For almost 20 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 and short films). In 2015, the research group Film, Languages and Media in Education (FLAME: https://www2.mmu.ac.uk/languages/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 versions 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 (L2) and foreign language (FL) and culture. In the title of 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 L2 and FL 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. Altmann, 1989; Hill, 1999; Sherman, 2003; Stempleski & Tomalin, 2001). Most of these works adopt communicative cultural models primarily applied to English teaching (English as a foreign language/English language teaching/teaching English to speakers of other languages [EFL/ELT/TEFL]) (Donaghy, 2015; Thaler, 2014, 2017). This area has also been explored by specialists of FLs: French as a foreign language (FLE) (Vanderschelden, 2012, 2014) and Spanish as a foreign language (ELE) (Amenós Pons, 1999; Brandimonte, 2004;
Castiñeiras & Herrero, 1999; Cea Navarro, 2010; Herrero, 2018a, 2018b; Junkerjürgen et al., 2016; Toro Escudero, 2009); and, more recently but 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, 2008; Pegrum et al., 2005; 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 fully addressed the use of film and audiovisual media and new techno tools (e.g. use of iPads, tablets and smartphones in the classroom, audiovisual subtitling and filmmaking in an 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 FL 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.¹

Overview of the Book

The chapters 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 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 chapter, ‘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 part of the book focuses on multilingualism, the devel-
opment 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 European Com-
mon Reference Framework (ECRF) guidelines, the chapters in this part
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 Multilingual Films and
Peer-Generated YouTube Content’, Isabella Seeger adopts Vertovec’s
(2007) term ‘super-diversity’ to describe the impact of the multi-ethnic
and multicultural influx on 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
learners’ oral skills and gestural communication.

Part 3 focuses on audiovisual 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 voice-over. 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 information technology (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 FL 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 comprehen-
sion. The last 17 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
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(2010: 286), ‘subtitling as a task’ (the production of subtitles by students) complements the use of ‘subtitles as support’ helping learners to improve their 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 chapters in this part 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 part of the volume, ‘Captioned Video, Vocabulary and Visual Prompts: An Exploratory Study’, 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 chapter pursues the pedagogical exploration of the effective use of audiovisual input in EFL in the context of higher education. In ‘A Friend in Need Is a Film Indeed’: Teaching Colloquial Expressions with Subtitled Television Series’, 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 chapter, ‘Enhancing Student Motivation in Foreign Language Learning through Film Subtitling Projects’, focuses more specifically on the positive effects of integrating AVT techniques into L2 acquisition with a project-based formative assessment. Finally, in ‘Audiovisual Translation Modes as L2 Learning Pedagogical Tools: Traditional Modes and Linguistic Accessibility’, Juan Pedro Rica Peromingo and Ángela Sáenz Herrero evaluate the use of professional and non-professional software available for AVT with two different groups of higher education language learners.

Part 4 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 optimise 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 (http://www.filta.org.uk); Lessonstream (http://lessonstream.org); Video for all (http://videoforall.eu/); 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 part, the chapter ‘Towards an Inclusive Model for Teaching Literature in Multimodal Frameworks: The Case of a Film-Based Workshop in the Complutense EFL/ESL Teacher Training Programme’ presents a research project based on a film workshop with EFL and ESL master’s 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 through the Study of Spanish Film Directors’ 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.
Note

(1) 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 higher education students or adult learners who study a language for more personal or professional purposes.

References


