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## **Introduction**

**Carmen Herrero and Isabelle Vanderschelden (Manchester Metropolitan University)**

For almost twenty years the languages team at Manchester Metropolitan University has been exploring innovative ways of using film and audiovisual media in the language classroom (e.g., videos, ads, short films, etc.). In 2015, the Research Group Film, Languages And Media in Education (FLAME) organised an international conference to bring together teachers, scholars, and specialists of language, film education and applied linguistics from Europe and beyond. The aim was to showcase current good practice, to gather evidence of the positive impact of using films and audiovisual media in different forms of language education and to discuss new emerging trends and methodologies. This book is based on some of the developed version of contributions presented during this event. *Using Film and Media in the Language Classroom: Reflections on Research-led Teaching* was conceived in response to the fact that audiovisual media have become an integral part of the way that most language learners get access to their second and foreign language and culture. In the title for this volume we have also used the word *film* as a broader term, following the definition provided by the British Film Institute (2015: 3) suggesting that “*film* refers to all forms of moving images with sound (and without!), irrespective of the medium, be that digital or analogue, TV, online or cinema”. Film’s ubiquity, complexity and cultural richness, as well as its relevance in learners’ lives, provide a further justification for our interest as second and foreign language teachers, material designers and researchers.

In the last two decades, many language pedagogy models, projects and books have promoted the use of film and audiovisual materials in the language classroom (e.g., Altman, 1989; Hill, 1999; Sherman, 2003; Stempleski & Tomalin, 2001). Most of these works adopt communicative cultural models primarily applied to English teaching [EFL/ELT/TESOL]

(Donaghy, 2015; Thaler, 2014, 2017). This area has also been explored by specialists of Foreign Language [FL] - French as a foreign language [FLE] (Vanderschelden, 2012, 2014); and Spanish as a foreign language [ELE] (Amenós Pons, 1999; Brandimonte, 2004; Castiñeiras & Herrero, 1999; Herrero, 2018a; 2018b; Junkerjürgen et al., 2016; Navarro, 2010; Toro Escudero, 2009); and, more recently and to a lesser extent, extended to other European and non-European languages (Chan & Herrero, 2010; Yang & Fleming 2013). Some of these approaches have focused more specifically on a range of teaching methods/modes to address cultural learning as part of language teaching. Some pedagogical and education specialists have demonstrated the value of using film and moving images to promote (inter)cultural awareness and develop specific strategies to improve intercultural competence (Barrett et al., 2013; Chan & Herrero, 2010; Herrero & Valbuena, 2011; Pegrum et al., 2005; Pegrum, 2008; Sturm, 2012; Vanderschelden, 2012, 2014). New technologies are increasingly used in language teaching and they are creating opportunities for teachers and students to make use of various semiotic resources. Yet, few language education publications have so far addressed fully the use of film and audiovisual media and new techno tools (e.g., use of iPad, tablet and smartphone in the classroom, audiovisual subtitling and film-making in FL).

In an attempt to bring forward new research and models in this field, this book presents a series of pedagogical approaches by international contributors, who are experts in Modern Language education, to demonstrate how to integrate new technologies, multimodality and interculturality into foreign language classes. It is aimed primarily at teachers and language students of English, French and Spanish, but the methodologies and outcomes are easily transferable to other language learning contexts.<sup>1</sup>

## **Overview of the book**

The articles in this volume make practical suggestions based on tested methods of teaching with authentic resources and integrating research into teaching. They answer the need for new innovative pedagogical approaches gathering evidence through the research conducted

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<sup>1</sup> We will use the terms ‘student’ or ‘learner’ on the understanding that the terms can apply to primary or secondary school pupils studying a modern language, as well as HE students or adult learners who study a language for more personal or professional purposes.

on this interdisciplinary field by scholars from different countries. The book aims to build discussion on film, multilingualism, cultural and intercultural awareness and competence. Another objective is to explore the intersection between audiovisual translation and language teaching with contributions covering a wide range of audiovisual translation modes (interlingual subtitling, subtitling for the deaf and hard-of-hearing, audio description, etc.). Finally, the volume provides language teachers with elements of professional knowledge on this area with practical ideas for exploring the huge potential of film and audiovisual media as teaching tools.

