Pure and Embedded Film Genres on the Movie Comprehension of Iranian EFL Learners

Alireza Jalilifar

Shahid Chamran University of Ahvaz, Iran

a.jalilifar@scu.ac.ir

Siamac Ansari

Islamic Azad University, Omidiye Branch, Iran

ansari@iauo.ac.ir

Abstract

The present study investigated the effect of single and multiple genre movies on listening comprehension of upper intermediate language learners. To this end, a language proficiency test was administered to 40 male and female postgraduates of different majors attending International English Language Testing System (IELTS) classes and ultimately 25 upper intermediate language learners were selected. The participants were tested based on two sets of multiple-choice post viewing questions which probed into their comprehension of the content and generic structure of the multiple genre movie *Hide and Seek* and the single genre documentary film *Arctic Tale.* The results showed that multiple genre movies are far more effective in promoting the participants' listening comprehension than single-genre movies. Multiple genre movies depict a picture of our own life; hence, participants feel more connected to the movie content. The study suggests the important role of film genre in listening comprehension.

Keywords: Listening Comprehension Skill, Movie Genre, Single-Genre Movies, Multiple- Genre Movies

1. Introduction

The need to communicate effectively in face-to-face or via the-media interactions in this fast-changing digital world has heralded changes in viewing listening comprehension skill and the degree of emphasis on this skill in language learning contexts, and this has inspired language developers to make pedagogically-driven materials which can be fruitful and precipitate listening comprehension process. One of the steps ahead has been the effective integration of technology into language teaching/learning contexts in light of the needs, goals, and processes of language learning.

In many English as a foreign language (EFL) settings, much work on listening comprehension is done through practice of audio and visual resources like films, news reports, documentaries and the like. The nature of a film and its genre might significantly affect the degree of learners' listening comprehension. Moreover, movies, in general, incorporate setting, body language, and facial expressions (video input) which can enhance comprehension (audio input) as well as activate learners' prior knowledge of the social and cultural aspects of language. Movies are regarded as a good source of authentic English, full of natural dialogs, idioms, and slang, far from being a kind of drill-and-kill site (Johnson, 2006; Meskill, 1996). Researchers in language learning advocate the use of visual input in the foreign language learning curriculum to make it more interesting, present slices of life, provide a realistic, authentic, and entertaining way of improving learners' comprehension of language, provide visual stimuli to activate background schemata, and let students see the use of gesture, eye contact, and facial expressions to convey a message (Canning-Wilson, 2000; Massi and Merino, 1996).

Myriad studies have incorporated films in language learning settings. Herron, Dubreil, Corrie, and Cole, (2002) examined the role of video on

cultural knowledge at the intermediate level. Kusumarasdyati (2004) considered the role of movies having subtitles. Using a full length feature film, Ishihara and Chi (2004) aimed to lower learners' affective filter in teaching adult beginners listening and speaking strategies. Matsuzaki-Carreira (2005) introduced the drama method and the Harry Potter movie to a Japanese EFL class for upper graders. Shen (2005) assessed the effectiveness of online films in second language classrooms to improve students' linguistic proficiency, with a focus on listening. Silbey (2006) compared video taped confessions and documentary to reveal a better understanding of film as both a legal tool and an art. Johnson and Sheehan (2006) designed and piloted a Computer Assisted Language Learning (CALL) course specifically crafted to enhance listening comprehension using Shrek, an award-winning computer animated film.

The above studies seem to follow one of the following goals: Some films are incorporated in educational settings with the ultimate goal of developing language skills. Still others intend to develop other aspects of broader communication such as reducing affective barriers or gaining a deeper awareness of factors that affect communication. These studies, more specifically, have made use of pure or embedded film genres to enhance the linguistic and communication skills. Nevertheless, a relatively uncharted area of enquiry is how generic complexity of the film might compete with movie comprehension of language learners.

