Promoting Learner Autonomy Through Video Film Activities

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Biodata

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Abstract

This article explores how video films could be used to promote learner autonomy in the INSA, Lyon (National Institute of Applied Science) Self-Access Centre. A framework for film activities is outlined which aims to encourage active, creative and critical use of video films by learners. This framework was also devised to redress an imbalance in the types of activities available to learners. It is argued that types and choices of activities play a essential role in determining what type of autonomy is being promoted. Careful attention must be paid to creating activities which encourage rather than hinder or limit learner autonomy.

Introduction

Video poses a number of pedagogical problems for foreign language teachers and especially for self-access centre tutors. Problems concerning video for language learning are well-documented (Ginet, 1997; Longergan, 1984; Miller, 1994; Willis, 1983;) and can be summarised as follows; the 'hypnotic' effect of television can lead to passive viewing (learners are too relaxed both mentally and physically). Video can be over stimulating and pedagogical objectives may be forgotten in the midst of the excitement. Learners are highly experienced in passive, domestic viewing and transfer this behaviour to the learning environment. Video implies entertainment and enjoyment which may handicap learners[1] appreciation or acceptance of the potential of video to aid language learning. In addition there is a lack of empirical data which clarifies the most effective and appropriate roles of video in language learning (MacWilliam, 1986).

Fortunately for the language teacher a large number of video guides, manuals, articles and 'recipe' books are readily available to facilitate efficient and imaginative use of video in the classroom although the successful use of video activities is highly dependent on the teacher. Advice on appropriate, imaginative and efficient use of video in self-access centres and in self-directed learning contexts is hard to find. Video-based methods and many classroom techniques can be modified for independent self-access learning, although modifications only partially help self-access centre tutors and learners make the most of video e.g. activities may be adapted which guide learners through an exercise with clear instructions, an answer key and so on but does not necessarily lead to increased students' awareness of language learning strategies[2], encourage 'personal' responses etc.

Self-access centres often contain video films. Films pose an even greater problem for both learners and tutors for the reasons stated above and in addition, films are authentic[3] material. Films are not made for the purpose of language learning. Therefore it is not a question of modifying methods, nor simply adapting ideas but mostly *inventing/creating* (by both learners and tutors) ways of using films which facilitate the fulfilment of the double aim of self-directed learning, 'to learn to learn in the process of acquiring a language' (Holec, 1988).

In this article I will outline how films have been used in the self-access centre at INSA (The National Institute of Applied Sciences, Lyon, France), the weaknesses (both theoretical and practical) of how films are used by students and tutors, and subsequent innovations in film-based activities which act as a (partial) solution to the weaknesses identified.

Context : The Self-Access Centre (INSA) and Films.

The self-access centre was created in 1992 (see article by V.Darleguy in same collection) along the lines of the 'supermarket' model (Miller and Rogerson-Revell, 1993). Learners can choose whatever activity, exercise

(grouped according to discreet skills) or media they wish. Learners carry the responsibility for deciding what they do based on their own criteria (needs, interests ...). Emphasis is placed on students managing their learning (evaluating materials and level, appropriateness of activity ...). Films were acquired in order to provide authentic material, and to encourage students to come to the centre. A number of weaknesses and contradictions have been found in the self-access centre relating to the theoretical aims of the centre, and to the use of films.

Although the centre encourages learners to take on more responsibility for their learning and become more autonomous the centre only partially succeeds in its aims. The centre contains a large quantity of discreet skills materials (grammar books, listening comprehension exercises, vocabulary books etc.) with answer keys. Implicitly this encourages students to 'consume' (Benson, 1994) material and believe that autonomy consists entirely in the capacity to choose one type of activity over another, and deciding when and how long to do an activity. Whilst these skills are essential if a learner is to become autonomous, many important aspects of autonomy are neglected. Learners are not encouraged to be critical, express opinions, decide on the contents of the centre, create learning activities, develop strategy skills (particularly social/affective), view language globally (not divided up into small consumable packages), nor see the connection between language learning and the outside world. Students are also encouraged to remain dependent on language learning material.

