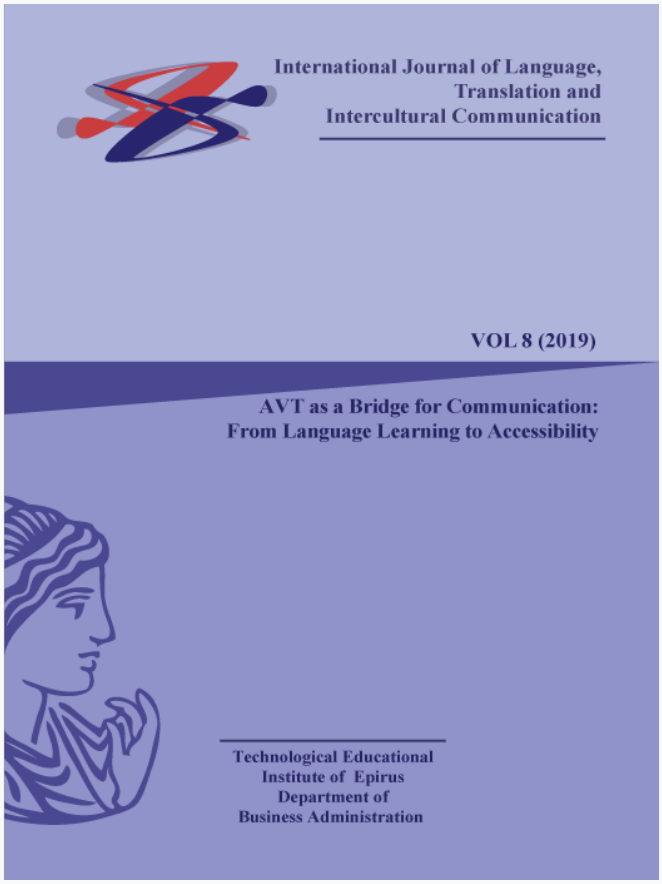
ePublishing

ΕΘΝΙΚΟ ΚΕΝΤΡΟ ΤΕΚΜΗΡΙΩΣΗΣ
EKT NATIONAL DOCUMENTATION CENTRE

International Journal of Language, Translation and Intercultural Communication

Vol 8 (2019)

AVT as a Bridge for Communication: From Language Learning to Accessibility



The Small Words of Film Spoken Language for Second Language Learning

PATRIZIA GIAMPIERI

doi: 10.12681/ijltic.20280

Copyright © 2019, PATRIZIA GIAMPIERI

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0.

To cite this article:

GIAMPIERI, P. (2019). The Small Words of Film Spoken Language for Second Language Learning. *International Journal of Language, Translation and Intercultural Communication*, *8*, 110–127. https://doi.org/10.12681/ijltic.20280

https://epublishing.ekt.gr | **e-Publisher:** EKT | **Downloaded at:** 06/02/2026 15:40:08

The Small Words of Film Spoken Language for Second Language Learning

Patrizia Giampieri

University of Camerino

patrizia.giampieri@unicam.it

Abstract

Although being scripted, film dialogues are claimed to mirror natural spoken language. Exposing second language (L2) learners to instances of authentic language is reported to be stimulating and enjoyable. Amongst others, natural spoken discourse is hallmarked by discourse markers, which are small words, or prefabricated units, which constitute the bulk of native-like conversation. Helping students become acquainted with the small words of natural language can increase their perceived proficiency. In light of these argumentations, this paper is aimed at presenting a trial lesson with sixteen young adults who participated in a 2-hour class. During the class, they became acquainted with discourse markers, which were sourced from film dialogues. Students had firstly to infer their meanings and propose coherent translation candidates by recurring to their interlanguage. Then, they were prompted to search for translations in online language platforms. The paper findings highlight that the trial lesson was not only enjoyable and stimulating, but students felt that their L2 knowledge increased. Furthermore, they were stimulated by the inferring tasks and appreciated the word search. In some instances, students' inferences outperformed dictionary results and online suggestions.

Keywords*: spoken language in films; discourse markers in spoken language; film discourse; natural language; ESL classes*

Introduction

Spoken language is characterized by its own grammar (Carter and McCarthy 2015) and it is considered inappropriate to stigmatize it as merely ungrammatical (McCarthy and Carter 2001: 54). Many are the elements which hallmark it and make it peculiar and different from the grammar of written language. According to Leech (2000: 676), in fact, speech has a "loosely integrated and disjunctive construct". The proximity of the participants, for example, together with contextualized meanings and socially-embedded situations make spoken interaction unique (Carter and McCarthy 2015). Among its features, are discourse markers (O'Keeffe et al.2007), also referred to as "small words" (Leech 2000: 720; Carter and McCarthy 2015), or "prefabricated chunks" (O'Keeffe et al.2007: 137).

