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Using Film as a Multimodal Text in the Language Classroom

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Abstract

Film is a powerful medium for language acquisition; Not only does viewing films allow learners to experience language used in various real-life contexts, but the medium of film itself is a form of communication. Through the active viewing of films, students can explore how people with diverse backgrounds, accents, and cultures communicate using multiple modes such as gestures, images, and sounds. When learners are familiar with the techniques used by filmmakers to convey meaning, they can use the medium of film themselves to tell their stories and share their perspectives through filmmaking projects. Such projects can be collaborative and engaging and build on the four skills as well 21st century skills. This thesis establishes a theoretical foundation by introducing key theories related to the use of film for language learning and how they can be beneficial if implemented effectively. The author then examines teacher preparedness for implementing film viewing and filmmaking in the classroom, first by reviewing the literature of studies that have been done, then goes on to discuss the results and implications of original research conducted by the author of teachers and their experiences and perceptions of using film in their classrooms. The paper concludes with the lessons learned from the design and delivery of multiple iterations of a professional development workshop for educators interested in using film.

Education Resources Information Center (ERIC) Descriptors

Multimodality

Multiliteracy

Media Literacy

Active Viewing

Teacher Development

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1 Chapter 1: Introduction

The way that people communicate has changed dramatically in the past half century. With the increase in the access to technology, the types of texts that we interact with and create use multiple modes to convey meaning. We are able to communicate with people around the world with diverse life experiences, cultures, and languages. Film is used to entertain as well as to share stories and knowledge. When used in the classroom, the environment can more closely reflect the world outside and learners can have the opportunity to access and expand their linguistic repertoires.

Following the Introduction, this thesis includes two chapters: Using Film in the Classroom and Teacher Training and Development. Relevant documents are included in the appendices.

Chapter 2 lays out the theoretical foundation by introducing key theories related to the use of film for language acquisition, such as multimodality, media literacy, active viewing, and filmmaking. Chapter 3 explores the topic of teacher preparedness to incorporate film viewing and filmmaking in the classroom. In Section 3.1, the author presents key findings from past research studies that have been carried out, presenting the strengths and skills teachers already have that could help them when using film as a multimodal text in the classroom. Section 3.2 shares teacher experiences and perspectives on using film in the classroom as well as elements that impede them from using it, collected by survey responses and explores the implications for professional development programs. Ultimately, the author brings together the learning from the theories, research, and reflections on the iterative process of a workshop designed for language teachers to use film in the classroom.

2 Chapter 2: Background and Theoretical Frameworks

2.1 Film as Text

Defining Film and Text

Before delving in, it is important to first define a couple of terms and concepts that will be used throughout this thesis. I will be using the term "film" as defined by the British Film Institute (2015), "*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" (p. 3).

It is possible to use feature-length films in the classroom, but because of time constraints and the possibility of cognitive overload for the students, short films, film clips, and even music videos, can be more practical and arguably more effective. Although videos created for the language classroom, such as those produced by textbook companies, also fit within this description, these types of film are not what I will be focusing on. Rather, the use of films that are 'authentic' texts, or texts that were not created for the purpose of language instruction (Jordan,1997, p. 113), will be explored. Narrative films, which are defined by Manchel (1990) as "the fiction movie that tells a story about characters caught in a structured set of circumstances and controlled by the film-maker", can be very conducive for implementing many of the theories and techniques outlined in this thesis.

In this thesis, you will also notice the reference to film as a 'text'. The most familiar form of text for most teachers is likely written text, and perhaps audio text as well. Text can also be visual. Film integrates all three of these elements, which makes it a type of text (Edgar, 2015, p. 43). Kress (2003) explains how this came about:

> One reason for the long use of 'text' for written entities alone was of course the fact that there had been no possibility of a record of spoken realizations until relatively recently; it is only over the last fifty years or so that records of speech could be made with some

> ease. Once these means had become available the term 'text' began to be used for (recorded and/ or transcribed) spoken entities as much as for written entities. The video recorder has begun to have a similar effect for other modes- movement, gesture, position in space […] (pp. 47-48).

As technology changes, it's important that educators also adapt to these changes and respond in their approaches to teaching.

The use of film for language acquisition has roots in numerous educational theories, which will be explored further in this chapter.