The opening article, 'Using film to teach languages in a world of screens', addresses the rise of visual media in our society and its impact on language education. Pointing out the potential benefits of using film in the language classroom, Kieran Donaghy offers valuable guidelines for enhancing the integration of film into the language syllabus drawing on his experience as an English language teacher and author of books and teaching resources based on short films (Film English <http://film-english.com>).

The second section of the book focuses on multilingualism, the development of intercultural awareness and the acquisition of related skills and competences. These competences have been actively promoted at European institutional level in the training of language students and teachers (Byram, 1997, 2008; Puren, 2002; Sercu, 2004, 2006; Shaw, 2000; Windmüller 2011). Directly drawing from a number of ECRF guidelines, the chapters in this section are concerned with the current plurilingual and multicultural context. They discuss the benefits of using moving images and films to develop intercultural awareness. In 'Developing Intercultural Awareness through Reflected Experience of Films and Other Visual Media', Brian Tomlinson defines the concept of intercultural awareness based on his EFL teaching experience and teacher training practice and examines different examples of quality materials using videos and films that can contribute to develop language acquisition and intercultural awareness. In 'Addressing 'Super-Diversity' in the Language Classroom through Film and Peer-Generated YouTube Content', Isabella Seeger adopts Vertovec's (2007) term 'superdivisity' to describe the impact of the multi-ethnic and multicultural influx in secondary schools in Germany. In Chapter 4, 'Playing the Part: Media Re-Enactments as Tools for Learning Second Languages', Anne-Laure Dubrac calls for making more use of the moving image in modern language curricula, particularly as a tool to develop the learners' oral skills and gestural communication.

Part three focuses on Audio-visual Translation and Subtitling (AVT), a growing area of research in the field of audiovisual media in Applied Linguistics. This includes activities such as audio description, dubbing, subtitling and voiceover. An increasing number of empirical studies assess the benefits of AVT applied to L2 teaching and learning, all the more since the wide availability of IT tools has enabled wider use of AVT. Intralinguistic (from oral to written message in the same language) and interlinguistic subtitles (using two different languages) facilitate vocabulary acquisition, reading comprehension, oral production and student motivation (Díaz-Cintas 2012; Vanderplank, 2010, 2016). So far, research on audiovisual media and its application to foreign language acquisition has focused mainly on the use of subtitles for L1 or L2 for the development of oral / aural comprehension and lexical acquisition, with subtitles acting as a bridge between reading and aural comprehension. The last seventeen years have seen a significant growth in interest in the use of subtitles for FL teaching purposes (Borghetti, 2011; Bravo, 2008; Incalcaterra McLoughlin & Lertola, 2011, 2014; Sokoli, 2006; Talaván, 2010, 2013; Williams & Thorne, 2000). As pointed out by Talaván (2010: 286), “subtitling as a task” (the production of subtitles by students) complements the use of “subtitles as support” helping learners to improve oral comprehension and fostering autonomous learning. Dubbing is valued for its capacity to enhance motivation and active participation by students (Danan, 2004). Chiu (2012) and Sánchez-Requena (2016) have used dubbing to improve pronunciation, intonation and fluency in English and Spanish respectively. Dubbing can increase learners’ motivation (Navarrete, 2013) and aids the language learning process. Audio description tasks also help learners to develop their linguistic skills (Ibáñez Moreno & Vermeulen, 2014). The articles in this section provide empirical research and show how audiovisual translation can provide additional benefits, such as the acquisition of a wide range of tools, and cultural and intercultural competences while encouraging the aesthetic appreciation of films as cultural objects (Herrero et al., 2017; Herrero & Escobar 2018). In the first case study included in this section of this volume, ‘Vocabulary Acquisition through Captioned Videos and Visual Prompts’, Melissa Cokely and Carmen Muñoz explore an under-researched area, namely the use of captioned videos and the effect of intentional learning combined with pre-viewing tasks that offer learners the meaning of the target vocabulary. The next chapter by Joan C. Mora and Eva Cerviño-Povedano, ‘The Effects of Bimodal L2 Input on the Processing of Function Words by Spanish EFL Learners: An Eye-Tracking Study’, develops existing research on the impact of exposure to audiovisual media to support the development of perceptual phonological competence and pronunciation skills for EFL learners. Anca