The definition of pure and embedded film genres is made clear, using a categorization in which pure genre refers to films like westerns that Campsall (2005) defines as "dusty lonely roads, saloon bars, cowboy hats and horses, jails, sheriffs badges, guns, etc." (p. 2). But this pure genre turns into an embedded one when it integrates with film genres like a horror film in which, as he points out, "we expect young girls, normal objects, use of dark and light, etc." (p. 2), or

when it combines with mystery which is, as Collins (2005) suggests, "a story, film, etc, which arouses suspense and curiosity because of facts concealed" (p. 1077). Moreover, movies can be categorized based on recognizably similar plots, character types, settings, and themes. A pure film genre can also be categorized based on its conventions and the combination of these conventions with new visions and ideas. For example, most of documentaries or detective movies are grouped as single genre and they follow only one goal. Nonetheless, goals can sometimes be different and, therefore, a number of embedded genres will come into play. For example, a new community tries to settle itself in an already established world with different values. Most of the studies cited above have focused on multiple genre films. Silbey's (2006) study, however, is among the rare studies in the domain of single genre films.

The purpose of this study is to determine how comprehension is shaped in the minds of EFL learners within the framework of pure (single) and embedded (multiple) film genres. More specifically, the study will aim at finding out how the difference in linguistic conventions, rhetorical structures, and verbal behavior, which manifest in pure and embedded film genres, would affect EFL learners' aural comprehension.

Movies have always been an intriguing aspect of language learning, and it is very important for teachers to pursue optimal ways in order to teach language efficiently and effectively. With paucity of research in this area, the generic complexity of movies needs to be investigated in order to see whether and how the listening comprehension of EFL learners will be influenced by the nature and complexity of the film; hence, the study aims to answer the following question:

Is there any significant difference between pure and embedded film genres in movie comprehension of upper-intermediate EFL language learners?

The study intends to investigate how the schemata of upper intermediate EFL learners are activated through watching movies. In particular, based on the categorization of movies into single and multiple film genres, an important contribution of the study is whether the complexity of genre, besides linguistic complexity, would affect listening comprehension. Since much work needs to be done in this regard, the study seems crucial as it provides fruitful evidence on the nature of this investigation.

2. Methodology

2.1. Participants

The participants in this study were male and female postgraduate students of different majors attending International English Language Testing System (IELTS) classes at Shahid Chamran University of Ahvaz, Iran. Selection was done by administering a reliable listening comprehension test of NTC's Practice Tests of English as a Foreign Language (TOEFL) (Broukal and Nolan-Woods, 1990) to 40 attendants, and 25 students whose score fell above the mean were selected for the next phase of the study. The range in age of the participants was 22-44 with the average age of late twenties. All the participants had already passed IELTS preparatory courses in addition to the General English Course which is obligatory for all students. In general, they seemed to rank on the upper intermediate level.

2.2. Instrumentation

The first instrument was a listening comprehension section of a simulated TOEFL (Broukal and Nolan-Woods, 1990) including 50 questions of multiple choice format to which 40 minutes was allocated. Since this section of the test was culled from the origin al test, its reliability was calculated (0.725). Two visual inputs were also used in the study: *Arctic Tale* representing pure film genres, a documentary with a length of 86 minutes about the lives of animals in the arctic, and *Hide and Seek* representing embedded film genres, a horror-mystery-drama with a length of 97 minutes. The movies were selected for their appealing contents. The former movie was full of interesting and informative explanations and the latter was a social one including stimulating and thought-provoking dialogs and two famous movie stars Robert Deniro and Dakota Fanning.

Two sets of multiple-choice post viewing questions were designed to elicit the required information. Each set of questions probed into the students' listening comprehension on the content of each movie as well as its genre. One set of questions, about *Hide and Seek,* included 26 items of which eight covered information about the film genre; one item checked whether they had seen the movie before in order to consider their background knowledge of the film, and the rest were about the content of the movie. The other set of questions about *Arctic Tale*, similarly, included 26 items of which eight focused on the documentary genre, fourteen on the content of the movie, and four items elicited information about their knowledge of English and the courses they had passed so far to trace their general English ability so that we could feel more confident in their responses (See Appendices A and B for sample post viewing questions).