2.2 Authentic Materials

Defining Authentic Materials

Many of the benefits of using film in the classroom are connected to the fact that film is an authentic material, which is defined by Jordan (1997) as text that is not written for language teaching purposes (p. 113). This is one of the broader definitions that is used to define authentic material and the one that I will be using as a reference. There are, however, many other slightly different definitions that can be problematic and can limit the types of materials used in the classroom and not take advantage of the linguistic and cultural richness of authentic materials.

My intention in this section is to first provide examples of some of these definitions from various sources, to then arrive at a more inclusive definition of the term, which will provide the framework for exploring the benefits of using authentic materials, such as film, in the classroom.

Many definitions of authentic materials focus on the writer(s) and intended audience of the text and their linguistic and cultural background. For example, Heitler (2005) defines authentic materials as "any texts written by native English speakers for native English speakers" (p. 1). Galloway (1998, as cited in Glisan), defines authentic texts as those "written by members

of a language and culture group for members of the same language and culture group" (p. 133). These definitions of authenticity can be problematic for a couple of reasons. One reason is that the term *native speaker* is hard to define and does not include many speakers (of various levels of proficiency) of the language. For example, if a person is bilingual and learned one language slightly before the other, one could argue only this language is their "native" language and the other language is their second language. Another reason is that the intended audience of a text is not always from the same cultural and linguistic background as the writer, especially in today's globalized world. For example, the Harry Potter books were written by J.K. Rowling, who is from England, and the books are read around the world, not only by English readers.

The broader definition of authentic materials as texts that are not written for language teaching purposes (Jordan, 1997, p. 113) is more inclusive because it means that the writers of authentic texts can come from diverse backgrounds and have diverse audiences in mind as their target audience, which will impact the way the message is delivered.

The concept of 'authenticity' is often applied to texts, but can be applied to the tasks that are done in the classroom as well. Widdowson introduced this distinction in 1978 and used the term "genuineness" to apply to texts and " authenticity" when referring to the activities.

> Genuineness is characteristic of the [text] passage itself and is an absolute quality. Authenticity is a characteristic of the relationship between the passage and the reader and it has to do with appropriate response. (Widdowson, 1978, p. 80)

Not only is film an authentic (or "genuine") text, but the activities that can be done with film can be authentic as well.

The Benefits of Using Authentic Materials for Language Learning

The reason the definition of the term is an important issue to discuss is that one motivation for using authentic texts in the classroom is that they can provide students with more cultural and linguistic diversity than is often provided in most textbooks. Students can see that it is not only one cultural group that represents the language, but diverse social and cultural groups also use the language in diverse ways and will adapt their communication style depending on the intended audience. As The New London Group argues (1996) argue:

> Local diversity and global connectedness mean not only that there can be no standard; they also mean that the most important skill students need to learn is to negotiate regional, ethnic, or class-based dialects; variations in register that occur according to social context; hybrid cross-cultural discourse; […] different visual and iconic meanings; and variations in the gestural relationships among people, language, and material objects (pp. 68-69).

Film is the perfect medium to support students in learning these skills because they can hear a range of different dialects, observe different real-life social contexts and how language is used, and see how people use gestures to support communication.

Language and culture are inseparable. Linguistic structures are one element of language, but in order to communicate effectively in another language, one must have some understanding of the culture(s) in which it is spoken. "While the coursebook may be a legitimate way of addressing various topics and linguistic structures in the course of an academic year, there is the danger of neglecting opportunities to address specific aspects that are crucial to language learning" (Seeger, 2019, p. 35), such as "ethnic, cultural and linguistic differences" (Seeger, 2019, p. 31). Authentic materials can provide opportunities for learners to explore the cultural and linguistic aspects of language.

Not only can the use of authentic materials written by and for diverse cultural and linguistic groups help students to develop intercultural communication skills, but it also gives learners the possibility to see themselves as contributing members of the target language community. If students only see so-called "native" speakers from the inner circle (the UK, the US, Australia, Canada, etc.), represented in language-learning materials, which is the case with many textbooks, they could potentially feel that they, too, must look and speak like them in order to communicate effectively and be accepted in the target language community. When students see and hear people that have diverse backgrounds speaking the target language, there is more potential for them to feel that the language belongs to them as well and that they can express their own identities in the language.

Authentic texts can be rich sources for language exposure and analysis.