Daniela Frumuselu's article pursues the pedagogical exploration of effective use of audiovisual input in EFL in the context of higher education. In 'Teaching Colloquial Expressions through Television Series and Subtitling', she redefines the notion of *authenticity* and lists the benefits of using authentic videos as teaching resources in language teaching using two longitudinal case studies. Rosa Alonso-Pérez's article, 'Enhancing Student Motivation through Film Subtitling Projects', focuses more specifically on the positive effects of integrating AVT techniques into second-language acquisition with a project-based formative assessment. Finally, in 'Audiovisual Translation (AVT) Modes as L2 Learning Pedagogical Tool', Juan Pedro Peromingo and Ángela Sáenz Herrero evaluate the use of professional and non-professional software available for AVT with two different group of HE language learners.

Part IV is devoted more specifically to teacher training issues and resources available to (trainee) teachers for language teaching and advice on assessment strategies. It is particularly important to consider current types of assessments appropriate for the use of film in language education to evaluate their success and infer training needs. As many teachers find it challenging to develop their own resources (i.e. lack of time and training) and to optimize the multimodal potential of films, it is important to give visibility to innovative tested projects that develop resources and/or provide examples of best practice and guidance on technological tools. A range of valuable websites are already available to language teachers who wish to use films in their classes: ClipFlair (<http://clipflair.net>), Film English (<http://film-english.com>); Film in Language Teaching Association ([www.filta.org.uk](http://www.filta.org.uk)); Lessonstream (<http://lessonstream.org>), Video for all (<http://videoforall.eu/>), and among others. As part of the teaching resources discussed in this book, we have included three chapters that should be valuable to language teaching trainees and their trainers, regardless of the languages they work with, because they bring together the use of film and language teaching. In this section, the article 'Teaching the Teachers: Double Proposals/Film-based Teaching in Higher Education' presents a research project based on a film workshop with EFL and ESL Master students at the Universidad Complutense de Madrid. Jelena Bobkina and Elena Domínguez discuss the application of multimodal theories to support the teaching of literary texts. Mark Goodwin's 'An analysis of the success of the 'Cultural Topic' at A Level' explores the integration of Spanish films in the cultural component of the language curriculum in UK secondary schools. In the final chapter 'Audiovisual activities and multimodal resources for foreign language learning', Stavroula Sokoli and Patrick

Zabalbeascoa Terran present the ClipFlair project, a free resource aimed at supporting and guiding language teachers on the use of video and film to enhance language learning, funded under the Lifelong Learning Programme of the European Commission.

The volume advocates different theoretical backgrounds, practices, and research studies for the use of film and audiovisual media, including television, and the impact of the accessibility of online video. It outlines some of the main reasons for using audiovisual media in the language classroom. It highlights the importance of elaborating video and audiovisual media pedagogies that are conceived within interdisciplinary theoretical frameworks and thoroughly investigated through primary research carried out in the international language classroom. It gathers related research-based articles, which demonstrate the scope of video use for language teaching and learning across different languages, age groups and curricular areas. It also illustrates a range of approaches to video creation for the language classroom, working with the three dimensions of the media literacy model, also known as the '3Cs': Cultural Access, Critical Understanding and Creative Activity (British Film Institute, 2015). The interdisciplinary nature of the work presented here will be extremely useful for researchers, language teachers and teacher trainees. It will do justice to the current and future potential power of film and video for language teaching and learning.

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