

Using Films in University Foreign Language Classes

A Materials Development Project

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Introduction

Teachers everywhere are in a constant search for materials to motivate their students, spice up their lesson plans and enliven the general atmosphere of their classes. Foreign language teachers are certainly no exception. Using textbooks is always a nice start but there are many who believe that textbooks are, by their very nature, severely limited as to the breadth of exciting and innovative techniques and lessons on offer. Moreover, there seems to be a surprising and bothersome dearth of culture-intensive English as a Foreign Language (EFL) textbooks on the market today—even, for that matter, textbooks that offer significant cultural activities mixed in with the grammatical and functional content. The enterprising teacher has the option, of course, of employing other materials to spark his students' interest. (The conscientious English foreign language teacher would not consider it an option—he would consider it a necessity.) The use of “realia,” e.g., photos, maps, menus, timetables and other everyday items containing real and useable English is probably the first thing the EFL teacher looking for new material should consider. But there is also a wealth of material sitting at the local video/DVD rental shop. This paper will explore ways to use films in the foreign language class that will augment most lessons, expose students to real and native use of the English language and, as an important bonus, provide a springboard to delving into the cultural aspect of the English language (or the L2 target language).

Why use video/DVDs in the classroom? More specifically, why use films in the English language classroom? First, but definitely not foremost, everybody likes movies. I've met very few students who have *not* enjoyed the films I use in my classes—even when it becomes apparent that they will not just be watching the film but working with the language and the cultural aspects of it as well. Secondly, but still not most importantly, the English in films is real language delivered in a normal speed (as opposed to contrived, often unbelievable dialogues from video course books or textbook video supplements). In addition, tone, register and intonation are also presented in real contexts. Thirdly, paralinguistic matters can easily be explored using films. One of the films from which I will draw material for this paper, *Father of the Bride*, features Steve Martin as the main character. There are few actors today whose gestures and facial expressions are more interesting or more comical. Exploring how gestures and facial expressions differ (or are similar) from culture to culture is an important part of language learning. Using an actor as physical and effusive as Steve Martin certainly makes the task easier and more enjoyable.

Finally, films are by far the purest medium to observe, discuss, contrast and compare cultures. This paper will explore ways in which films can be used to motivate students to think about, discuss and write about cross-cultural issues. How to use films to enhance or supplement grammar or functional classroom activities will also be discussed. Ultimately it is my hope to show how simple procedures can turn a film into a veritable encyclopedia of linguistic, functional and cultural resources.

Choosing a Film

So, where do we begin? The first thing to do, obviously, is to find a film suitable for viewing in the EFL classroom. Here are some things to consider that should be obvious to most teachers. Choose a film whose content is suitable for the students being taught. Action movies, generally, are not good films for EFL classes because, as we all know, actions speak louder than words and hence, action movies speak hardly at all. In other words, it is a good idea to find a film in which there is some useful dialogue. Comedies work well if the material is not too racy and if there is something for students to relate to. I've used the movie *Big*, with Tom Hanks, and students found it interesting, funny and useful because there are many little life lessons about growing up that know no cultural borders. I've also used *Scrooged*, a Bill Murray take-off of Dickens' *A Christmas Carol*. *Scrooged* also works well because most people know the story and therefore are immediately invested.

By far, the film that I find to be the most adaptable to the EFL classroom is *Father of the Bride*. This film is the perfect EFL materials development film for several reasons. First, there is a voiceover commentary from Steve Martin, the father of the bride. Martin speaks in a clear and easily understandable voice that is perfect for cloze lessons and listening comprehension exercises. Secondly, the movie is a poignant and very often funny portrayal of the many problems a family faces preparing for a wedding. And finally, it would be difficult to find on film a more accurate and detailed depiction of an American wedding and the reception that follows. The cultural nuggets that can be mined from *Father of the Bride* are numerous and are limited only by how much material the teacher wants to use.

A River Runs Through It is also a good film to use in the classroom for many of the same reasons that *Father of the Bride* works so well. There is a voiceover narrator (in this case Robert Redford) who speaks clearly and slowly and the theme of the movie is one that most people can relate to: the uneasy relationship between two very different siblings.

All of these movies have a few commonalities: the English is presented in a natural, yet unhurried manner; there are many depictions of American culture from which discussions and out of class assignments can be gleaned; the stories are easily understood and students can find at least one character with whom they can empathize.