Generally materials instruct learners to perform an exercise or activity in a certain way, thus leaving little room to accommodate important differences in language learners' strategies and preferences. It does not encourage learners to experiment with different approaches to learning. Learners, in this system, have two roles in relation to the centre;

> *learners are not expected to enter into the structuring of the discourse - simply to attend to what is being presented to them... for example, in the presentation of a grammar rule. (Littlejohn, 1997: p. 186)*

and respond

> *learners are expected to express themselves using language which has been pre-defined (such as in guided writing tasks). (Littlejohn, 1997: p. 186)*

Although the self-access centre is very popular with students[4] it is clear that if INSA students are to become more autonomous careful thought needs to go into the design of language learning material, especially if we are to incorporate and encourage those aspects of autonomy (listed above) which have so far been neglected.

Problems relating to films in the self-access centre

Early attempts by tutors at creating activities for films failed[5] due to various

factors[6] listed below:

I. worksheets corresponded to the two roles (none and respond) described above, thus leaving little room for learners to initiate, comment, criticise or be creative.

II. lack of learner motivation and interest to do exercise work on films.

III. mismatch of learner/tutor/teacher objectives.

IV. lack of individual follow up by tutors (due to very heavy workloads and large numbers of students).

V. exercises relied too heavily on students ability and patience to use the video player correctly (finding the right place on the cassette, using freeze frame ...).

VI. lack of clearly defined learning objectives in the exercises.

VII. exercises encouraged learners to be dependent on materials i.e. no useful language work can be done on films unless there is an exercise.

VIII. lack of motivating activities led to learners either turning to another media or (as was most often the case) watching films without any meta-cognitive strategy i.e. no planning, organisation or clearly defined reason for watching

Teachers and learners often varied in their respective opinions concerning the usefulness of watching films, which throws light on what they perceive the role of the centre in language learning at INSA to be.

Information about teachers' attitudes concerning film watching in the centre is largely anecdotal, based on personal conversations, and therefore must be treated with caution. Teachers' worries about film watching focus on students wasting time, being too 'weak' to understand, and it being an inappropriate activity (should be working towards the TOEIC exam) Film watching is perceived as a sign of lack of motivation and laziness, and some students labelled as 'serial watchers'.

Information about learners attitudes concerning film watching is largely based on questionnaires, and interviews. Learners' reasons for watching films contrast sharply with teachers' opinions. Learners use films because of intrinsic interest, it is a relaxing activity and helps improve listening skills and vocabulary acquisition.. Class 'fatigue'[7] , and lack of information about and/or interest in other resources or media also figured in reasons for watching films.

Teachers perceive the role of the centre in terms of usefulness, efficiency and serious work. Learners however tend to see it as a place for enjoyment, discovery, relaxation and personal work -without external obligations. It seems clear that the views of the teachers must be taken into account *without* reducing the choices and responsibilities of the students.

In this section I have described the dangers associated with video watching. I have outlined the weaknesses that exist in the INSA self-access centre in both its theoretical (and ideological) aims and in weaknesses relating to worksheets and exercises for watching films. I have also tried to show how teachers and students

differ in interpreting the relevance of watching films in the self-access centre.

In the following section I will outline the solution adopted (bearing in mind all of the factors described above), paying particular attention to defining the criteria for developing film material which may enhance learners' autonomy.

Autonomy and Autonomous Language Learners

Before embarking on creating a framework for and materials to enhance learners' autonomy it is important to outline the characteristics of autonomous learners and to state why autonomy is important. An all-encompassing definition of autonomy is impossible to define, as Benson states;

> *Monolithic definitions of autonomy and independence have proved elusive, and it is perhaps more productive to speak of different* versions *of the concepts which correspond to different perspectives and circumstances (Benson and Voller, 1997: p. 13).*

It is perhaps more prudent to describe the characteristics of autonomous learners rather than define autonomy. Autonomous learners[8] take responsibility for;

    I. working without supervision.
    II. choosing material.
    III. setting long-term and short-term objectives.
    IV. prioritising objectives.
    V. deciding when and how long to work on an objective.
    VI. assessing progress
    VII. evaluating learning programmes

In addition learners must have a degree of knowledge of the language system, be self-motivated, self-disciplined and above all, be disposed to take responsibility[9]. Autonomy presupposes (self-) critical, active and creative learners who are capable of 'stepping back' from learning in order to assess what they are doing and why.

