstly, an overview of the results is presented with regards to the frequency of critical literacy aspects analyzed in the thesis. The worksheets used with students in English film instruction reveal implied or explicit opportunities for pedagogical application of critical literacy practices. As discussed earlier in the thesis, group discussions are an important part of language comprehension learning in practice (Murphy et

al., 2009). The remaining three categories are based on three theoretical approaches to critical literacy education mentioned by Pennycook; the problematizing practices of feminist and post-structuralist approaches, here discussed under the category of *identity creation*, Freirean-based critical pedagogy, named under the category of *meaning making*, and text-analytic approaches, named in the category of *critical literacy as a stance* (Pennycook 2004, p. 786-790).

There is a difference in the frequency of the explicit mention of critical literacy topics between the assignments received from the partner schools and those from the website. The frequency of receiving an "E" overall for the categories considered for this study was roughly half (57%) for the assignments from the partner schools, and roughly one third (27%) of the time for the website. This difference can be the result of getting the more complete picture of a lesson plan, situated in the goals of the Swedish curriculum, especially discussion approaches (Skolverket, 2011b, p.16).

Two films which named aspects of critical literacy explicitly at a very high rate, 66% and 73% were *Stone Cold* (1991) and *Belle* (2013) respectively. Belle is a heroine who is a woman of color in 18th century England, and her story is set in the context of British colonialism. *Stone Cold* (1991) follows a poor young working class boy as he sets out to start a new life, and finds himself homeless on the streets of modern day London. Documentary films, of which there only two in the study (*Super size Me* and *Bowling for Columbine*), had results which compared to the more complete lesson plans received from partner schools (53%). These films that received more marks for explicit use of critical literacy would be in agreement with critical literacy studies that state that texts should be chosen with the explicit purpose of questioning societal norms (Zhang, 2015, 1317). However, a genre which is completely missing from the results is the dystopian film, which may also lend itself well to critical literacy studies and is extremely popular with students when they are allowed to reflect on the contrasting experiences of the characters in the book or film to their lives.

6.1   Discussion groups

Discussion approaches are highly effective methods to promote student comprehension and high-level thinking about a text (Murphy et al., 2009, p.742) The film assignments studied do not always state explicitly that the students are going to work in groups. This can be because the individual assignments are taken out of the context of a larger pedagogical plan that does entail group discussions. An example of this is that all of the assignments from VFU school (1) include references to the syllabus for English which states explicitly that discussion of texts will be a part of the assignment, even if the exact details of what will be discussed is not apparent (Skolverket 2011a, p.35).

When finding especially lengthy lists of written discussion questions to a film, one is tempted to think that discussion exists mainly for a teacher to get a chance to grade oral proficiency. Group reflections are not so much reciprocal events in that case. This may be antithetical to the purpose of critical literacy in language instruction with its view of student identity and self-awareness (Skolverket 2011a, p.11). These types of assignments with long lists of questions were not common, but one was presented with the explicit instruction to "Talk as much as you can!" and the understanding that it would be used in that way. It leads one to wonder if other assignments in the study are being used this way. Perhaps this should be

considered in the light of the recommendations of the Swedish school inspectorate to give more opportunities for student participation and discussions where language and identity can develop (Skolinspektionen, 2012, p.26).

6.2   Identity creation

Doing critical literacy is looking at power in language that allows the construction of hegemonic norms (Janks, 2013, p. 230). Learning to question the accepted narrative of a shorter drama can be formulated in a way to get students to trust their experiences. The worksheets that seem to stay within the relationships of the players or friends did not seem to offer much when it comes to critical literacy instruction. But this should not be discounted as without interest for students. Seeing the larger context of sports series such as *Desperadoes* (2007) and *Goal* (2003) or a film such as *Friends* (1994) can be good for utilizing student experience as the motivation for student work, but this was not made explicit. *Desperadoes* (2007) does give an insight into the lives of people who live with the challenges of disabilities and who even face racial prejudice. A conclusion is that the absence of some aspect in a text is an incentive to ask about it in critical literacy instruction (Zhang, 2015). Also, the student's role in an explicit meaning is the freedom to create something new, which is the student's role as author and not merely as animator (Bobkina & Stefanova, 2016). As an animator the student is limited to retelling the story of the film, which is not the same as writing a review. So there could be more opportunities for critical literacy approaches with these films. The sports teams series mentioned in this study, *Desperados* (2007) and *Goal* (2003), are both available as streaming video on UR.se., the Swedish public television service.

Discussion of gender in texts cannot be left to students to initiate on their own, this is the conclusion of several studies (Myers & Eberfors, 2010; Zhang, 2015). The issues of acceptance of gender inequality can be normalized by films and popular media and culture. Power in relationships should be studied explicitly to allow for students to become aware of their own bias (Janks, 2013, p.233). To give students the chance to consider the effects that their actions have on others, discussions of gender roles are an important part of critical literacy education (Pennycook, 2004). It is therefore surprising that only three assignments made an explicit discussion of gender. The average in this study is 10%, which is 1 of 9 for teacher submitted assignments and 2 of 22 for those retrieved from the database.

6.3   Meaning making

Master narratives in a film are an important part of reading English together with middle school students. Studying differences in individuals within the same culture where English is used can be enlightening, illustrating how language is used (Janks 2013, p.226). None of the worksheets took up the issue of censorship, but in film from English speaking countries there exists the opportunity to discuss the omission of certain types of violence in Sweden, or nudity in another country. This could be an important element of learning to question the authority of a film/text (Zhang, 2015, p. 1320).