There's one final consideration to think about when choosing a film and it should not be taken too lightly. Do you, the teacher, like the film? Is it something that you're willing to watch over and over again? I knew a colleague who used the film *Schindler's List* in his classes. I asked him once how he could stand watching this gut-wrenching (but phenomenal) film every year. His reply was that it *did* wear him down but he thought it was a small price to pay in order to spread awareness of that horrible time. Good for him, I say, and his sense of civic duty. I prefer something a little less serious, yet at the same time linguistically and culturally relevant to my classes. The outline above is what I have found works for me. You may be like my colleague who felt it his duty to bring to his students an awareness of past atrocities. I find it sufficient if my students possess an awareness of the past tense.

Objectives

Okay, so you've found a film that fits the bill. There is clear and understandable English throughout the film, the themes of the movie are such that your students can easily relate to them and there are sufficient cultural references and depictions to provoke student interest. What's next? It might be useful to explore some practical objectives for using films in foreign language classes.

I have several objectives for using films in my classes. The first is to provide supplemental listening comprehension material. I don't use textbooks in my classes and I have found that scaring up enough listening exercises can be tedious. Using a segment from a film each week in class provides the opportunity to give students listening comprehension exercises that can easily segue into in-class discussions or out-of-class assignments. Secondly, because I use films as supplemental materials, I can shape them to fit any particular lesson that I may be presenting in class that day. For example, if there happens to be a nice scene in the film in which someone is giving instructions (or preparing something in the kitchen), I would make imperatives the topic du jour and tie the film segment nicely into what the students had already been presented and practiced.

The final and most important objective is to present through the film medium a culture capsule that might (just might) give students a new appreciation for how they view films and more importantly, how they view the target language. Implicit in this objective is that by breaking up the film into ten to twelve segments and by showing the film over the course of a semester, a narrative flow is maintained that keeps interest levels high and provides abundant opportunities to observe and compare cultures throughout the semester. Also, emphasizing cultural aspects that films so blatantly display is one way to allow students to develop keener insights into the L2 culture and perhaps a deeper insight into their own.

Here is how I break down the viewing of a film. A typical college semester is twelve to thirteen

weeks long. A typical Hollywood movie is 90 to 120 minutes long. *Father of the Bride* is exactly 100 minutes long and I have broken it down into ten viewing segments of ten minutes each. (Some are eleven minutes and some are nine minutes; the average is ten minutes.) I allot the last thirty or forty minutes of my ninety minute classes to multimedia time. I show the film segment and then spend twenty or thirty minutes with exercises using language, scenes, or ideas and themes from that particular segment. There are sometimes (but not always) pre-viewing exercises that may take a little more time. That's it. This arrangement has worked quite well for me. I have used it in classes in which there were textbooks and I have used it in classes in which I used my own materials and in both cases it has provided an excellent point at which students can slow down, catch their breath and change directions. (A brief digression: I have known foreign language teachers who thought it absolutely necessary to fill every possible moment of class with activities. They felt that any lull or break in the action was somehow a reflection of their own lesson planning ineptitude. Not so, I say. Students welcome a chance to stew over, reflect upon or chew on new words, functions or grammar points. I often encourage them to stand up and take a stretch or have a chat—in English *or* Japanese—before we change directions or activities and move on.)

Methodology

This section consists of four parts. First, I will list some exercises that review or consolidate previous segments from the film. In the second part, I will describe some techniques to use after watching a brief film segment. Included in part two will be ways to use a film segment as a supplemental lesson that ties in with grammar, functions or cultural material covered in a particular class. The third part will consist of a brief discussion about the use of subtitles, closed captioning, using only the L2 and the occasional use of the L1. And finally, I will provide sample worksheets from *Father of the Bride* with explanations of how to use them in class.

Pre-Watching: Review and Consolidation

Taking some time before viewing a new segment to recap previous material is obviously important. As I mentioned before, I don't always spend time reviewing previous material (especially if time constraints are an issue) but review and consolidation are important if a lot of new vocabulary, a new character or a particularly weighty plot twist was introduced in the previous lesson.

(As a disclaimer, it should be said that—as far I know—none of the following techniques is original.)

As most techniques for teaching languages go, almost everything that's being done today is basically a rehash, a revision or a variation of something that has been done for years. These teaching ideas and suggestions are meant to be just that, tips to use and pass on, to tweak and refine or to look over and disregard.)

