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Afterword: Present and Future Directions for Video, Film and Audiovisual Media in Language Teaching

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The studies included in this volume advocate different theoretical backgrounds, and explore a range of relevant practices. They present research studies for the use of film and audiovisual media, including television, and the impact made by the increased accessibility of online video. The pedagogical applications and related research that permeate the theoretical bases of these works are underpinned by a three-axis approach: first, multiliteracies practices, including multimodal literacy and development of critical thinking skills; second, a global perspective, including enhancing intercultural awareness and empathy; and, finally, translingual and transmodal practices.

The term *multiliteracies* was coined by the New London Group (1996) to account for the new interpretations associated with the concept *literacy*, due to the impact of globalization, technology and increasing linguistic, cultural and social diversity. [1] As noted by Kern (2000: 16), literacy "is the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning though texts. It entails at least a tacit awareness of the relationships between textual conventions and their contexts of use". Thus, it is not surprising that implementing the framework of multiliteracies, which has been a particular influence on education over the past decade, calls for infusing a wider range of literacies in all learners (Paesani et al., 2016). One cannot help but notice that the moving image is becoming the primary mode of online communication (Cisco, 2016) and, therefore, visual literacy represents an essential process in the language classroom (Chan & Herrero, 2010; Herrero, 2018a, 2018b; Kieran & Xerri, 2017). As noted by **Goodwin** (Chapter 11), this is one of the challenges in L2 teaching due to the lack of appropriate teacher training in this field.

The undeniable significance of multimodal texts to account for the varied forms of meaning-making beyond print language (Bezemer & Kress, 2016; Kress, 2003;

Kress & van Leeuwen, 2001) elevates the role of audiovisual texts in language learning and teaching. On the one hand, multimodal literacy (Jewitt & Kress, 2003) comprises the development of learners' skills to analyse and produce multimodal materials, making use of different semiotic resources. On the other hand, it refers to the ways in which teachers use multimodal resources, and also to their understanding of the pedagogical and educational possibilities of the multimodal resources. The latter is exemplified by **Bobkina** and **Domínguez**'s application of multimodal theories to support the teaching of literary texts through films (Chapter 10). An excellent example of how to integrate multimodal activities in L2 is provided by **Sokoli and Zabalbeascoa Terran** using the ClipFlair project (Chapter 12). Furthermore, as pointed out by Chan and Herrero, "films are rich multimodal texts containing linguistic meaning, but they also contain other modes that are sometimes more difficult to illustrate or provide in the standard language lesson, such as the gestural component" (Chan & Herrero, 2010: 11). Reclaiming the importance of body language communication, **Dubrac's** (Chapter 4) calls for making more use of the moving image as a tool to develop oral skills integrating gestural and verbal communication.

The rise of participatory culture in the 21st century has also shifted the focus of literacy from individual expression to community involvement and enhanced the value of new multiliteracy skills in the digital media environment. These involve social skills developed through collaboration and networking (Jenkins et al., [2006] 2009). There are relevant examples of research and teacher training projects that apply the principles of the new media literacies and film education to the L2 classroom (accessing, analyzing, interpreting, understanding and creating visual messages in multimedia environments) (Anderson & Macleroy, 2016; Chan & Herrero, 2010; FILTA; Herrero, 2016; Herrero et al., 2017; Herrero & Escobar, 2018; Thaler, 2014). However, this is still an underdeveloped area in the language curriculum that calls for new research projects (Herrero 2018a, 2018b).