Discourse markers are one-, two- or multi-words used in the speech act. They are aimed at sustaining the speech flow (such as "really?" and "well", McCarthy 2010:11), or drawing attention and refining what the speaker says (such as "well", O'Keeffe et al. 2007: 39;172). They are used as hedges, hence, as face-saving devices (such as "I guess" and "kind of", Erman, 2001: 1341). They are aimed to monitor shared and non-shared knowledge (such as "I mean" and "you know", Caines et al.2016: 350 quoting Leech et al.2001); to signal repair or a new discourse direction (such as "I mean", Erman 2001: 1340). Some of them are vague language tokens, such as "or something" (Caines et al.2016: 350, quoting Carter and McCarthy 2006), which are used to let the conversation participants draw information from shared knowledge (McCarthy 2010: 8). One of the most used two-word discourse marker is "you know", which implies shared knowledge (Caines et al.2016: 350 quoting Leech et al.2001; McCarthy 2010: 4) and has face-saving functions (Erman 2001: 1341). Also "you see" is a shared knowledge enhancer and can

also be a topic launcher (O'Keeffe et al.2007: 172). Some interesting three-word discourse markers are "the fact is" or "the thing is (that)" which are textual monitors which create coherence (Erman 2001: 1340); "in other words", which is used to reformulate (O'Keeffe et al.2007: 172) and "you never know", which is a response token aimed at reaching a collaborative end (O'Keeffe et al.2007: 150).

Knowing and mastering the small words of spoken language is considered important when learning a second language (L2). As a matter of fact, discourse markers are highly frequent in native speakers' and native-like conversation (Biber and Conrad 1999). Therefore, when used, they enhance the perceived proficiency of L2 learners (Boers et al.2006 quoted in McCarthy 2010: 5).

For this reason, this paper will shed light on how the small words of spoken language can be taught to L2 learners in order to involve them actively in the lesson, raise their interest and increase their proficiency.

In particular, this paper will consider film language with the view to exposing L2 learners to the prefabricated chunks of spoken language,. Film dialogues were chosen because they are a source of natural, authentic language (Donaghy 2014). According to Guariento and Morely (2001: 350) a task can be considered authentic when it is connected with the needs of the real world. Tomlinson (2012) corroborates this assumption by suggesting tasks which involve the use of real-life skills (ibid: 162). Therefore, any material which was not prepared for language teaching purposes may be considered authentic (Nunan 1998: 54).

As far as film language is concerned, although it may be argued that it is fictional because scripted, many scholars claim that the language of films is "the nearest thing most foreign-language students have to real-life experience of spoken meaning" (Sherman 2003: 13). As Gilmore (2007) posits, in fact, film dialogues can be considered authentic because they are not created for teaching purposes. Furthermore, they are very close to everyday spoken interaction (Gilmore 2010: 117).

Nonetheless, the literature reports that authentic material may not always be particularly interesting for learners (McGrath 2013: 158). However, some scholars claim that learning a second language through films is considered enjoyable and motivating (Donaghy 2014; Giampieri 2018). In this regard, King (2002) suggests that understanding film language stimulates students' confidence and motivation.

Through films students are also exposed to formulaic expressions, collocations and idioms, which are frequently used in spoken language (Gilmore 2007; O'Keeffe et al.2007). In this respect, the literature reports that the appropriate use of formulaic expressions by non-native speakers increases the perception of oral proficiency (Boers et al. 2006, quoted in McCarthy 2010: 5). Therefore, film language could foster spoken language skills.

In light of the above, this paper will present a trial lesson delivered to sixteen Italian young adults (aged 18-25) who participated in a 2-hour class. The lesson was aimed at introducing discourse markers at first, then at letting the participants explore the meanings of the discourse markers by inference. In practice, students were shown discourse markers in phrases sourced from several films. Dialogues were, hence, both spontaneous and authentic. Then, students were asked to imply the meanings of discourse markers by way of deductive processes and propose acceptable equivalents in their first language (L1). Finally, they were prompted to resort to as many Internet resources as possible (such as language platforms, fora, online dictionaries, etc.). In this way, they could verify whether their guess was right and whether the online resources provided for the small words. It is the aim of this paper also to explore how and if students took an active role in the lesson and increased their interest and fluency.