1. Students are given dialogue strips from the previous class and work together to put the lines in the proper sequence, determine who said what lines, to whom, where the dialogue took place and any other minutiae the students can come up with concerning the characters' attitudes, clothing, disposition, etc.
2. Show a brief segment of the previous film segment without sound and elicit vocabulary and lines of dialogue from beginning and intermediate students or have advanced students reconstruct the dialogue and then act out the scene. This is always good fun. (Eliciting vocabulary from students and writing it on the board is one way to highlight words, phrases or grammatical structures that you deem important. If some students were absent the previous week, it is also a good chance for them to get the new vocabulary and phrases copied into their notebooks.)
3. Have one student face the monitor and one student turn his back to the monitor. Show a brief segment from the previous class or pause the film at a particularly representative frame. Depending on the level of the class, prompts can be given—lists of pertinent vocabulary, verbs, adjectives, etc.—to more beginning and intermediate level students. Then the student watching the monitor gives a brief summary. The student with his back to the monitor tries to take notes (or, if he is the one with the prompts, can check off a list of vocabulary or give hints to the student speaking.) This exercise allows students to practice speaking as well as listening and paraphrasing. The student with his back to the monitor can, of course, add to or question anything the other student says. This is one exercise in which the teacher can incorporate any number of tasks depending on what he is working on in class: past tense, present perfect, prepositions of location, descriptive adjectives. The student with his back turned can also be given question prompts to elicit information from the watcher.
4. We've all done the "pause... okay, students, what do you think will happen next" routine with videos. Going backwards is also a productive exercise. Have the film cued up to an interesting point in the previous viewing segment, show it to the students and ask them to work in pairs or groups and describe what happened before this scene or what events led up to this scene.
5. Often, I'll put vocabulary from the previous lesson on the current week's video worksheet and ask

students to work together to make some sentences or a brief summary of what took place in the previous viewing. In the first few weeks, having students describe the main characters (What is the father like? Who is more serious, the brother or the sister?) is a useful way to ensure that everybody has a good grasp of character development.

Post-Watching: Supplemental Grammar/Functional/Cultural Exercises

Very often, the main objective for watching the segment of the day will not be anything particularly important concerning the narrative of the film. Nor will there be any particular spoken passage or dialogue that will be exceptionally difficult to comprehend. Sometimes, the storyline and language will be quite easily comprehensible to all levels of students. When this happens (and even when it doesn't) the film segment can be used as a kind of tool to emphasize, underscore and further practice or discuss grammar points, functions, special vocabulary and cultural issues. The teacher can find numerous ways to exploit even a ten-minute film segment as a supplemental learning device. Here are a few suggestions for just such post-watching activities.

1. Wh-questions, yes/no questions and tag questions. With one student facing the monitor and one with his back to the monitor all kinds of question forms can be practiced. This works particularly well with tag questions because the questioner uses tags as a way to confirm information that he/she may already possess. The student watching gives a brief description and the student with his back to the monitor then commences to check for confirmation: "Oh, Jim is swimming in this scene, isn't he? He's not very happy, is he?"
2. Using film segments to exploit and practice tenses is a no-brainer. It is obviously more effective to do these kinds of exercises with no sound in order to allow the students to communicate. Choose a scene in the film in which someone is going through a routine or doing some mundane task and students work together to describe what is happening right now. Describing a scene using the past tense also works after pausing. What just happened? Modals and future tense can also be incorporated into a viewing segment (the old standby, "What will happen next? What might happen?").
3. In almost every film there is a scene in which someone is performing some operation that follows a sequence. Kitchen scenes in which someone is shown preparing a dish from a recipe are particularly useful. Turn off the sound and subtitles and have students write down the steps involved in the process using imperatives. First, cut up the onions. Second, pour a little olive oil in the pan. After that

As a follow-up homework assignment, students are asked to write down the steps of their favorite recipes. This also could coincide with a lesson on countable and uncountable nouns. Culture Point: Ask students to explain, in class, or for homework how this particular operation is done in *their* family? In the L1 culture generally? Compare how some operation takes place in both the L1 and the L2 culture.