Why is it important to encourage autonomy? Autonomy has been justified[10] on ideological grounds,

> *the individual has the right to be free to exercise his or her own choices as in other areas, and not become a victim (even an unwitting one) of choices made by social institutions (Crabbe, 1993: p. 443)*

on psychological grounds,

> *(learners) learn more things and better than do people who sit at the feet of teachers, passively waiting to be taught (reactive learners) ... They enter into learning more purposefully and with greater motivation. They also tend to retain and make use of what they learn better than do the reactive learners. (Knowles, 1975: p. 143 cited in Shearin, 1997: p. 56)*

and on practical/economic grounds,

*society does not have the resources to provide the level of personal
instruction needed by all its members in every area of learning [so
that] individuals must be able to provide for their own learning
needs.*
(Crabbe 1993: p. 443)

Autonomy and promoting autonomy can be justified on the ideological[11],
psychological, practical and economic grounds.. It is clear that autonomous
language learners are few and far between. It is equally clear that learners can
not be taught to become autonomous However learners can be 'exposed' or
'introduced' to various learning strategies, activities, tasks, questionnaires and so
on which encourage them to take responsibility for those aspects of language
learning which they feel ready and want to take charge of.

A Criteria for Creating a Framework for Film-Based Activities

The aim of the framework for film-based activities is to create;

*a varied, reflective and strategy-rich environment within which
learners have the opportunity to explore a variety of learning
options and, thereby, be able to make informed choices about their
mode of study.*
(Tutor, 1996: p. 201)

Providing a variety of materials and activities in itself does not lead to autonomy.
Autonomy can only be facilitated if the contents and structure of materials and
activities enable informed decisions to be made concerning learning. The
framework also aims to maintain and increase learners' motivation in the belief
that;

*motivation essentially involves choice about actions or behaviours :
decisions as to whether to do something, how much effort to expend
on it, the degree of perseverance ...*
(Williams and Burden, 1997: p. 137)

In other words motivation to learn can be enhanced by promoting autonomy. The
framework therefore must contain activities which

*arouse learners' natural curiosity and interest, seek to make the
tasks and activities personally relevant to the learners whilst
building up a sense of mastery and agency.*
(Williams and Burden, 1997: p. 139)

Providing a varied, strategy-rich environment which includes activities which
initiate and more importantly sustain motivation (if one accepts that learners are
motivated by setting objectives, choosing activities, evaluating, experimenting
with strategies etc.) were taken as the two main prerequisites for facilitating

autonomy. Based on these assumptions the framework was created. A check list of requirements was drawn up in order to make sure that autonomy was being facilitated as far as possible.

I decided that the framework[12] created for learners' use of films must take into account *all* of the points listed below. All activities, tasks, projects and exercises proposed must meet at least one of the requirements below if learner autonomy is to facilitated.

> - Learners should have the possibility to act as ;
> materials writers, adapters and problem solvers - which *'engages learners in a deeper understanding of the language, can raise motivation and diversifies language strategies' (Littlejohn, 1997: p. 191).*
>
> transmitters of information, knowledge and opinion to others,
> assessors and evaluators of materiel produced by tutors and learners,
> decision makers concerning the why, what and how of activities.
>
> - Encourage awareness of and experimentation with language learning strategies (meta-cognitive, cognitive and social/affective) by providing both strategy-embedded and strategy explicit activities and explanations.
>
> - Encourage individual and collaborative project and task-based work.
>
> - Increase learners' knowledge of the subject area as well as the target language in an integrated approach.
>
> - Content which corresponds to learners' interests, needs and level[13].
>
> - Encourage the use and discovery of a variety of media.
>
> - Encourage the development of all of the discreet language skills through film work.
>
> - Encourage learners to transfer activities carried out in the self-access centre to other environments (home) by promoting activities which are not self-access centre/tutor dependent. Thereby developing learners' skills for life beyond educational institutions .
>
> - Respect individual learner differences in terms of learning style, attitude and motivation.
>
> - Encourage critical thinking about films and not just about activities.
>
> - Provide tasks of varying complexity (number of steps to be taken), abstraction, communicative difficulty and time for completion[14].
>
> - Tasks with varying levels of assistance available."[15]

Having outlined the theoretical basis for creating a framework for film use in the

self-access centre I will now describe how theory was turned into activities for learners.

From Theory to Practice :The Film Resource Guide

The framework for film activities is called *The Film Resource Guide.* The guide is structured so that learners can enter into the guide at any chosen point - each chapter can be read **16**independently. The guide consists of the following chapters;

      I. Introduction
     II. Questionnaire
    III. What to do before watching a film
    IV. What to do when watching a film
     V. What do to after watching a film
    VI. Film Analysis **17**
   VII. The Film Guide
  VIII. English language films in Lyon**18**
    IX. FAQ (Frequently Asked Questions)

I Introduction

The introduction explains how the guide is organised, what learners can get out of the guide and where and how to find help.