2.3. Procedure

The main phase of the experiment was administered in two sessions. No explanations were given to the participants before taking the tests. Since the effect of the movie genres on listening comprehension was the target task, and knowing that a movie will keep its genre or genres to the end, it was decided to play the first half an hour of each movie. The participants watched this part only once and then they were required to answer a set of genre-related and content-related questions. Each movie was played only once for the class in order to collect the required data and the interval between playing each movie was at least ten days so that the possible effect of one movie on the other would be minimized. *Hide and Seek* was played first and 10 minutes was allocated for the participants to answer the questions. In the next section, *Arctic Tale* was viewed with 15 minuets for them to answer the questions. The reason for more time was that the participants had to write whether they had ever taken TOEFL or IELTS tests, how well they thought they know English, and how they compare *Hide and Seek* with *Arctic Tale.* Interestingly, none of the participants had seen the films before.

Given that the post questions might not provide a comprehensive account of their comprehension, ten participants were randomly interviewed, using an oral immediate reflection protocol following each movie, and they were asked questions, such as how much they comprehended each movie or whether they would prefer one movie over the other. Their responses provided more data for further qualitative analysis.

3. Analysis of Participants' Test Scores in the Two Performances

Descriptive and inferential statistics were applied to the data obtained after the two tests were administered. The mean score of the participants' performance on the multiple-genre movie was way above that of their performance on the single-genre movie. However, in order to compare the two mean scores, the statistical t test was calculated. The observed value of t (7.696) was egregiously greater than t critical (2.021) suggesting that the difference was significant. The study indicated that embedded film genres improve the listening comprehension of EFL language learners to a greater extent compared to single film genres. In other words, the exceptional difference in the performance of the participants made clear the fact that multiple-genre movies afford the participants with more privileges and as such promote their listening comprehension skill. Table 1 displays the obtained results.

Table 1. Results Pertaining to the Participants' Performance

Tests	N	mean	Std. Deviation	t test
Multiple-genre	25	14.7600	2.2038	7.696
Single-genre		10.9200	2.5318	

A host of studies have been done on the effects of multiple-genre movies and single-genre movies on the listening comprehension of language learners, among which Laseur (2001) and Silbey (2006) are two examples of the latter type; however, studies that have juxtaposed single and multiple genre movies are very rare. In case of multiple-genre movies, the results of the present study affirm the studies conducted by Herron, Dubreil, Corrie, and Cole (2002), Ishihara and Chi (2004), Matsuzaki-Carreira (2005), Shen (2005), and Johnson and Sheehan (2006) that argue in favor of the improvement of listening comprehension through such movies. It is worth noting that the significance of

the study clarifies itself through comparing pure-genre with embedded-genre movies and the effects of each on language learners in terms of listening comprehension with regard to all aspects in a movie. Most importantly, movie genre played the leading role in this study; that is, while in other studies which have been carried out so far, the nature of the movies and the features they employ such as culture, social life, and ways of communication were the center of attention, this study suggested the role of genre complexity in comprehending movies.

The results indicated that multiple-genre movies associate directly with movie complexity. Such movies incorporate specific discourse conventions and rhetorical structures –they deal with social lives, cultures, behaviors, and communicative purposes.

4. Discussion

The analysis developed here suggested that multiple-genre movies are far more effective than single-genre movies. Below, the findings are discussed by reference to the question raised in the study. Where necessary, the ideas stated by the participants in the oral reflection protocol will be used to support the argument. Keep in mind that these examples are only part of the data produced by the participants, so the examples are illustrative only. The examples marked by asterisk show genuine samples of students' performance and no changes were made to them to remove the students' pitfalls.

Pure film genres portray real, informative, or educational images which are brought to audience with only a single idea or goal; they illustrate the realities of life or show us different aspects of the world via an authentic window (Campsall, 2005). Single-genre films carry a peculiarly real feel so as to make the audience bear witness what they watch (Silbey, 2006). The questions about

the documentary film, *Arctic Tale*, elicited the required information in order to analyze the results and probe into the participants' reflections toward the film, which included both positive and negative views. Positive aspects incorporated full details which gradually drew the participants' attention to the heart of what they were watching; moreover, the suspense made by the novelty of the unknown scenes was inspiring to them. One of the participants declared **I understand this movie (Arctic Tale) better because it's based on a real story and it shows every scene clearly and the one who speaks through the movie tell you every details.* However, the negative points outnumbered the positive ones.