2.3 Multimodality, Multiliteracies, and Media Literacy

Defining Multimodality, Multiliteracies, and Media Literacy

Think for a moment about the texts you have interacted with today or this week. Consider YouTube videos, blogs, videos on social media, films, series, and even webinars. Most likely, the majority were multimodal. Multimodal texts are texts that combine two or more modes. Examples of modes are written language, spoken language, visual (still and moving image), as well as audio, gestural, and spatial meaning (The New London Group, 2000; Cope and Kalantzis, 2009).

Films use numerous modes simultaneously, so they are an ideal example of a multimodal text. For example, in one scene, one character could be giving directions to another character by pointing (gestural) to a map and explaining (spoken language) how to get to a local landmark (spatial).

Multimodal texts had already been in existence for some time when in 1996, the New

London Group came together and wrote A Pedagogy of Multiliteracies: Designing Social Futures, in which they proposed the need for an expansion of the traditional concept of literacy, that of reading and writing print-based texts, to a multiliteracies approach, which includes a larger variety of texts, including multimodal texts. Multiliteracy teaching also acknowledges the "variability of meaning-making in different cultures, social or domain-specific contexts" (Kalantzis & Cope, 2021).

A couple of major shifts in communication were taking place on a global scale at the time the article was written, which include the somewhat recent invention of the Internet and the growth in the number of households that owned a personal computer. Not only were there changes taking place in the field of technology, but there was also an increase in international migration, and the combination of these factors created the push for educators to consider the implications for teaching and learning, especially in terms of how communication was changing and how it would continue to change in the future.

Not only were people interacting with more multimodal texts, but people from diverse linguistic and cultural backgrounds were able to communicate with one another more easily. The concept of multiliteracies addressed multilingualism as well as multimodality. In language classrooms, students have diverse linguistic repertoires and when they are able to draw on them, meaning making can be enhanced and deepened. The practice of *translanguaging* "focuses on the actions of multilingual speakers, signers, readers, and writers" (García & Kleifgen, 2019, p. 2). As a multimodal text, if translanguaging is encouraged, film can provide opportunities for students to "access their full semiotic repertoire" (García & Kleifgen, 2019, p. 9) when they practice active viewing and filmmaking.

Another very closely related concept to multiliteracies is media literacy, which has been in

discussion for longer and was defined at the National Leadership Conference on Media Literacy as "the ability to access, analyze, and produce both print and media" (Aufderheide, 1993, p. 1) and in 2013, The National Association for Media Literacy Education reworded and expanded the definition, "Media literacy is the ability to encode and decode the symbols transmitted via media and synthesize, analyze and produce mediated messages [...] Media literacy empowers people to be critical thinkers and makers, effective communicators, and active citizens" (Media literacy defined, 2013).

There are multiple overlapping ideas between multiliteracies and media literacy, including the recognition of the importance of multimodality, the understanding of literacy as a social practice, and the importance of active viewing, critical thinking, and production. For this reason, it has been argued that there should be "a stronger focus on the relationship between the concepts of multiliteracies and media literacy" (Palsa, 2015, p.115). Because films are multimodal and a form of media, classroom activities can be done in which these concepts overlap and skills for multiliteracies and media literacy can be developed and built upon simultaneously, as these skills support each other.

The Benefits of a Multiliteracies Approach

There are numerous benefits to using multimodal texts and incorporating a pedagogy of multiliteracies and media literacy in the language classroom.

Visual imagery is powerful and can activate the viewer's mind to connect ideas, knowledge, experiences and language. By watching a short film clip, learners not only hear the language spoken, but they may also relate to the feelings expressed by the characters, the mood of the setting, etc.

When a filmmaker can tap into reserves of experience-based, image-based, and text-

> based knowledge already present inside the viewer, a bit of neurological necromancy takes over. One simple image becomes like an electric cord plugged into an existing grid of knowledge acquired through reading, listening, or experiencing, all of which make the image brighter and more immediate, pouring a surge of intellectual electricity into a rebus that fills the eye and dominates the discussion. The image touches us in a way that speech cannot; it becomes the handle for carrying the whole luggage (Apkon, 30).

The activation of students' brains to connect their ideas and previous experiences can provide a springboard for discussion and other language production activities.