The volume reflects how language pedagogy is taking on board the tools and devices that today's students are familiar with. Video cameras in tablets and mobile phones provide language learners with opportunities to develop video projects as there is a strong interest among young learners to engage with film and media, not just as consumers, but also as producers, curators and critics (Anderson & Macleroy, 2016; Bahloul & Graham, 2012; Donaghy, 2015; Goldstein & Driver, 2015; Herrero et al., 2017; Herrero & Escobar, 2018; Herrero & Valbuena, 2009, 2011; Keddie,

2014; Video for all 2015). Different studies **(Donaghy**'s in Chapter 1**, Seeger** in Chapter 3, **and Alonso Pérez** in Chapter 8) included in this book exemplify this creative and participatory approach of film in the language classroom. They all draw attention to the relevance of film-making projects in the language learning environment, namely the creative dimension of film education applied to language teaching.

Learning a foreign language represents a communicative experience intrinsically linked to the acquisition of language skills and verbal competence. It also develops cultural knowledge and promotes related skills that enrich the process of interlingual and intercultural communication (Council of Europe, 2001, 2018; Dervin, 2017; Puren, 2002; Sercu, 2004, 2006; Shaw, 2000; Windmüller, 2011). In an era of global interconnectivity and persistent political instability, it is of paramount importance to develop students' intercultural mindset and professional skills. The recommendations of the Report *Foreign Languages and Higher Education: New Structures for a Changed World* (MLA, 2007) were designed for the USA but are applicable to other contexts. They call for strategies to raise language learners' translingual and transcultural competences. In the United Kingdom, the Position Statement *Language Matters More and More* (British Academy, 2011: 5) also confirms that:

> understanding the languages, cultures and societies of others, as well as the way in which languages interact with each other and with English, is an important means of improving intercultural interactions and enhancing social well-being at home as well as overseas.

Therefore, the comparative nature of the acquisition of intercultural skills should not be underestimated when devising language teaching materials, which do not necessarily focus entirely on L2 and its culture, but also on a comparative approach. The intercultural attitude can manifest itself as transfer of knowledge, as active understanding of cultural acts or speech, and as the ability to respond to intercultural situations. It also refers to comparative evaluations and discussions of culture-related elements, ranging from habits and traditions to attitudes and behaviour. However, because learners tend to relate new cultures to their own culture (ethnocentrically), comparing L2 cultures is not sufficient for fostering an open-minded observation of cultural manifestations (Risager, 2006, 2007). Beyond focusing on multilingualism and intercultural awareness, a set of core competences to complement language acquisition has been promoted at European institutional level in the training of language students

and teachers (e.g., new version of the Common European framework guidelines updated and released in 2018). This confirms **Tomlinson**'s argument in his contribution to this volume about including intercultural competence into curricula (Chapter 2). Tomlinson recognises intercultural awareness as the first step towards intercultural competence. For this author, effective interaction in the target language fosters the development of intercultural awareness; but also films and other visual media are among the most valuable materials "to facilitate the development of intercultural awareness and/or competence". **Dubrac**'s project (Chapter 4) also proved to be successful in developing student intercultural awareness through film related activities.

The increase of interactions across nations, cultures and borders, and the global flow of ideologies and media is a mark of the 21st century (Appadurai, 1996, 2013; Castells, 1996, 2009). Nowadays, there is compelling evidence of the complex dynamic forces of multilingual realities in super-diverse societies (Vertovec, 2007). As noted by **Seeger** in Chapter 3, films and videos can also provide answers to challenges arising from the profiles of students in Europe (i.e., migrants). Seeger proposes creative and pragmatic resources mapped against CEFR levels to address this 'super-diversity' in the language classroom. The kaleidoscopic phenomenon of multilingualism has been analysed by language scholars under different terms, such as flexible bilingualism, code-meshing, or polylingual languaging (Creese & Backledge, 2010tei). Translingual practice (Canagarajah, 2013) and translanguaging (García, 2009; García & Li, 2014; Li, 2017) are two notions that aim to capture "an epistemological change that is the product of acting and languaging in our highly technological globalized world" (García & Li, 2014: 20).[2] Thus, the demands of the real world outside the classroom require broadening of conceptions of essential literacy 'to include translingual, transmodal, and trans-presentational practices, which include creating, negotiating, transforming, and sharing texts across multiple codes, channels, and symbol systems" (Lizárraga et al., 2015: 118). Audiovisual translation (AVT) applied to language learning and teaching offers multiple possibilities of working with multimodality and transmodality. A real breakthrough of the book is to demonstrate the validity of AVT in activities such as audio description, dubbing, subtitling and voiceover for improving oral comprehension, fostering autonomous learning, and enhancing motivation and active participation by students (**Frumuselu** in Chapter 7). Another significant development in AVT presented in this volume is the use of case studies which are informed by the principles of project-based learning (**Alonso Pérez** in Chapter 8). The results of innovative empirical studies