Narration seems, most of all, monotonous to the participants; a steady intonation with little rising and falling of the voice that characterizes spontaneous free speech made the listeners bored. One participant believed, *I think Hide and Seek was more useful because in Arctic Tale the narration was slow and boring.* Besides, understanding the explanations about arctic animals and the way they live was tough and unusual to the participants as it was difficult to see what happens in the world of animals. In this regard, one participant said, **Arctic Tale is more difficult to understand what is happening. Because, in fact, I don't know the animal's names and I couldn't guess what would be happen.*

Post test reports by participants raised several positive points about *Hide and Seek*. Above all, the movie depicted a picture of our own life, the dialogs, gestures, facial expressions, human life, and, most of all, the embedded new scenes which gave the movie a sense of freshness and excitement. Therefore, the participants were eagerly following the movie. One participant said, *I like Hide and Seek because of more interesting story and its dialog nature;* another participant reflected by saying, **Hide and Seek was better than Arctic Tale, because the latter was about animal life and the human's life is more knowable.*

Still, another participant contended that *Hide and Seek* was **full of suspense which stimulates my curiosity.* Imagining that movie characters can even reflect a viewer's life, one participant said, **Hide and Seek was better, because it was just ordinary dialogs and I was similar with them to some extent.* On the other hand, in watching *Arctic Tale*, the only voice of the narrator as well as the required schemata in order to understand and feel the world of animals in the arctic was not so challenging. One of the participants said, **I understood Hide and Seek much more than this film [Arctic Tale]. I think in this film plenty of new words belong to animal has been used;* another participant admitted, **Understanding Hide and Seek is easier for me, because it's easier to listen to dialogs with different voices and speaker's accents was harder than the actors in that movie.* Another participant acknowledged the difficulty she had in comprehending the documentary: *The names in the second film [Arctic Tale] were difficult for me.*

Hemei (1997) suggests that video shows the way people behave in the culture whose language they are learning by a wide range of communicative situations. Likewise, Massi and Merino (1996) believe that language structures and lexical items in movies are not used in a vacuum but in culture-bound communicative situations and, therefore, propositional messages are fleshed out with quasi-authentic realism. So the participants rely on paralinguistic characteristics such as body gestures, facial expressions, and eye contact for a better comprehension. One participant claimed, **I think Hide and Seek was the better one because the story was so exciting and I use the gestures and the scenes to understand to dialogs;* another participant said, **Hide and Seek was more easier for me because I could give help from picture and story to answer the questions.* Paralinguistic features, as an important channel of nonverbal communication, foster comprehension. The face as a whole indicates much

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about human moods. Specific emotional states, such as happiness or sadness, are expressed through a smile or a frown. A person's face, especially his eyes, reveals much about how he is feeling or what he is thinking. Eye contact also serves a variety of purposes. It regulates conversations, shows interest or involvement, and establishes a connection with others. Eye contact regulates conversational turn taking, communicates involvement and interest, manifests warmth, and establishes connections with others. It provides social information to the person one is listening and talking to.

Hide and Seek employs all these body movements and gestures really well. For instance, we can refer to the scene where Emily's mother was trying to find her and she was acting out as if there was not a clue to know where Emily was hiding. Or we can make reference to the scene where Emily would like to play with her mother before going to sleep and she asked her mother to make the face. Likewise, eye contact was represented in the same scene where Emily and her mother were staring at each other's eyes to read how much they love each other.

The presence of two famous film stars, <u>Robert De Niro</u> and <u>Dakota Fanning</u>, was also another feature which prevented the monotony of the movie and made it more exciting by not leaving a sense of sameness. One participant said, *I understand Hide and Seek more than this movie [Arctic Tale], because I like famous actors.*

Furthermore, the language of the movie, in terms of register, was also a source of variation between the two movie genres. The difference can be touched on best by considering two sample texts taken from the movie scripts:

Hide and Seek

Mommy: That's funny.