1 Analysis

As outlined above, a 2-hour lesson was organized and sixteen Italian participants (all with a secondary school certificate) were involved. The students' level of English knowledge was unevenly distributed. In particular, a very few ones had a B1 level of knowledge (attested by a language certificate); some had an A2 level of knowledge and most of them had an A1 knowledge of English (European Common Framework for Languages). Therefore, it was resolved to let them work in small groups or alone, as they preferred. The discourse markers which were tackled in the trial lesson were the following: *really?, well, I guess, I mean, kind of, or something, you know, you see, in other words, the thing/fact is* and *you never know*. As anticipated above, the small words were sourced from film quotes and were used in small dialogues or monologues (at least two small dialogues or monologues for each discourse marker). The dialogues were extracted from the online film quote platform http://www.subzin.com/. Appendix 1 reports all instances of discourse markers and the film phrases analysed. In the next pages, the students' guessing will be addressed together with their Internet search for small words.

1.1 Students' analysis of small words

As outlined above, at first students were asked to infer the small words meaning by reading the film phrases. Hence, they were asked to find equivalents in their L1 by resorting to their interlanguage. Afterwards, they were prompted to search for the word meanings on the Internet. To this aim, they were divided into five groups, each using different Internet sources (the ones they preferred). They decided to rely on the following multilingual resources: the Cambridge and Collins online dictionaries, the linguee.it, reverso.net and wordreference.com language platforms. Google translator, although proposed by many, was not accepted.

The first small word students were asked to search for was *really?*. The following tables clarifies the teaching and students' research methodology (Table 1 and 2).

Table 1: Showing *really?* in film phrases in order to let students infer its meaning

Seven (1995) A: On our first date I knew he was... the guy I'd marry. B: *Really?*

In this example, sourced from *Seven* (1995), students easily guessed that *really?* was a conversation-sustaining tool. Hence, they proposed several translation equivalents. All of them thought of *veramente?* and *davvero?* (back-translated: truthfully?, really?). Then students were prompted to use their online resources in order to either confute or corroborate their guessing. Table 2 highlights the results.

Table 2: *Really?* according to Internet resources

Translation	Back-translation	Source
veramente	truthfully	cambridge
davvero, veramente	in reality, truthfully	collins
davvero, realmente	in reality, really	linguee
davvero, realmente	in reality, really	reverso

ma dai, sul serio?, davvero, veramente	don't you tell me that, honestly?, in reality, truthfully	wordreference

As can be easily guessed, students clearly understood the speech function and the rendering of the small word *really?*.

The next discourse marker which was proposed was *well*. Table 3 reports an extract of the film dialogue where the small word could be found.

Table 3*:* Showing *well* in film phrases in order to let students infer its meaning

Inception (2010) A: So how did we end up here? B: *Well*, we just came from the, uh...

The B1 and A2 students guessed very intuitively that *well* functioned as a topic launcher. Hence, its closest translation into Italian was *be'* (back-translated: well - but as a speech initiator). Their guessing was very clever and accurate. It was interesting to realize that the majority of the online resources proposed *well* as an adverb, not as a discourse launcher (Table 4). This issue is also reported by the literature, as many dictionaries do not often provide for discourse markers (Giampieri forthcoming).

Table 4: *Well,* according to Internet resources

Translation	Back-translation	Source
bene	well (adverb)	cambridge
bene, be'	well, (adverb), well (discourse marker)	collins
bene, molto	well (adverb)	linguee
be'	well (discourse marker)	reverso
bene	well (adverb)	wordreference

The next small word to analyse was *I guess*. Table 5 reports it in the context of a film dialogue, then Table 6 highlights the Internet search results.

Table 5: Showing *I guess* in film phrases in order to let students infer its meaning

Pulp Fiction (1994) A: Bring out The Gimp. B: I think The Gimp's sleeping. A: *I guess* you'll just have to go wake him up, now, won't you?

In this example, all students (A1, A2 and B1) easily interpreted *I guess* and translated it *credo, penso* (back-translated: I believe, I think). They then looked up for *I guess* on the Internet and found the following answers (Table 6):

Table 6: *I guess* according to Internet resources

Translation	Back-translation	Source

immagino	I imagine	cambridge
suppongo	I suppose	collins
indovino, immagino, intuisco	I imagine, I guess	linguee
credo che	I believe that	reverso
mi sa che	I think that	wordreference

As can be easily noticed, the students' guess was right.
The next small word students were asked to search was *I mean*.

Table 7: Showing *I mean* in film phrases in order to let students infer its meaning

The Shawshank Redemption (1994) A: You feel you've been rehabilitated? B: Yes, sir. Absolutely, sir. *I mean*, I learned my lesson.

By reading the small word in context (Table 7), all students guessed its meaning easily and translated it as follows: *voglio dire*, *insomma*, *penso* (back-translated: I want to say, well then, I think). Table 8 corroborates students' guessing, as it mostly shows *I mean* as a speech tool to signal self-repair or a new discourse direction (Erman 2001).