A theme that can be related to the category of historical factors is the film as a product authored by the culture where it originated. We should be clear in critical literacy instruction that a film is a representation of a culture and not the only possible one. The *Forest Gump* assignment that is coupled to the goal of gaining knowledge of life in America, whereby students should compare the film to their life in Sweden, is an explicit example of critical pedagogical practice, however, it could be considered in light of this advice. Pennycook (2004, p. 806) warned of this tendency with regards to literary texts in critical linguistics and

the same can be said to apply here, to avoid oversimplification or an overly deterministic view of the historical context of the film. But generalizations about culture are necessary and useful, especially when they are blatantly at odds with the experiences of students they can be enlightening (Janks, 2013).

The teacher's role in critical literacy is an explicit one, to name the search for the underlying truths or ideologies in texts and to make that search an explicit one (Myers & Eberfors, 2010; Murphy et al., 2009). The important thing is to allow an environment where different answers to the question can be discussed. Individuals will complement and contrast one another (Murphy et al., 2009). A self-reflexive stance that considers culture can also be a part of a world view, such as the question to consider how the parent-child relationship and loyalty to family ties affect decisions in *Road to Perdition* (2002). This is named in the curriculum as when students reflect on *the culture where the English language is used* (Skolverket, 2011b, p.20).

6.4 Critical literacy as a stance

Critical literacy as a stance that can be trained over time, is described as an analytic approach, which is looking for aspects of language that convey power (Pennycook, 2001, p.13). Opportunities exist in pointing out how different dialects, music, appearances of the characters in films convey meaning. Relating the English language to the world outside the classroom and to the world of the internet is a great source of concern today when computers are an integrated part of instruction (Tallvid, 2015, p. 126). The only assignments in the study that stated explicitly how long they would dedicate to a film assignment indicated 4 to 6 weeks. This can mean that unless further efforts are made to incorporate critical literacy instruction over several assignments, the students may never get the time that they need to move beyond general comprehension (Murphy et al., 2009, p.757). Critical literacy pedagogy that gives students opportunities for language development, discussions and identity creation are mentioned by the National Agency for Education as being a stance to educational practices which should be integrated into the elementary grades, that is grades 1-6, and therefore we can expect that critical literacy practices are repeated over a longer period of time (Skolverket, 2014).

The strongest evidence for explicit naming of inter textual references came from books that were read in conjunction with the films. To understand what is typical for a specific genre, the student can learn to evaluate that form or genre critically (Zhang, 2015, p. 1319). By allowing students to support their views through other videos, interviews, books and articles, the essay assignment for *American History X* (1998) had much in common with critical literacy studies (Janks, 2013, p. 230).

6.5 Limitations of the study

There were limitations in the number of assignments collected in the time period for this study. One teacher was ill and not able to contribute. This study gives incomplete information on how teachers actually use these activities together with students; validity issues exist. There are also challenges to adapting a theory based on critical literacy to the medium of film. There was confusion about how to adapt the categories to film instruction, for example when students were prompted to discuss the music to *The Lion King* (1994); in the end this was determined to be part of an inter textual reference. Problems with reliability can be the result

of defining the categories differently or using different critical literacy theories to evaluate the material.

7.   Conclusions

The aim of this thesis was to analyze commonly used teaching materials used in conjunction with film viewing in English grade 7-9 classrooms in Sweden. This study was an ambitious attempt to test a method for text analysis on film. Film is an integral part of training communicative abilities in English classrooms in Sweden, as it offers a chance to meet authentic spoken language and relate the local to the global. The method used was a questioning technique based on critical discourse analysis that is also used pedagogically in higher level reading comprehension, that is, critical literacy. The questioning method is a pedagogical tool based in critical literacy theory (Lundahl, 2012) that engages students in a dialogical relationship with the texts they meet, be they auditory, written, or, as in the case with films, visual.

In conclusion, sometimes the premise of a film lends itself very well to discussing topics in critical literacy because the antagonist is oppressed and challenges the norms of their society. The use of language and power of class differences based in stereotypes or depictions of gender norms are presented as something to be noticed and questioned. Documentary films that were used in this study covered many aspects of critical literacy. However, if a film or series seems to be indifferent to, or makes light of the pain of the characters, that is all the more reason to address these issues with students. Not only is this something that is proven to increase their language skills, it also is a way to show concern for student well-being.

If critical literacy questioning methods are being used to promote student talk for the purpose of grading the quality of spoken English during talk sessions, this ignores critical literacy pedagogical practices. Creating opportunities for the shared discussion of very different experiences within the same culture in shaping student identity is a part of critical literacy education. The emphasis on multiple understandings of the same text from different perspectives is part of promoting sensitivity to the experiences of others a self-reflexive stance, with a focus on reflection as opposed to production. One wonders if a student who is being judged for the quality of pronunciation, intonation and word choice can have meaningful discussions about power in language, questioning gender stereotypes or the underlying meanings of texts. Students' management of the situation will be adjusted to account for the teachers' *definition of the situation* (Cohen et al., 2007, p. 24).

7.1.   Future Studies

A possible future study could involve applying a critical literacy method to film instruction. One mentioned by Lundahl (2012, p. 274), "Questioning the Author", encourages students to search the text, in this case a film, for information. The students work in groups and delegate tasks to one another in examining the ideas which are meant to be taken from the film after the viewing event is over. The idea is to encourage students to trust their abilities and see the fallibility of the author.

Another possible study could be to write a plan for a dystopian film and book to read and watch together with students. Two that come to mind are *The Giver* (2014) and *City of Ember* (2008) which are both engaging books of reasonable lengths that could be used to encourage critical literacy discussions.

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