When language learners read print-based texts or listen to audio texts, they often spend a significant amount of time negotiating the meaning of the language and working to understand the context the situation is taking place in and may feel unprepared to discuss their opinions of the text in fear that they didn't fully understand it. On the other hand, when there are images to support and create meaning, it is accessible to all students on some level and less confident students may be more willing to share their responses and interact with the text in different ways. In this way, film also provides many learning affordances, or 'learning opportunities [that] arise as a consequence of participation and use' (van Lier, 2004, p. 92), as the use of multiple modes activates students' prior knowledge and experience and with their desire to express this, more language and vocabulary can be introduced into the classroom.

Another reason for teaching students skills for "reading" multimodal texts is 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" (Herrero and Vanderschelden, 2019, p. xv). Because it is something that they are already accessing on their own, teachers can build upon the multiliteracies that students have already begun to develop so that students can

better exploit such texts when interacting with them outside of the classroom. Not only are students more engaged when working with the type of texts that they are familiar with and interested in, but by explicitly teaching the skills in the classroom, students can also become stronger autonomous learners.

Another reason for using film in the classroom is that the multimodal communication that happens within the film between the character most closely replicates real-life verbal communication. Audio texts that are created for classroom use attempt to replicate real-life communication, but listeners are required to create the setting in their imagination and can't see the speakers' facial expressions or gestures, which are an integral part of communication. "Using film-because it intertwines image, sound and movement- could better take into account an everyday, rather practical use of language. Because film dramatists the importance of body language in communication, it shows that conversation is a 'multimedia' process" (Dubrac, 2019, p. 49). This helps students to more accurately make sense of the meaning of the dialogue and gives them a clearer idea of their actual listening skills in the language because in most listening situations they will have visual support as well.

Not only do multimodal texts support listening skills, but they can also help students understand ways that they can use other modes to communicate when speaking. In one study in which a language class used film to focus on gestures, the teacher/ researcher found that "Students became aware that using the body could help them convey their message and explore the rhythm of the English language" (Dubrac, 2019, p. 55). Using body language when engaging in conversation supports listening comprehension and aids in verbal expression. As found in this study by Dubrac, it can also improve students' pronunciation. Rather than only seeing word stress and intonation marked on the page, for example, students can hear how a phrase is spoken

while also being able to see the facial expressions and gestures of the speaker as it is delivered, which gives more information about the meaning of the phrase as well.

Media literacy may seem to many language teachers to be an obscure and academic skill to focus on, as it is often considered most important to first master the four skills of reading, writing, listening, and speaking, before moving on to more specific subjects. If, however, we begin to consider the fact that the goal of many language students is to learn about and actively participate within the target language community, media messages carry a significant amount of information about the cultural norms and values of the culture at large and about sub-communities as well, depending on the creator and target audience of the text. For this reason, using video advertisements in the classroom with critical framing activities can provide students with opportunities to learn about and respond to cultural and linguistic elements of the target language community. It can also help students to be more informed and use discrepancy when accessing services, engaging in civic life, and even making purchases, especially when living in a place where the target language is spoken.

2.4 Active Viewing, The 5th Skill

Defining Active Viewing

Most language teachers and students are familiar with the traditional four skills of reading, writing, listening, and speaking. In recent years, a fifth skill has been added to English language curricula in countries such as Canada, Australia, and Singapore (Donaghy, 2019). The fifth skill is that of active viewing, which is defined in the Canadian Common Curriculum Framework as "An active process of attending and comprehending visual media, such as television, advertising images, films, diagrams, symbols, photographs, videos, drama, drawings, sculpture and paintings" (Governments of Alberta, British Columbia, Manitoba, Northwest

Territories, Saskatchewan and Yukon Territory, 1998). A key word to note is that viewing is an *active* process. Some teachers may use films in the classroom for only their entertainment value, as something to put on so they do not need to plan a lesson and so that students can relax. Active viewing, however, although it is an engaging and even entertaining activity, also involves scaffolding, focal attention, critical thinking, and participation.

Active viewing activities can include drawing learners' attention to different modalities used in the film. One example could be for students to notice how the characters in a scene use non-verbal communication. To do this, the sound could be turned off for the first viewing and students could predict what the characters are discussing based on their body language, facial expressions, and proxemics (the distance the speakers set between themselves). For the second viewing, students could listen to the audio and check their predictions. By focusing their attention on this aspect of communication, students have the opportunity to consider how gestures and proxemics vary in different cultures. By focusing on a single mode, the learners do not need to simultaneously attend to the various other modes presented.