II Questionnaire

The questionnaire contains 32 questions (open and closed questions) designed to encourage learners to think about;

- their motivation (level and orientation - intrinsic/extrinsic) to learn English.
- the potential role(s) films can play in self-directed language learning.
- their motivation for watching films.
- factors which affect their motivation.
- defining long and short-term goals.
- the language learning strategies they (could) use.
- the relationship of the self-access centre to the classroom.
- learning styles and preferences.

For learners it is an opportunity for them to think hard about themselves as language learners and it helps make explicit to them aspects of themselves as language learners which are difficult to formulate. For the tutors it provides valuable insights into the learners (which helps learner - tutor interviews), and will enable modification**19** of the framework for films in light of results from the questionnaire. It will also enable tutors to have a deeper understanding of the motivations that lie behind film watching.

III What to do before watching a film

Despite its directive title[20] , this chapter is a collection of suggestions and ideas for students. Most of the advice concerns increasing learners' awareness of meta-cognitive (organising viewing, arranging, planning and evaluating learning, and focusing viewing) and social/affective strategies (co-operating and collaborating with others). Very basic practical advice is also included.

IV What to do when watching a film

This chapter groups together a number of cognitive strategies useful when watching a film. As with III it is presented in the form of ideas and suggestions and aims to encourage learners to experiment with these strategies. Strategies which are encouraged include practising (recognising and using formulas and patterns, repeating), anticipating, understanding quickly, deducing, analysing expressions, comparing languages (English - French), translating, taking notes, recording (on an audio cassette for intensive listening practice or pronunciation work), summarising and highlighting.

V What to do after watching a film

This chapter groups together a number of suggestions for tasks, activities and exercises - which act as a follow-up to watching a film. Suggestions in this category encourage learners to initiate, be creative and critical. Various options are suggested to learners including 'Talking Heads' (learners prepare a short video recorded talk - in groups, pairs or individually - on an aspect of a film watched and is available for other students to consult) and 'In My Humble Opinion' (learners write short pieces on an aspect of a film. Three categories are suggested ; 'I Really Liked It When' [21] , 'Yours, Confused'[22] , and 'It Makes Me Sick'.[23]). Other activities include 'Quiz Show' [24] , 'Curiosity'[25] (learners are encouraged to print out, photocopy or bookmark their findings in order to share it with others). Learners who are highly motivated to study films are encouraged to carry out a long-term project[26] , either alone or with one or two other students. Three video modules will also be created during the 1997-1998 academic year. These modules ('Lies', 'McGuffins' and 'Gestures') will be created by myself[27] using Miro DC 10 hardware (video card) and software. Sequences of videos can be downloaded onto the hard disk and, using various software, be modified with the addition of text, special effects, mixing, cutting, adding a voice over, inserting images and so on. After modification it can then be transferred back onto video cassette. The first module deals with lies in films. Scenes and sequences (of one - three minute duration) from over twenty films are presented to learners. Learners have a variety of open-ended speculative tasks to complete (group discussion of motivation behind, consequence and seriousness of lies), in addition listening comprehension exercises (who lies, what is the lie, how is the lie told ...) and analysing lies that are told by the camera. Material dealing with the psychological nature of lies is also included. Following this 50 minute video are worksheets relating to two films in which lies play a prominent role ; *The Maltese Falcon* and *The Usual Suspects*. These worksheets contain no pre-defined questions, learners choose from a number of activities which help guide them through the complex set of lies. The last suggestion in this section is a call to participate in a new INSA student produced film magazine called *V.O. (Voice Over).* This magazine concerns all aspects of

film and cinema (reviews, opinion, information on local film festivals ...). It will be jointly edited by the self-access centre and the INSA student film club. At the time of writing it has yet to be decided if *V.O.* is to be paper-based or a 'Webzine'.