I could've sworn

I saw a little girl

by the name

of Emily come in here.

Come out, come out,

wherever you are...

Could she be hiding

in the closet?

I wonder where she could be.

Maybe my eyes

have deceived me.

Emily: I'm invisible, Mommy.

Mommy: Well, if you're invisible...

...then how could I... do this?!

Emily: Did you know where I was?

Mommy: Not a clue.

Emily: You want Alex?

Mommy: What is it?

I love you more

than anything else in the world.

You know that, don't you?

Emily: I love you, too.

Mommy: Good night, sweetheart.

Emily: Make the face.

Please.

Mommy: - Now, go to sleep.

Emily: - Okay.

Mommy!

Mommy: Sorry.

Good night.

David: You coming to bed?

Mommy: In a little while.

David: Something you want to talk about?

Mommy: Some things are beyond therapy, David.

David: Honey?

I should've seen it coming.

All the signs were there.

Woman Doctor: The ones closest to you

are the hardest to judge.

Arctic Tale

Far beyond the world we humans know,

there is a remote and ancient kingdom.

To most of us,

it seems a frozen wasteland.

But to creatures designed for

astonishing cold,

it has always been a paradise on earth.

Snuggled deep in this protected ice,

one little life is just beginning.

For weeks, she has lived in darkness

staring at the circle of light above her.

What lies beyond it?

Curiosity leads her to peek into the light

for the first time.

Nanu, she might be called in the north –

a little polar bear.

The world outside is a blanket of white

unfolded before her,

it is a majestic place

unlike any other on earth,

a vast kingdom

at the very top of our world,

a kingdom of ice.

There is another young

still exploring for the first time.

She sees a blue world of iced water.

Seela is a walrus pup,

only hours old

but like the young bear,

 eager to discover the world around her

like all newborns they have much to learn,

they are children of the arctic.

They love cradles by the ice around,

but their world is changing

and they will face challenges,

never before encountered by their species.

The adventure begins today.

It all begins on spring

on this snow-covered mountain.

Nanu's mother has had enough of her cramped cave.

She has remained in the birthing dent

for six month without eating or drinking.

In the dark of winter,

she produced twins –

Nanu and her brother.

A closer look at the two excerpts reveals that *Hide and Seek* follows a social register which is defined by Bhatia (2002) as a tension between the socially

constructed discourse forms caused by the social and individual constructions of discourse as well as the exploitation of these social constructions to accomplish certain goals which emanate from the private intentions of those who have this socially assigned power. The characters in this movie are representing a casual or informal way of speaking which is an image of our own lives and the way we interact with each other, and hence the participants could feel more connected to this movie. On the other hand, *Arctic Tale* follows a documentary register which is "the application of the critical vocabulary concerning its relationship to truth and reality" (Silbey, 2006, p. 795). The diction used in this movie is quite formal and represents a kind of social reality unique to the animals living in the arctic and not graspable by most humans. *"For weeks, she has lived in darkness staring at the circle of light above her."* can be a lucid example from the scenario. That is why the participants lost touch with the world of the movie and were less successful in comprehending the language. Learners seem to like the social lives of humans with language amalgamated with the social behaviors that help comprehend the video due to the visual clues besides the auditory component that is the major source for comprehending documentaries.

Differences between the language of the two movies also manifest in vocabulary; many words, used in *Hide and Seek,* like *mommy, sweetheart,* or *gonna* are highly colloquial, familiar, idiomatic, and demotic while words such as *snuggle, kingdom of ice,* or *piercing cold* used in *Arctic Tale* set the tone for very formal, documented, and authoritative language. The structure in both movies also reveals itself differently. *Hide and Seek* makes use of context-dependent utterances like *You want Alex?,* or *Not a clue,* whereas *Arctic Tale* uses lengthy sentence like *Far beyond the world we humans know, there is a remote and ancient kingdom.* In other words, grounded upon grammarians'

categorizations, *Hide and Seek* uses descriptive structures (such as *You coming to bed?*) which are not syntactically acceptable but used by common people, while *Arctic Tale* makes use of prescriptive ones like *"it has always been a paradise on earth"* in which the adverb of frequency [always] should be placed between the modal auxiliary and the main verb.