in the use of captioned videos for vocabulary acquisition (**Cokely and Muñoz** in Chapter 5) and eye-tracking studies (**Mora and Cerviño-Povedano** in Chapter 6) can guide teachers when using video with captions in L2 activities. Other articles have reported research on testing learners' linguistic accuracy using different modes of AVT with professional and non-professional software (**Rica Peromingo and Sáenz Herrero** in Chapter 9).

The authors, who have all been practising teachers themselves, approach the integration of film into the language syllabus in different ways and context, but what really emerges from the book is how these resources or ideas are flexible and easily transferable to a range of educational contexts. Indeed, it would not be difficult to see in the contributions examples of how language educators should theorize from and about their practice. This particular aspect of the inductive approach can be found in the articles of **Seeger** (Chapter 3), **Dubrac** (Chapter 4) and **Goodwin** (Chapter 11).

Activities based on film, video and audiovisual media have been used for several decades in the L2 classroom. This reflected the evolution of language teaching methodologies and approaches. Looking forward, the rapid changes in today's media landscape will have a significant impact on the way media texts are used to support teaching, learning and assessment of students' competences. Trying to anticipate future evolution in this area is extremely difficult because of the ever faster-changing needs in communication. This is particularly relevant at time when education is increasingly enhanced by information and communication technologies. Video based learning, which is driven by learner's affection and motivation, is also becoming the norm particularly in informal learning. A good starting point is to consider the disruptive effects of technology and innovation in media organisations and audiences. There are three significant trends that are relevant and will impact on the interdisciplinary field of language education, media literacy and media technology: firstly, the increase of video consumption as an ubiquitous practice (i.e. on mobile phones) for the Millennial Generation (age 21-34) and the Generation Z or the post-Millennial generation (age 15-20); secondly, the exponential growth of video content and associated practices, including sharing video in social media; and thirdly, the growth of delayed TV viewing and streaming services such as Netflix, Amazon and Hulu.

The impact of the above trends on the learning practices of Millennial and post-Millenial learners is starting to be visible. It is possible to envisage how innovative

education models (flipped learning, blending learning and distance learning) rely on the use of education videos and other social media-related tools to support the learning-teaching processes and assessments. New research has explored how technology and video enhance higher education student learning experience in the UK (Panopto, 2018). The study's results emphasize, for example, the way in which video has become the preferred learning medium for the majority of students, with 78% using online video platforms (i.e. YouTube or Vimeo) to learn new skills or to inspire independent study. Findings from the study show that more students prefer to learn via a video compared to a book (25% chose to learn from a video over reading a book and 15% choose to learn from a book over a video). The study also reports that a growing number of students record their own video content (33% had created video content for personal content and 10% had recorded video for educational purposes).

It is possible to see how these trends are already impacting on language learners' motivation. Young learners, particularly, prefer a blend of formal and informal learning. The positive response to the new experiments presented in this volume should also encourage language teachers to be more confident in adopting and developing interactive learning strategies when using video in the L2 classroom (e.g., mobile learning, peer collaboration and video assessments). Thus, it is vital that the governmental bodies and institutions that support and promote language learning programmes take into consideration the research findings addressed here. Furthermore, there is also a need to undertake wider research on the changing role of the educational video in the design of L2 learning activities (Laaser & Toloza, 2017).