The suggestions to learners (in the above three sections) contain examples, guidelines and explicit statements on how the suggested activity and strategy can help them to improve their English through watching films. Emphasis was often placed generic activities which are appropriate for many different types of films. No activity (except in the Video modules) requires a correct answer. Particular attention was placed on encouraging learners to freely express themselves within a flexible framework and for a public (other users of the centre). Time available to learners also played a part in the construction of activities, taking a minimum of a few minutes up to one year. Cognitively complex and simple activities were proposed. Creative language learning activities were promoted thus helping learners to have a deeper understanding of English. Perhaps the most important point to make is that a majority of these (if not all) activities can be carried out outside of the centre without a tutor. These types of activities help learners to exploit readily available technology (at least in the West) to facilitate self-directed learning. Learners can only become autonomous by 'doing', and by experimenting with these and other activities and strategies learners are taking the first steps towards autonomy.

VI Film Analysis

The chapters described above mainly focus on how films can be exploited to improve learners' English. Underpinning these chapters is the assumption that (some) learners would want to use films for this purpose. However there are learners whose main motivation is not necessarily to improve their English but to watch films out of intrinsic interest. This chapter tries to cater for those students who wish to learn about and study films. Focus shifts from learning English as an end in itself to a means to an end : Films rather than English become the focus of attention. The aim is to help students become more active, attentive and critical viewers.[28]

This chapter does not attempt to be comprehensive, only some problems relating to film analysis are dealt with. Included are sections on narration (How does the film evolve? Is there a turning point in the film.? Are flashbacks used? What type of narrator? From whose point of view...), dialogue (What are the attitudes of the speakers? What form does speech take place? Do speakers use a specific jargon or slang? ...), montage (what effects are produced/intended by montage? How many shots make up a scene? ...), sound and image (How does the soundtrack relate to the image? What is the role of sound effects? ...), special effects (what is the role of special effects? Which techniques are used to create a specific effect? ...) and what makes a good/bad film (I interviewed a number of friends asking them what made a good film). In each of these sections there are definitions and examples of a variety of techniques taken from a large number of the films available in the self-access centre. Learners are invited to analyse shots, dialogues, music, scenes and sequences from various films with 'model analysis' for comparison. This chapter also includes a glossary of film terms and articles relating to cinema (the history of the camera, Umberto Eco (1986) on Cult Films and so on).

VII The Film Guide

This guide contains detailed information on all the films that exist in the centre. Each film entry contains a summary, indication of difficulty, genre, duration, director, main actors, appreciation, if it is based on a novel, if a script is available, and if the film is subtitled or not.

Evaluation

It is too early - at the time of writing - to be able to give an evaluation of the success or failure of *The Film Resource Guide* . In this section I will describe by what criteria success or failure will be measured and how it will measured.

It would seem that *The Film Resource Guide* could be considered a partial success if it redresses some of the weaknesses associated with previous exercises and activities used for films in the centre (in particular lack of student interest and motivation and not corresponding to learner objectives and needs) and helps learners become more autonomous. The first problem to consider is *how* autonomy and in particular changes in autonomy can be measured. The second problem is identifying causes for changes in autonomy i.e. are changes due to using the *Film Resource Guide*, other resources in the centre, classroom methodology, growing familiarity with self-access work, or factors beyond the realm of language learning. These problems are all but impossible to solve. The only practical solution is to observe and interview students about how they use the guide, what they use in the guide, and what they (do not) like and find useful. In addition students are invited to complete a film feedback sheet. This enables students to think about why they watched a film, what they learned, what problems they came up against, what to do next, and how the guide (did not) help. It will be interesting to note not just the answers, which give clues about what they know and think and how reflective/critical they are, but also how their answers change over time i.e. if experimenting with ideas and activities changes what and how they answer (the quality of their answers), and if motivation is sustained. Based on these observations, interviews and feedback sheets modifications can be made to the guide.

Conclusion

In this article I have tried to identify the problems associated with film watching in the INSA Self-Access Centre and how this is related to theoretical and practical weaknesses in the self-access centre, in particular those associated with promoting autonomy. Based on this I created a framework for film activities which addressed both of these problems e.g. in improving the framework for activities relating to films I attempted to enlarge the roles open to learners, from passive consumers of language learning exercises to active, critical and creative language users. This was done in the belief that learner autonomy cannot simply be a question of responsibility for managing resources (deciding which exercises to do, when, how and for how long), but is also a question of active, critical and

creative learner involvement. Otherwise how can we expect them to be motivated to learn?

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1. In this article I will use both 'learners' and 'students' interchangeably.

2. Language learning strategies are defined as 'the special thoughts or behaviours that individuals use to help them comprehend, learn, or retain new information' (O'Malley and Chamot, 1990: p.1).