Table 8: *I mean* according to Internet resources

Translation	Back-translation	Source
voglio dire	I want to say	cambridge
voglio dire	I want to say	collins
intendere	to mean (literal meaning)	linguee
cioè, insomma	that is to say, well then	reverso
cioè, voglio dire	that is to say, I want to say	wordreference

As can be noticed, almost all Internet resources corroborated the students' guessing. Only linguee.it considered the literal meaning of *I mean*.

The next small word students focused on was *kind of*. Table 9 highlights this discourse marker in a film dialogue.

Table 9: Showing *kind of* in film phrases in order to let students infer its meaning

The Avengers (2012) A: It must be strange for you, all of this. B: Well, this is actually *kind of* familiar.

The B1 and A2 students understood that *kind of* functioned as an approximator; hence, they translated it *in un certo senso* (back-translated: in a way, in a certain sense). Table 10 reports the Internet results.

Table 10: *kind of* according to Internet resources

Translation	Back-translation	Source

in un certo senso	in a way, in a certain sense	cambridge
una specie di	a sort of	collins
tipo, natura, genere	kind, nature, *genre* (literal meaning)	linguee
genere di	*genre* (literal meaning)	reverso
abbastanza, piuttosto, in un certo senso, circa	quite, rather, in a way, almost	wordreference

As can be noticed, not all Internet sources identified *kind of* as an approximator and proposed its literal meaning (see reverso and linguee). Hence, B1 and A2 students' guessing was more refined than Internet results.

Another approximator submitted to the students' attention was *or something*. Table 11 shows the discourse marker in a film discourse.

Table 11: Showing *or something* in film phrases in order to let students infer its meaning

Pulp Fiction (1994) It's not a date. It's just like if you were going to take your buddy's wife... to a movie *or something*. It's just good company, that's all.

When students read the film dialogue, they proposed the rendering of *or something* as follows: *o qualcos'altro, o altro, qualcosa di simile* (back-translated or something else, or else, or something similar). However, when asked if this kind of translation was used in natural L1 as in L2, some of them were dubious. Hence, although translation candidates exist, some of the students guessed that the L1 correspondents of *or something* are not as fairly used in Italian as in English. Table 12 corroborates this assumption, as many resources proposed unrelated renderings of *or something*, underpinning that it is rarely used in L1 natural speech.

Table 12: *or something* according to Internet resources

Translation	Back-translation	Source
qualcosa di simile	something similar	cambridge
una specie di	a species of (unrelated)	collins
oppure, ovvero	or (unrelated)	linguee
qualcosa del genere	something of the same *genre*	reverso
qualcosa	something (unrelated)	wordreference

Students were then confronted with *you know* and *you see*. Table 13 highlights both small words in film dialogues.

Table 13: Showing *you know* and *you see* in film phrases in order to let students infer their meanings

The Lord of the Ring – The Fellowship of the Ring (2001) A: My old sword! Sting. B: Here, take it. Take it. A: It's so light.

B: Yes. Made by the Elves, *you know.*
The Dark Knight (2008) No, I really came to tell you that our business deal has to be put on hold. *You see*, we can't afford to be seen to do business with...

Given the dialogue excerpts in Table 13, all students proposed the following renderings of *you know*: *sai, cioè, ecco* (back-translated: you know, that is, here (is/was what I think)). The following were instead the proposed translations of *you see*: *come puoi vedere, capisci, mi capisci?* (back-translated: as you can see, understand (me), do you understand me?). All students practically understood the speech functions of both discourse markers and identified them as sharedness enhancers (Caines et al.2016: 350 quoting Leech et al.2001; McCarthy 2010: 4). Table 14 and 15 report the results obtained by Internet search.

Table 14: *you know* according to Internet resources

Translation	Back-translation	Source
Sapere	to know (literal meaning)	cambridge
Sai	you know (literal meaning)	collins
Sapere	to know (literal meaning)	linguee
lei sa	you know (polite form; literal meaning)	reverso
ecco, cioè	here (is what i think), that is	wordreference

Table 15: *you see* according to Internet resources

Translation	Back-translation	Source
Vedere	to see (literal meaning)	cambridge
Vedi	see	collins
Vedere	to see (literal meaning)	linguee
lei vede?	you see? (polite form; literal meaning)	reverso
capisci?, no?	do you understand?, no?	wordreference

It is remarkable that the majority of the Internet sources proposed a literal meaning of *you know* and *you see*, and disregarded their pragmatical function in speech. As can be seen, amongst these neglecting sources, are also online dictionaries (Giampieri forthcoming).

Afterwards, participants were asked to infer the meaning in context of *in other words*. Table 16 shows a film monologue extract.