The results of this study call for more attention to the movie genre as an important feature in comprehension of a film that appears to have been declined in research in second or foreign language learning. Accordingly, movie genres should be considered in the listening comprehension classes in general and movie comprehension in particular as a determining factor to foster the students' linguistic competence. The superiority over the single genre movie (*Arctic Tale*) can be best explained by what Lam (2002) calls *time-creating devices, facilitation devices,* and *compensation devices.*

Lam (2002) defines time-creating devices as the amount of time the speaker saves to formulate what to say next, and this saving of the time gives the listener a chance to process what he is listening to. Pause fillers such as *um, uh, er* are good examples which accompany natural spontaneous speech. Lam also considers facilitation devices as the process in which speech production is made easier by using less complex structures and fragmentary utterances as reduced forms of complete underlying constructions. Ellipses such as *me too* or *so am I* are two common examples. Besides, Lam refers to the use of fixed and conventional phrases as another facilitation device in speech production and speech recognition. She mentions that the stock phrases such as *you know, I mean,* or *well* simplify the speakers' or listeners' task in producing or comprehending the language. These facilitation devices were pervasive in the multiple genre movie *Hide and Seek*. Finally, listening input requires to be

processed quickly, and redundancy in natural speech, as manifested in repetition, reformulation, and rephrasing facilitates the process.

Endnote

∗The examples in this study show genuine samples of participants' performance, and so any ungrammaticality was left intact.

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Appendix A

Student's name:	Level:	Age:	Time: 10′

<u>HIDE and SEEK</u>

1. What was the type of the movie?

a) biography   b) horror-mystery-drama   c) romance   d) history

2. Where was the story happening?

a) up a hill   b) in a big city   c) in a garden   d) in the country

3. What technique was used most of all in this movie?

a) Knee-shot   b) close-up   c) full-shot   d) medium-shot

4. What kind of feeling did you not get by listening to the music of this movie?

a) fear   b) sadness   c) happiness   d) puzzlement

5. What culture was represented in this movie?

a) Italian   b) Indian   c) French   d) American

6. What kind of story was this movie based on?

a) a real story   b) a made-up story   c) a history   d) a romance

7. How <u>didn't</u> you feel while you were watching this movie?

a) sad   b) afraid   c) curious   d) calm

8. How did you find Robert Deniro in this movie?

a) a smart doctor   b) a psychic   c) a dual person   d) an ordinary person

9. How did you find Emily in this movie?

a) a smart girl   b) a psychic   c) a dual girl   d) an ordinary person

10. All the following aims were followed in this movie <u>but</u> …

a) causing high tension   b) representing a dual person

c) the effect of music on people   d) causing suspension

11. How did you find Emily's mother in this movie?

a) highly affectionate   b) mad   c) normal   d) embarrassed

12. Who was Alex in this movie?

a) Robert Deniro's friend   b) Emily's friend

c) Emily's doll   d) Robert Deniro's neighbor

13. What caused the girl to be in Children's Hospital?

a) mother's death   b) a childhood disease   c) asthma   d) blood cancer

14. Why did they decide to live in another place?

a) for fun   b) money problems   c) finding a job   d) Emily' problem

15. What did the woman doctor receive as a gift when she was Emily's age?

a) a doll   b) a musical box   c) a ring   d) a dress

16. How much did the woman doctor love Emily?

a) She loved her very much.   c) She loved her a little.

b) She didn't love her.   d) She promised to be with her for good.

17. What was Emily's opinion about the new house?

a) She was undecided.   b) She liked it.

c) She hated it.   d) She didn't care about it.

18. Which one is <u>not</u> the answer for Robert Deniro's giving his daughter a chance of starting a new diary?

a) She could start her chance of starting a new diary from the first night.

b) She could write her feelings and thoughts.

c) She would have the chance of looking back to things which had changed.

d) She liked writing diaries.