3. I shall take authentic to mean :
   the record of any communicative act in speech or writing that was originally performed in fulfilment of some personal or social function, and not in order to provide some illustrative material for language teaching, and - by extension - (ii) any communicative event that can easily become such a record, for example, radio and television broadcasts
   (Little, 1997: p.225).
   However how far scripted film dialogue is a reflection of natural language usage is open to question. See Breen, 1985 for an interesting discussion on authenticity.

4. 'popularity', in this case, is measured by student attendance and feedback from three large-scale questionnaires.

5. failure can be defined as students not (mis) using the activities, activities being inappropriate and not encouraging autonomy.

6. information was gathered through large-scale questionnaires, observation and interviews.

7. after a number of years (8 on average) 'studying' English, some students show signs of fatigue, no longer stimulated by the classroom.

8. adapted from Ho and Crookall (1995)

9. Sheerin (1997) points out that learners may be able to take responsibility but may not wish to. Conversely they may be disposed to take responsibility but may not be capable of doing so. Learners may also be capable and disposed to take on responsibility for certain aspects of language learning e.g. a learner is able and wants to choose material but is unable and/or indisposed to evaluate progress.

10. Here I am following the same categories and arguments for justifying autonomy as Tudor (1996) pp. 18-21.

11. Autonomy is probably the *summum bonum* of most teachers and tutors in self-access centres, however ideological justifications for autonomy pose a number of problems: Crabb's justification relies on the libertarian argument (see Nozick, 1974) that each individual has the *right* to live his/her life as he or she sees fit without being used as a means to others ends. This is a form of moral individualism which places individuals as the basic units of moral value and all obligations which follow are derived from obligations to individuals. One could imagine autonomy being justified on utilitarian grounds in that autonomous learners (as opposed to dependent learners) contribute more to the common 'good'. In this case is autonomy a right or an obligation? The first point I wish to make is that in proposing autonomy one has to be very careful about *which* ideological arguments one uses. The second point I wish to make is that ideological justifications are (almost) inevitable. Often autonomy is justified on the grounds that promoting autonomy produces the most effective learners. In other words autonomy is a means to an end (better language learners). Supposing there was unquestionable empirical evidence that a directive, teacher-centred 'method' (which may involve an 'unethical' aspect such as punishment) produced better learners, would these teachers and tutors have to abandon autonomy? Where would they find arguments to not abandon autonomy if not on ideological/ethical grounds?

12. this framework is based on the work of Tudor (1996), Oxford (1990) and Williams and Burden (1997).

13. level includes linguistic level and degree of autonomy

14. learners vary in their ability to perform abstract or complex tasks and tutors need to take this into account in the same way as they do with linguistic level or time available for task completion

15. 'scaffolding' students - offering them degrees of support to facilitate transfer of responsibilty.

16. for the moment this guide is printed, however it will be available on video cassette late 1997, early 1998.

17. I am very grateful to Mlle. Emmanuelle Blondiaux (Head librarian, Valence Public and University Library, Valence, France) and Mlle. Jacqueline Grégoire (French Literature, Latin and Greek teacher at Lycée Watteau, Valenciennes, France) for their help in the design and

contents of this section.

18. The sections *English language films in Lyon* and *FAQ* (Frequently Asked Questions) are largely self-explanatory and will not be dealt with in this article.

19. with the aim of moving towards more autonomy for learners.

20. Chosen to capture learners' attention.

21. learners describe their favourite scene

22. learners write in their questions concerning an aspect of a film they did not understand, in the hope of someone being able to help

23. an opportunity for learners vent their disapproval or anger.

24. learners are encouraged to write film quizzes, questionnaires, true/false questions, correcting statements about a film and so on.

25. learners are directed to various information sources relating to films e.g. The Virgin Film Guide *(*1996), The Internet Movie Database , Cinemania (1996) CD-ROM, *Premiere*, and the Yahoo! Films and Entertainment section.

26. Before graduating (after five years of university-level study) engineering students must complete a relatively long (approximately 30 typed pages) project. This project can be in any area of the humanities (sociology, art, literature, politics ...) and must be presented orally in front of a jury.

27. in the future it would be more appropriate if students had the possibility of doing this.

28. In *Précis D'Analyse Filmique* Vayone and Gioliot-Lété (1992) compare an active viewer with a passive viewer. It is interesting to note that many of the qualities associated with autonomous language learners are equally valid for active viewers.