Table 16: Showing *in other words* in film phrases in order to let students infer its meaning

Harry Potter and the Half-Blood Prince (2009) That part of your soul which is hidden lives on. *In other words*, you cannot die.

From the excerpt, B1 and A2 students were able to propose the following translation candidates: *in altre parole, oppure, perciò, quindi* (back-translated: in other words, or, therefore, so). Table 17 reports the Internet search results.

Table 17: *in other words* according to Internet resources

Translation	Back-translation	Source
in altre parole	in other words	cambridge
in altre parole, in altri termini	in other words, in other terms	collins
in altre parole, in altri termini	in other words, in other terms	linguee
in altre parole, ossia	in other words, or rather	reverso
insomma	in short	wordreference

As can be seen, Internet translations were rather literal, although quite right. Students' guessing, however, was more accurate and natural-sounding. This is probably due to the fact that Internet language resources and dictionaries may not pin down all word meanings (Giampieri forthcoming).

Table 18 reports a monologue excerpt for the small word *the fact is*.

Table 18: Showing *the fact is* in film phrases in order to let students infer its meaning

Happy days – first episode (1974) Remember the other day I was telling you about.. me and Mary Lou Milligan? Well, *the fact is*.. I played chess.

All students easily guessed that *the fact is* could be translated *capisci, be', il fatto è che, la situazione è questa* (back-translated: do you understand?, well, the fact is that, the situation is this one). Table 19 reports the Internet resources results.

Table 19: *the fact is* according to Internet resources

Translation	Back-translation	Source
- (only English)	-	cambridge
Il fatto è che	The fact is that	collins
Il fatto è	The fact is	linguee
Il fatto è che, la cosa è	The fact is, the thing is	reverso
-	-	wordreference

As can be seen, some language resources did not provide any answer.

Finally, participants dealt with *you never know*. Table 20 reports a film dialogue excerpt with this small word.

Table 20: Showing *you never know* in film phrases in order to let students infer its meaning

Ocean's Eleven (2001) A: I imagine we won't see Mr. Ocean anytime soon.

B: *You never know*.

In view of the film dialogue, all students proposed the following translations: *non puoi saperlo, mai dire mai, non si sa mai* (back-translated: you cannot know, you cannot understand, never say never, one never knows). Some A1 students proposed *non puoi capire* (you cannot understand). Apart from that, all students rightly guessed the meaning of this discourse marker. Table 21 reports the Internet search results.

Table 21: *you never know* according to Internet resources

Translation	Back-translation	Source
- (only English)	-	cambridge
Non si sa mai	One can never know	collins
Non si sa mai	One can never know	linguee
Lei non sa mai	You never know (polite form; literal meaning)	reverso
-	-	wordreference

Also in this case, some Internet resources did not provide any renderings or did not propose literal meanings. Once again, students' inferences were more accurate and natural-sounding (e.g., *mai dire mai*, never say never).

In light of the above, it is self-evident that all participants enjoyed the class and, in many instances, outperformed both dictionary results and language platform suggestions.

The final questionnaire

At the end of the discourse marker analysis, a questionnaire was submitted to students in order to assess their interest and participation. The questionnaire was very simple and it practically asked students whether they enjoyed the lesson, why, what they liked the most and, if they did not enjoy the lesson, what they would have liked to do. A full account on the questions and on the students' answers is reported in Appendix 2. On the following pages the main aspects will be addressed.

As far as the students' interest for the lesson is concerned, 11 participants out of 16 reported that they liked it. The main reasons were because they understood that spoken language is important and necessary; because they increased their vocabulary; because the lesson was interesting, stimulating and different from standard lessons. 4 students out of 16 reported that they enjoyed the class only partially because they either knew most of the small words and their functions or, on the contrary, because they could not follow easily as their level of knowledge was well below the others'. The questionnaire reported 1 negative answer to the first question. The reason was due to the fact that the participant was not interested at all in the English language. See Table 22 for an extract of the participants' answers.

Table 22: Participants answering the question: *Did you like this lesson on film spoken language?*

Answer	Counting (out of 16 participants)
Yes	11
Partially	4

No	1

As regards the second question (If you liked it, what did you like the most?), 5 students reported that thanks to this lesson they learnt spoken language; they learnt new expressions and/or new meanings. 4 students out of 16 were happy to be capable of inferring meanings in context, without necessarily resorting to the Web. Hence, they were satisfied with their own intuitive learning. 3 students liked the lesson because, instead, they liked searching for words on the Internet and providing translation candidates. Others reported that they enjoyed the spoken language of films (see an extract in Table 23).