4. Describing location using prepositions of location is also quite easily done using a film segment. Pause the film at a scene of a house, a restaurant, a supermarket—any place in which there are many objects visible. Let the students view it for a moment and then turn off the monitor. The students then work together to try to recreate the scene, either verbally or by writing it down on paper or both. “There is a lamp on the TV. There are some magazines in a stand near the door. Culture Point: Describe a typical living room (kitchen, bedroom, bathroom, etc.) in your house. Compare American homes and Japanese homes.

5. Functions are an important part of the language and often convey a cultural overtone as well. Comparing and contrasting functions from a film (and its target culture) to the culture of the students is a productive and educational endeavor. Greetings, introductions, apologizing, expressing sympathy, etc. are all examples of functions that can be found in any film. Previewing them without sound and asking students what is happening, asking them to act out the scene first in the target language, then in their own language can be an interesting task. There is a fabulous scene in *Father of the Bride* in which two sets of parents whose children are engaged meet for the first time. One set of parents is very outgoing, emotional and “huggy.” The other set of parents is less demonstrative. Watching this first meeting and eliciting responses and possible similar or dissimilar examples from the students’ culture, either in class or through homework, is always a worthwhile experience for the students (and invariably, fascinating for me.)

6. Turn off the sound and watch the segment, a short passage or a conversation using only Japanese subtitles (or play the segment with spoken Japanese only.) Have students work in pairs or small groups to come up with how it would be said in English. This doesn’t necessarily mean have them write down the dialogue. It could mean, also, that they sit and try to hash out what was said verbally with their partner or partners. This is a particularly good exercise after the students have become familiar with the characters and know their personalities and idiosyncrasies. For homework, show a conversation or a brief monologue in Japanese from the segment to be shown the following week. The students take notes and try to compose how it would be said in English.

Using Subtitles and Closed Captioning (or Not)

A topic of considerable interest to anyone using films in a foreign language class is the use of Japanese subtitles (or whatever the L1 happens to be in your teaching milieu) while watching the film. There are good arguments for and against the use of subtitles and I think whether or not to use them depends greatly on the individual teaching situation. Looking at several different cases may be useful to explain my point.

First of all, let me reiterate that the length of the segments that I show in each class—ten minutes—allows me much latitude and flexibility in deciding whether or not to use subtitles or closed-captioning. Also, because the bulk of my multimedia time is spent re-working the ten minute segment, I'm not so concerned if the students view a particular segment with Japanese subtitles and English being spoken. This is a particularly important point if the segment of the day contains language that is very fast and perhaps contains new vocabulary that may be difficult even for the more advanced students. If this is the case, I have no compunction, qualms or worries that I am doing my students a disservice by using Japanese subtitles because maintaining the narrative flow is one of the objectives of using a film over the course of a semester. If I decide that Japanese subtitles are appropriate for a given film segment, I also make it a point to use only English in the re-working segment of the multimedia session.

There are other times when I think that a given segment of the film is easy enough to understand, the language is not overtaxing or there may be sufficient visual cues to allow students to grasp the meaning of a particular conversation or event. If this is the case, I will often turn off or cover the subtitles and use only English. If the post-watching listening segment happens to include a cloze exercise that covers most of the main points of the segment, the decision is quite simple—no subtitles. For beginning classes, if the film segment is shown with no subtitles and if there is considerable trouble with the post-watching exercises, then I also don't hesitate to play back key passages in the L1, with the use of Japanese subtitles or with closed-captioning English subtitles.

As mentioned in the previous section, there are also things you can do using only Japanese as the students watch a conversation or brief passage of a film. This exercise works best with more advanced students but if the language teacher is judicious in his choosing, there are many instances in a film in which the language is not too unbearably difficult and English equivalents of phrases, functions, vocabulary, etc. can be elicited from intermediate and beginning students.

What you want to accomplish with the language and scenes from the film and what kind of post-watching exercises you have prepared for a particular segment very often will determine whether or not subtitles are appropriate. Many of my post-watching exercises consist of information gap and cloze

exercises that students must work together to complete. Sometimes the exercises contain grammar points or English functions that were practiced in the regular class time. If this happens to be the case, I will play the segment with Japanese subtitles because my goal for the day is more focused on the post-watching activities and not on whether or not the English in the segment of the day is immediately comprehensible. In a case like this, the film segment becomes a tool or supplement to augment what has come before in class. It is during the re-working that the subtitles get turned off and using the L2 becomes paramount.