YouTube has produced new video genres which redefine the way we consume, enjoy and learn with moving images. From video blogs (or vlogs) to how-to-videos, the rise of new short format video genres is facilitating the expansion of microlearning, a learning-approach linked to content of short duration and mobile learning (Hugh, 2005). The educational potential of microlearning for language learning in formal and informal settings is only starting to be apprehended, let alone evaluated. However, its practical applications and potential impact for the language classroom and also independent study modes are evident, particularly with the creative pedagogical use of short films in the language classroom (see **Donaghy**, Chapter 1; Donaghy, 2015; Junkerjürgen et al., 2016; Thaler, 2017).

The complex convergent and participatory nature of popular culture is contributing to the phenomenon of genre hybridity and media fusion. Consequently,

the term ‘video’ now encompasses a number of shifts that have taken place in contemporary media culture, moving away from rigid conceptions of television, film, digital media and video games. New ways of approaching video viewing and, in some cases, more immersive experiences, such as 360-degree video content, augmented reality and virtual reality,[3] are already transforming the educational landscape and their positive effects on learning are starting to be assessed (Observatory of Education, 2018). Language learning and teaching in formal and informal settings are already affected by these shifts and, inevitably, language pedagogy has to realign itself to respond to the requirements derived from these new learning experiences.

Transmedia storytelling is used to denote products that are simultaneously created or distributed across various media channels “for the purpose of creating a unified and coordinated entertainment experience” (Jenkins, 2007). It also implies that “each medium makes its own unique contribution to the unfolding of the story” (Jenkins, 2007). Transmedia storytelling, which has been successfully introduced in television series (*Los Sopranos, Lost, The Wire, and Game of Thrones*), offers creative opportunities in four areas (Jenkins, 2009): backstory, mapping the world, displaying other character’s perspectives on the action, and expanding audience engagement. A recent analysis of the trends in education, focused on transmedia storytelling, illustrates how the shifts of media consumption are also impacting in today’s ever-changing educational landscape (Observatory of Education, 2017). It highlights several actions for the application of transmedia storytelling in education: “1) study the storytelling and cultural practices carried out in the network to learn what can be replicated in schools; 2) explore storytelling, games and simulation; and 3) transform diverse commercial narratives into case studies for learning purposes” (Observatory of Education, 2017: 22). With regards to the use of digital storytelling in the foreign language classroom, most of the current studies involve English with fewer studies related to other languages (Anderson & Macleroy, 2016).

The blend of research and practice presented in this volume is very relevant to language teachers and trainers, as well as researchers in education. Each chapter has highlighted in its own way the importance of elaborating video and audiovisual media pedagogies supported by interdisciplinary theoretical frameworks and using primary research carried out in international language classrooms. The research-based articles have

demonstrated the scope of video use for language teaching and learning across different languages, age groups and curricular areas and identified a range of exciting areas for further research.

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[1] The New London Group refers to the ten leaders in the field of literacy pedagogy who met in 1999 in the small town of New London, New Hampshire, in order to discuss the growing importance of cultural and linguistic diversity and multimodal literacy due to the power of new communication technologies. The outcome of their discussions was encapsulated under the term 'multiliteracies'.

[2] Applied to bilingualism, the term translanguaging "extends the repertoire of semiotic practices of individuals and transforms them into dynamic mobile resources that can adapt to global and local sociolinguistic situations" (García & Li, 2014:18).

[3] Using an omnidirectional camera or a collection of cameras, 360° video offers a view in every direction. 360° videos can be watched and uploaded in YouTube. Augmented reality relies in the integration of digital information with the user's environment in real time. The information that can be 'augmented' include multiple sensory modalities elements (visual, auditory, haptic, olfactory, and

somatosensory). Finally, virtual reality is an artificial environment that is created with interactive software and hardware. This realistic and immersive simulation is experienced a real environment.