Table 23: Participants answering the question: *If you liked it, what did you like the most?*

Answer	Counting (out of 16 participants)
-I learnt spoken language, which is the most frequent and used -I learnt new expressions -I learnt new meanings	5
I inferred word meanings from context (possibly without the help of the Internet)	4
I was directly involved in word search on the Internet and in translations	3
Other (no answer, not applicable...)	4

As far as the last question is concerned (If you did not like it, what would you have liked to do, instead?), it goes without saying that the majority of answers were "not applicable" (namely, 12 out of 16) as almost all students appreciated the lesson. Some reported that they would have preferred dealing with standard grammar (although as an additional resource, not as a substitute); whereas others would have liked to address other topics, without mentioning which ones, however.

In light of the questionnaire results, it can be stated that the lesson was enjoyed and the majority of the participants felt that they increased their L2 knowledge, either because of the exposure to authentic language, or because they were directly involved in meaning inference and word search.

Conclusions

This paper was aimed at providing instances of how the small words of spoken language in films can be used as teaching materials in L2 classes. To this aim, a 2-hour trial lesson was held where sixteen Italian students took part. All students had a secondary school certificate, but their level of English knowledge was unevenly distributed. For this reason, they were divided into groups where, hopefully, they could help each other. Participants were explained and shown one-, two- and three-word discourse markers in spoken language contexts. In particular, they were provided with instances of film dialogues where discourse markers were used. Film language was tackled as it mirrors natural spoken language (Giampieri 2018). Hence, it was considered a reliable and resourceful means to understand the meaning in context of discourse markers.

Students were firstly asked to infer the meanings of discourse markers and propose coherent translations by recurring to intuition and interlanguage. Then, they were prompted to

look for translation candidates in online language resources. They decided to use three language platforms and two online dictionaries. The results were very enlightening, as all students were always capable of deducing meanings in contexts without the help of language platforms or dictionaries and irrespective of their level of language knowledge (A1, A2 or B1). Moreover, most of the times, they inferred meanings correctly and proposed exact translation candidates, which dictionaries, sometimes, did not provide.

At the end of the lesson, students were submitted a questionnaire. The majority of the participants was satisfied with the lesson because they could learn new terms and vocabulary. Furthermore, they were happy because they came across spoken language and had been stimulated to infer new word meanings in context.

In light of the above and of the paper findings, it can be stated that teaching the small words of spoken language by using film dialogues is stimulating and enjoyable. Furthermore, it can be considered a vocabulary builder and a proficiency enhancer. It goes without saying that the teaching materials must be prepared beforehand, especially in view of the target audience's level of English.

The limit of the paper findings lie in the fact that they are based on a one-only trial lesson. Hence, it is neither possible to ascertain nor monitor any actual second language gain or acquisition. Hopefully, participants will integrate the new features into their interlanguage and will be able to use them or, at least, recognize them. Another drawback is due to the small number of participants.

Furthermore, the trial lesson was carried out irrespective of the students' backgrounds in terms of gender, professions, fields of studies, knowledge of films and/or of the film excerpts they dealt with. Therefore, further research could be carried out in order to take into account these aspects. For example, the same (or a similar) lesson could be repeated several times during the year in order to assess language improvements, if any. Moreover, students from various cultural and linguistic backgrounds could be involved in order to explore whether the findings are the same.

References

Giampieri, P. 2018. 'Spoken Language Features (and Anomalies) in Films for ESL classes'. *Language Learning in Higher Education, CercleS* 8 (2): 399-425.

Giampieri, P. Forthcoming. 'Assessing Discourse Markers in Dictionaries for Italian Learners of English as L2'. *The Linguistics Journal*.

Biber, D. and Conrad S. (1999). 'Lexical bundles in conversation and academic prose', in Hasselgard, H. and Oksefjell, S., (eds.), *Out of Corpora: Studies in Honour of Stig. Johansson*, pp. 181-189. Amsterdam: Rodopi.

Boers, F., Eyckmans, J., Kappel, J., Stengers, H. and Demecheleer, M. (2006). 'Formulaic sequences and perceived oral proficiency: Putting a Lexical Approach to the test'. *Language Teaching Research* 10 (3): 245–261.

Caines, A., McCarthy, M. and O' Keeffe, A. (2016). 'Spoken language corpora and pedagogy', in Farr, F. and Murray, L., (eds.), *The Routledge Handbook of Language Learning and Technology*, pp. 348-361. London: Routledge, Taylor and Francis Group.

Carter, R. and McCarthy, M. (2006). *Cambridge Grammar of English: A Comprehensive Guide to Spoken and Written English Grammar and Usage*. Cambridge: Cambridge University Press.