Sample Worksheets

The worksheets that I use in my classes have evolved over several years (in fact, they continue to evolve) to conform to what I believe is a paradigm for useful, interesting, yet pedagogically sound exercises. I have tweaked, nudged and nurtured them through many incarnations. Some film segments have three different versions of worksheets that correlate approximately to the beginner, intermediate and advanced level language learner.

The underlying objectives that form the foundation of this paradigm are three. First, I want to provide exercises in which students can work together to check their understanding—and by that I mean verbally, through communicating in comprehensible English—of what took place in the film segment. One way to accomplish this is by using True and False statements in an information-gap exercise. (See Worksheet One, #1.) Another method that works well is to take a representative sample of utterances from the segment of the day. The statements can be totally unrelated or they can be scrambled parts of a dialogue or monologue that the students work together to put into order. Each student is given three or four utterances (statements, questions or exclamations) and is directed to think back to the film about how each was portrayed. Then the students act out their utterances for their partners, keeping in mind any gestures, facial expressions and changes of tone or register. The student listening (and watching) then proceeds to say who said the statement, to whom, under what circumstances and any other information that both students can come up with. I encourage students not to read these statements but to try to memorize them first and *then* act them out. All kinds of good things happen in this exercise, not the least of which is active, participatory communication. (See Worksheet Three, #1.)

The second objective of the worksheets is to provide an example of genuine and vivid English at natural speeds in real-life situations. I almost always take a brief dialogue or monologue from the film segment of the day and turn it into a cloze listening exercise. The twist is that it is broken down into two parts, one part in which a student chooses from several words to complete the cloze exercise and one part in which the student must write the missing word. (See Worksheet Two, #1.) After listening two or three times, students check their answers by reading the easier part of the cloze exercise. Again, as in the

True and False exercise, the focus is on the students communicating—talking and listening to one another. It is helpful to let the students listen to *and* watch the dialogue before they check their answers. This allows them to check for any gestures, facial expressions and changes in tone or register which they then can practice as they check their answers.

The third objective of every worksheet is to have some type of cultural question or homework assignment in which students must consider, discuss or compare something from the movie to their own culture. (See Worksheet One, #5, 6 and Worksheet Two, # 4, 5.)

Conclusion

I won't deny that it is a lot of work compiling vocabulary, mining scenes for interesting cultural nuggets and transcribing dialogues for the worksheets. I also won't deny that there were times that things worked well and times when they didn't. Chalk it up to growing as a teacher and developer of interesting and relevant materials for your students. The rewards are immediate, however, both for you the teacher and for your students. Students dive into the exercises with enthusiasm and a gusto that is very unlike the emotion they display as they open their English language textbooks. In feedback I have received through the years, I have been told that not only are these types of exercises interesting and fun, but that they are also perceived as being helpful to improving listening and speaking abilities. You the teacher can bask in the knowledge that through stimulating and participatory exercises, your students will be producing communication that contains cultural contrast and comparison *and* that hones their listening and speaking skills.

As you will notice from the sample worksheets, each lesson contains a Student A worksheet and a Student B worksheet. I believe that lessons designed with the idea of students working together speaking and listening to each other to ascertain pertinent information will be much more productive than say, the teacher regurgitating answers to students or the students checking their work from some answer sheet in the back of a textbook.

The time it takes to put together a semester's worth of film worksheets can be a time consuming and often delicate endeavor. There is considerable solace and gratification, however, in knowing that because students have substantial investment in the material through following the film's narrative and from exploration and discussion of their own cultural experiences compared or contrasted to the L2 culture,

motivation and enthusiasm rarely wane. If you are fortunate enough to find a film you believe has useful language and that depicts a workable cultural tableau that can be discussed, contrasted and compared to the L1 culture, the communicative, pedagogical and cultural rewards far outweigh the time and effort needed to create and develop your own teaching materials.

WORKSHEET ONE**Father of the Bride****Student A**

1. **Read** A, B, C to your partner. He/She will choose TRUE or FALSE. Listen to D, E and F and choose TRUE or FALSE.