19. Which one is <u>not</u> the answer that the new neighbor came to see them?

a) to introduce themselves   c) to give them some preserves

b) to offer help anytime   d) to warn them of the woods

20. Why didn't Emily say hello to her new neighbor?

a) She was shy around new faces.   c) She was impolite.

b) She was not allowed to say hello to strangers.   d) Emily didn't like the woman.

21. What was the name of Emily's new friend?

a) Moronica   b) Paddy   c) Charlie   d) Elizabeth

22. When did Emily get acquainted with her new friend?

a) Before going to town   b) After going to town   c) Yesterday   d) Two days ago

23. Where did Robert Deniro find Emily's lost doll?

a) In the house   b) Around the house   c) By the lake   d) In the garbage bin

24. Who wrote the sentence "You let her die" on the bathroom wall?

a) Robert Deniro   b) Emily   c) Elizabeth   d) Alex

25. How did you like the movie?

a) very impressive   b) very dull   c) so-so   d) informative

26. Have you seen this movie before?

a) Yes   b) No

Appendix B

Student's name:	Level:	Age:	Time: 15′

1. What was the type of the movie?

a) history   b) documentary   c) thriller   d) science-fiction

2. Where was the story happening?

a) North pole   b) South pole   c) Siberia   d)Iceland

3. What technique was used most of all in this movie?

a) knee-shot   b) close-up   c) full-shot   d) medium-shot

4. What kind of feeling did you get by listening to the music of this movie?

a) being distracted gradually from the theme of the story

b) remembering good old days

c) by and by getting to the heart of the reality of the film

d) picturing bad events in life

5. What kind of story was this movie based on?

a) a history   b) a made-up story   c) a funny story   d) a real story

6. How did you feel while you were watching this movie?

a) getting more and more familiar with the world of animals living in cold places

b) being afraid of watching the film

c) becoming relaxed by following the theme of the film

d) having a bad feeling

7. What aim/aims were followed in this movie?

a) causing puzzlement and fear   c) causing suspension

b) being informative   d) amusing and thought-provoking

8. How did you find Nanu's and Seela's mother in this film?

a) highly affectionate   b) careless   c) cruel   d) fearful

9. How did you find Nanu's brother in his film?

a) clever   b) brave   c) weak   d) fearful

10. Why did polar bears and walruses decide to live in another place?

a) to give birth to their cubs and calves   c) to escape from severe cold

b) to be safe from dangerous animals   d) to be in a more bearable climate

11. What was the place called in this film?

a) Ice Territory   b) Cold Territory   c) Ice Kingdom   d) Cold Kingdom

12. What season was the trigger of the story?

a) Spring   b) Summer   c) Autumn   d) Winter

13. Which season did the female polar bear give birth to her twins?

a) Spring   b) Summer   c) Autumn   d) Winter

14. How long did the newly born animals need basic training?

a) 1 year   b) 2 years   c) 3 years   d) 4 years

15. What was Seela like for her mother and the whole herd?

a) a burden   b) a nuisance

c) a treasure   d) an ordinary calf

16. How deep Nanu's mother could smell through snow to find seals?

a) 1 foot   b) 2 feet   c) 3 feet   d) 4 feet

17. Where was called the *battle ground* in this film?

a) the surface of the water   c) the snow-covered land

b) the snow-covered mountains   d) the floor of the ocean

18. What were the preys in this *battle ground*?

a) clams   b) fishes   c) seals   d) birds

19. The days of abundance of food end for polar bears when .... approaches.

a) spring   b) summer   c) autumn   d) winter

20. Who was "Auntie" in this movie?

a) Nanu's brother   b) Seela's aunt   c) the male polar bear   d) the clever fox

21. What skill should the little Seela learn first?

a) how to hoist herself onto an ice floe

b) how to fish

c) how to jump into the water from the ice sheet

d) how to be with the group

22. How did you like this film?

a) very impressive   b) so-so   c) informative   d) not good

23. Have you seen this movie before?

a) Yes   b) No

24. Have you ever taken "TOEFL" or "IELTS" tests before? If yes, when and where?

25. How well do you know English language?

26. How do you compare this film with "Hide and Seek"? Which one did you understand more? Give reasons?