Carter, R. and McCarthy, M. (2015).' Spoken Grammar: Where Are We and Where Are We Going?', *Applied Linguistics* 1: 1-21. Oxford: Oxford University Press.

Donaghy, K. (2014). *How can film help you teach or learn English?* https://www.britishcouncil.org/voices-magazine/how-can-film-help-you-teach-or-learn-english. (Accessed September 2018)

Erman, B. (2001). 'Pragmatic markers revisited with a focus on *you know* in adult and adolescent talk', *Journal of Pragmatics* 33: 1337-1359.

Gilmore, A. (2007). 'Authentic materials and authenticity in foreign language teaching'. *Language Teaching*, 40: 97-118.

Gilmore, A. (2010). 'Exploiting film discourse in the foreign language classroom', in Mishan, F. and Chambers A., (eds.), *Perspectives on Language Learning Materials Development*, pp. 110-148. Oxford: Peter Lang AG.

Guariento, W. and Morley, J. (2001). 'Task authenticity in the EFL classroom'. *ELT Journal* 55 (4): 347-353.

King, J. (2002). 'Using DVD feature films in the EFL classroom'. *Computer Assisted Language Learning* 15 (5): 509-523.

Leech, G. (2000). 'Grammars of spoken English: new outcomes of corpus-oriented research'. *Language Learning* 50 (4): 675–724.

Leech, G., Rayson, P. and Wilson, A. (2001). *Word Frequencies in Written and Spoken English: Based on the British National Corpus*. London: Longman.

McCarthy, M. (2010). 'Spoken fluency revisited'. *English Profile Journal*, 1: 1-15.

McCarthy, M. and Carter, R. (2001). 'Ten criteria for a spoken grammar', in Hinkel, E. and Fotos, S. (eds.), *New Perspectives on Grammar Teaching in Second Language Classrooms*, pp. 51-75. Mahwah, NJ: Lawrence Erlbaum Associates.

McGrath, I. (2013). *Teaching Materials and the Roles of EFL/ESL Teachers*. Bloomsbury.

Nunan, D. (1998). 'Teaching grammar in context'. *ELT Journal* 52 (2): 101-109.

O'Keeffe, A., McCarthy, M. and Carter, R. (2007). *From Corpus to Classroom: Language Use and Language Teaching*. Cambridge: Cambridge University Press.

Sherman, J. (2003). *Using Authentic Video in the Language Classroom*. Cambridge: Cambridge University Press.

Tomlinson, B. (2012). 'Materials development for language learning and teaching'. *Lang. Teach*. 45 (2): 143–179

Online Resources
Common European Framework of Reference for Languages: https://www.coe.int

Dictionaries and language platforms:
Cambridge online dictionary : https://dictionary.cambridge.org
Collins online dictionary : https://www.collinsdictionary.com/it/
Linguee: https://www.linguee.it
Reverso : http://www.reverso.net
Subzin film quotes platform: http://www.subzin.com/
Wordreference : https://www.wordreference.com/it/

Film list
Donnie Darko, 2001, Richard Kelly
Fight Club, 1999, David Fincher
Full Metal Jacket, 1987, Stanley Kubrick
Happy Days, 1974, George Lucas
Harry Potter and the Half-Blood Prince, 2009, David Yates
Inception, 2010, Christopher Nolan
Ocean's Eleven, 2011, Steven Soderbergh
Pulp Fiction, 1994, Quentin Tarantino
Seven, 1995, David Fincher
The Avengers, 2012, Joss Whedon
The Dark Knight, 2008, Christopher Nolan
The Lord of the Ring – The Fellowship of the Ring, 2001, Peter Jackson

The Lord of the Ring: The Two Towers, 2002, Peter Jackson
The Prestige, 2006, Christopher Nolan
The Shawshank Redemption, 1994, Frank Darabont

Appendix 1: Small words sourced from film phrases (source: http://www.subzin.com/)

really?
Fight Club (1999) 00:16:31 OK, you don't want to get into this. 00:16:32 It becomes an addiction. 00:16:34 **Really?** 00:16:35 I'm not kidding.
Seven (1995) 00:35:16 On our first date I knew he was...the guy I'd marry. 00:35:18 **Really?**

well,
Inception (2010) 00:27:18 So how did we end up here? 00:27:20 **Well,** we just came from the, uh... 00:27:23 Think about it, Ariadne. How did you get here?
The Lord of the Ring – The Fellowship of the Ring (2001) 01:58:57 Why doesn't that surprise me? 01:59:07 **Well,** let's see.

I guess
Pulp Fiction (1994) 01:35:25 Bring out The Gimp. 01:35:27 I think The Gimp's sleeping. 01:35:30 **I guess** you'll just have to go wake him up, now, won't you?
Inception (2010) 01:25:27 I was telling you my story. **I guess** it wasn't to your liking. 01:25:32 Um, I have a lot on my mind.