- A. ___ This story began eight months ago.
- B. ___ George Banks owns a company that manufactures clothing.
- C. ___ Annie Banks was studying in Italy.
- D. ___
- E. ___
- F. ___

2. **Listen** to George talk about his house and fill in the blanks:

This is our house, _____ Maple Drive.
 Annie was just in Grammar school when we _____ it.
 A few years later we got a _____ package, our _____ Matt.
 I love this _____.
 I love that I taught my kids to _____ their bikes in the driveway.
 I love that I _____ with them in tents in the _____ yard.

3. **Circle** the correct word:

I love that we carved our (names/initials) in the tree out (front/back).
 This house is (warm/cool) in the winter, (warm/cool) in the summer
 And looks spectacular with Christmas (nights/lights).
 It's a (neat/great) house and I never want to (leave/move).
 But the thing I think I like (vest/best) about this house
 Are the (voices/boys) I hear when I walk (in/through) the door.

4. **Listen** to your partner read 2 and check your answers. Read number 3; your partner will check his/her answers.

5. **Discussion:** Work with your partner and talk about your house here in Japan. Here are some sample questions to ask your partner:

- A. Do you live in a house or an apartment?
- B. How many rooms are there in your house (apartment)?
- C. What is your favorite room? Why? What do you do there?

6. **Homework:** Please answer the questions you discussed in #5. Also, what are some similarities and differences between your house and George's house?

WORKSHEET ONE**Father of the Bride****Student B**

1. **Listen** to A, B, C and choose TRUE or FALSE. Read D, E and F to your partner.

A. ___

B. ___

C. ___

D. ___ Annie brought her brother a tee shirt and chocolate as souvenirs.

E. ___ Annie met her fiancé in a flea market.

F. ___ They bought their engagement ring at a jewelry store.

2. **Listen** to George talk about his house and circle the correct word:

This is our house, (24/44) Maple Drive.

Annie was just in Grammar school when we (bought/found) it.

A few years later we got a (surplus/surprise) package, our (son/sun) Matt.

I love this (house/home).

I love that I taught my kids to (drive/ride) their bikes in the driveway.

I love that I (played/slept) with them in tents in the (back/front) yard.

3. **Fill** in the blanks:

I love that we carved our _____ in the tree out _____.

This house is _____ in the winter, _____ in the summer

And looks spectacular with Christmas _____.

It's a _____ house and I never want to _____.

But the thing I think I like _____ about this house

Are the _____ I hear when I walk _____ the door.

4. **Read #2** to your partner; he/she will check his/her answers. Listen to your partner read #3 and check your answers.

5. **Discussion:** Work with your partner and talk about your house here in Japan. Here are some sample questions to ask your partner:

1. Is your house (apartment) in the city, the country or the suburbs?
2. What do you like most about your house or apartment?
3. What are some things that you don't like about your house or apartment?

6. **Homework:** Please answer the questions you discussed in #5. Also, what are some similarities and differences between your house and George's house?

WORKSHEET TWO

Father of the Bride

Student A

1. **Brian's speech** asking for Annie's hand in marriage. Listen and fill in the blanks below.

I just want to say I'm an upstanding (citizen/person)
And I've never been (in trouble/engaged) before.
I've never (rarely/really) been in love before.
I think Annie is the (greatest/smarest) person I've ever (seen/met)
I can't (want/wait) to marry her.
One day (have/half) children...grandchildren.

2. **Brian's speech**, continued. Fill in the blanks for the sentences below.

And I'm gonna do my _____ to be supportive of her _____.
She's a very _____ architect.
I'm just _____ that I met her.
I love your _____.
The feelings that I have for her are never going to _____.
I'm here to _____.

3. **Read #1** to your partner. Then listen to your partner read #2 and check your answers.

4. What was **George's** (Annie's father's) **reaction** to Brian's speech?

What was **Nina's** (Annie's mother's) **reaction** to Brian's speech?

5. **Discuss** how your parents would react if you went to America (or England or Australia) for one year and came back to Japan and told them you were going to marry someone they have never met.

"I think my mother would

"I think my father would

6. **Homework:** Annie and Brian met in Rome while they were studying. Where do you want to meet your future spouse? Would you ever consider an arranged marriage? Is it common for a Japanese man to ask the father and mother of his fiancée for her hand in marriage? Write about how your parents would react to Annie and Brian's situation. (Remember, Annie is 22.)

WORKSHEET TWO**Father of the Bride****Student B**

1. **Brian's speech** asking for Annie's hand in marriage. Listen and fill in the blanks below.

I just want to say I'm an upstanding _____
 And I've never been _____ before.
 I've never _____ been in love before.
 I think Annie is the _____ person I've ever _____
 I can't _____ to marry her.
 One day _____ children...grandchildren.

2. **Brian's speech**, continued. Circle the correct word in the sentences below.

And I'm gonna do my (rest/best) to be supportive of her (screams/dreams).
 She's a very (talented/gifted) architect.
 I'm just (skilled/thrilled) that I met her.
 I love your (child/daughter).
 The feelings that I have for her are never going to (change/branch).
 I'm here to (stray/stay).

3. **Listen** to your partner read #1 and check your answers. Then read #2 to your partner.

4. What was **George's** (Annie's father's) **reaction** to Brian's speech?

What was **Nina's** (Annie's mother's) **reaction** to Brian's speech?

5. **Discuss** how your parents would react if you went to America (or England or Australia) for one year and came back to Japan and told them you were going to marry someone they have never met.

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6. **Homework:** Annie and Brian met in Rome while they were studying. Where do you want to meet your future spouse? Would you ever consider an arranged marriage? Is it common for a Japanese man to ask the father and mother of his fiancée for her hand in marriage? Write about how your parents would react to Annie and Brian's situation. (Remember, Annie is 22.)

WORKSHEET THREE**Father of the Bride****Student A**

1. **Speaking.** You have half of a conversation from today's segment. Work with your partner and put the conversation in the proper order, determine who said what, when the conversation took place and then act out the dialogue adding any emotional, facial or body language that you remember from the film.

What happened? Another girl?

Come on, what do you mean?

Your mother and I can take care of everything.

Ok, Ok. Whatever you want is okay with us.

What's the matter?

Don't worry about it. These things get cancelled all the time.

2. **Listening.** George and Brian in the bar. George says to Brian:

A. You know Brian, Annie is a very _____ person.
 And _____ people tend to _____ at times
 Annie _____ a long line of _____ over-reactors
 Me: I can definitely _____.
 My mother: A _____.
 My grandfather: Stories about him were _____.

B. But on the (downside/upside) with this (patches/passion)
 Comes great (spirit/sprint) and (indivisible/individuality).
 Which is (importantly/probably) one of the (treasons/reasons) you love Annie.
 That's what I love (best/most) about her.
 That's when it (hurt/hit) me like a Mack (truck/track).
 Annie was (jest/just) like me, and Brian was just (look/like) Nina.
 They were a (prefect/perfect) (march/match).

Vocabulary (from 2A) Match the words on the left with their definitions on the right.

- | | | |
|---------------|-------|-----------------------|
| 1. passionate | _____ | intense |
| 2. nut | _____ | get angry |
| 3. legendary | _____ | fiery; easily excited |
| 4. comes from | _____ | react excessively |
| 5. overreact | _____ | is descended from |
| 6. lose it | _____ | a crazy person |
| 7. major | _____ | famous |

3. **Homework.** George talks about how he and his wife Nina are a perfect match and how Annie and Brian are also a perfect match. For homework, write about your ideal match. What qualities are you looking for in the person you hope to marry someday? Do you see any of those qualities in any character from the film? Explain

WORKSHEET THREE

Father of the Bride

Student B

1. **Speaking.** You have half of a conversation from today's segment. Work with your partner and put the conversation in the proper order, determine who said what, when the conversation took place and then act out the dialogue adding any emotional, facial or body language that you remember from the film.

I'm sorry, Dad, but I'm not gonna marry Brian.
 Daddy, I'm not kidding. Send them all back.
 I feel so awful after everything you guys have done.
 No.
 Send it back.
 The wedding's off!

2. **Listening.** George and Brian in the bar.

- A. You know Brian, Annie is a very _____ person.
 And _____ people tend to _____ at times
 Annie _____ a long line of _____ over-reactors
 Me: I can definitely _____
 My mother: A _____
 My grandfather: Stories about him were _____
- B. But on the (downside/upside) with this (patches/passion)
 Comes great (spirit/sprint) and (indivisible/individuality).
 Which is (importantly/probably) one of the (treasons/reasons) you love Annie.
 That's what I love (best/most) about her.
 That's when it (hurt/hit) me like a Mack (truck/track).
 Annie was (jest/just) like me, and Brian was just (look/like) Nina.
 They were a (prefect/perfect) (march/match).

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