I mean
The Shawshank Redemption (1994) 00:06:41 You feel you've been rehabilitated? 00:06:44 Yes, sir. Absolutely, sir. 00:06:48 **I mean**, I learned my lesson. 01:52:04 The guards simply didn't notice. 01:52:07 Neither did l. 01:52:09 **I mean**, seriously...

kind of
Seven (1995) 00:35:22 He was the funniest guy I ever met. 00:35:29 **Really?** 00:35:33 **It's kind of** rare nowadays. 00:35:35 **I mean**, that level of... commitment.
The Avengers (2012) 00:31:23 It must be strange for you, all of this. 00:31:26 **Well,** this is actually **kind of** familiar.

or something
Pulp Fiction (1994) 00:13:37 It's not a date. 00:13:39 It's just like if you were going to take your buddy's wife...to a movie **or something.** 00:13:43 It's just good company, that's all.
Fight club (1999) 01:58:40 You need to leave town for a while. 01:58:42 Get out of any major city 01:58:44 and just go camping **or something.**

you know
The Lord of the Ring – The Fellowship of the Ring (2001) 01:46:50 My old sword! Sting. 01:46:52 Here, take it. Take it. 01:46:59 It's so light. - Yes. Made by the Elves**, you know.**
The Prestige (2006) 00:41:31 there's a technical exposition at the Albert Hall this week. 00:41:35 Engineers, scientists**, you know?**

you see
The Dark Knight (2008) 00:31:22 No, I really came to tell you that our business deal has to be put on hold. 00:31:27 **You see,** we can't afford to be seen to do business with...whatever it is you're accused of being. I'm sure a businessman of your stature will understand.
Pulp Fiction (1994) 00:50:25 **You see,** this is a moral test of oneself. 00:50:28 Whether or not you can maintain loyalty.

in other words
Full Metal Jacket (1987) 00:57:29 ...and we've heard even Cronkite's gonna say the war is now unwinnable.

00:57:35 **In other words...** 00:57:37 ...it's a huge shit sandwich and we're all gonna have to take a bite.
Harry Potter and the Half-Blood Prince (2009) 01:49:15 That part of your soul which is hidden lives on. 01:49:20 **In other words,** you cannot die.

the thing/fact is (that)
Donnie Darko (2001) 01:17:21 And what effect do you think that this would have on an infant? 01:17:25 **Well, the thing is** nobody remembers their infancy. 01:17:28 Anybody who says they do is lying.
Happy days – first episode (1972) 22:30:00 remember the other day I was telling you about.. me and Mary Lou Milligan? **Well, the fact is**..I played chess

you never know
The Lord of the Ring: The Two Towers (2002) 00:05:06 I thought maybe if we was having a roast chicken one night **or something**. 00:05:09 Roast chicken?! 00:05:12 **You never know.**
Ocean's Eleven (2001) 00:51:24 I imagine we won't see Mr. Ocean anytime soon. 00:51:27 **You never know.**

Appendix 2: Questionnaire and students' answers

Questions:
1.Did you like this lesson on film spoken language? Why?
2.If you liked it, what did you like the most?
3.If you did not like it, what would you have liked to do, instead?

1.Did you like this lesson on film spoken language? Why?

Answer	Counting (out of 16 participants)	Reasons
Yes	11	-it is important to know the most used expressions in spoken language -to increase your vocabulary -the lesson was interesting -the lesson was stimulating -the lesson was different from standard lessons
Partially	4	-spoken language is mostly acquired on the spot, i.e., abroad -I would address other topics as well -I have a B2 certificate of English and I already knew almost all those expressions -I couldn't follow everything
No	1	-I don't like English, I'm not interested

2.If you liked it, what did you like the most?

Answer	Counting (out of 16 participants)
-I learnt spoken language, which is the most frequent and used -I learnt new expressions -I learnt new meanings	5
I inferred word meanings from context (possibly without the help of the Internet)	4
I was directly involved in word search on the Internet and in translations	3
Dindn't say	2
Spoken language in films	1
Not applicable	1

3.If you did not like it, what would you have liked to do, instead?

Answer	Counting (out of 16 participants)
Not applicable	12

Didn't say	2
Some “common” grammar (in addition, not as a substitute)	1
Also other topics which are not generally addressed at school	1

Patrizia Giampieri has got a Master of Science in Applied Linguistics (Aston University, Birmingham, UK). She is a lecturer of English at the University of Camerino (MC). She has written and published articles on legal English, audiovisual translations and on teaching and learning English as a second language.