The Benefits of Practicing Active Viewing

The skill of active viewing shares many elements with that of reading and literary analysis, such as plot, setting, genre and audience. By developing skills in active viewing, learners can apply these skills when reading, and vice versa. As Jinks (1971) argues, "The study of film can in no way diminish the important values of the more traditional literacy genres; it can only serve to augment and perhaps even reinvigorate them" (p. xiv). One of the reasons for this is that film, as a visual medium, has developed "as a continuation of the traditional literary arts" (Jinks, 1971, p. xiv) and retained many of the elements that originated in literature and print-based texts.

Of course, there are differences between the two mediums, as "literature is linguistic, hence indirect; while the impetus of film is imagistic and immediate" (Jinks, 1971, p. 4). When analyzing film, this must be taken into consideration.

> Film can be analyzed by understanding both literary elements and cinematic techniques that create effects for the audience. To learn to 'read' a film, you must understand how film and written text are similar and different. Style in a film has to do with how the visual images of the story are presented to create a certain effect. There are explicit connections between an author's choice of literary techniques and a director's choice of cinematic techniques (CollegeBoard, 2014).

Meaning is expressed in different ways when using different modes. Kress (2003) discusses the affordances of various modes and asks, "what are the affordances of different modes, and how do different modes therefore realize meaning of a certain kind?" (p. 107). "Modal affordances affect the kinds of semiotic work a mode can be used for, the ease with which it can be done, and the different ways in which modes can be used to achieve broadly similar semiotic work. Modal affordances are connected both to a mode's material and social histories, that is, the social purposes that it has been used for in a specific context" (Jewitt, 2021).

In print-based texts, the author relies on the linguistic mode to convey meaning, which includes elements such as word choice, syntax, figurative language, and idiomatic expressions. In films, however, the director employs cinematic techniques such as the use of shots and framing, camera movement and angle, lighting, and editing techniques. Among the elements that are shared between the two mediums are plot, setting, speech characteristics, point of view, character, and style. When analyzing both film and literature, one must consider the target audience of the text, as well as the genre. The transferable skill of film and literature analysis

can help students to grasp important aspects of "reading" and "writing" various types of texts.

Just as the metalanguage of literary analysis is explicitly taught to students so that they can better understand the techniques employed by the author of a print-based text and to describe them, it is also important to teach the metalanguage of cinematic techniques and the "grammar" of film. "Metaphorically, the 'grammar' of the film refers to theories that describe visual forms and sound combinations and their functions as they appear and are heard in a significant relationship during the projection of a film. Thus, film grammar includes the elements of motion, sound, picture, color, film punctuation, editing, and montage" (Manchel, 1990, p. 64-65). The grammar of film is unique and should be discussed and explored in order for students to effectively practice active viewing. Because students have experience with viewing films, their knowledge and expertise can be tapped into and used as a resource when further exploring active viewing.

It is not necessary for students to learn all of the technical details of filmmaking in order to explore film analysis, but some metalanguage creates awareness and helps learners to express their reactions and opinions. For example, as with any form of metalanguage, it is a tool to use to aid with learning and communication and should be adaptable and nonrestrictive. "The primary purpose of the metalanguage should be to identify and explain differences between texts, and relate these to the contexts of culture and situation in which they seem to work. The metalanguage is not to impose rules, to set standards of correctness or to privilege certain discourses [...]" (The New London Group, 1996, p. 24). Learning a metalanguage can be empowering and open doors for creativity.

2.5 Filmmaking, the 6th Skill

Defining Filmmaking

The use of the term "film production" for most people likely brings to mind images of Hollywood movie sets, expensive and complex equipment, and highly trained individuals who work in the film industry. This is one level of film production, but it can also be a more simplified, low-tech form of digital storytelling implemented in the language classroom. Producing or "writing" film can be considered the 6th skill. Once students have practiced active viewing and have explored some of the cinematic techniques filmmakers use to convey meaning, they are more prepared to practice storytelling using the medium of film themselves.

Creating films does not necessarily require expensive technology that is hard to use. In fact, students can use their phones for filming and use either their phones or a computer and free programs for editing. The filming itself is only part of the process and the other important stages require no technology at all. Film production can be broken down into four stages.

> 1 the activities of writing involved in the production of the film's script; 2 the various techniques by means of which an action is staged in front of the camera [...]; 3 the choices the filmmakers make in the process of shooting the film, including the camera set-up that determines the distance and angle of the camera- its framing of the image; 4 the successive stages of editing that shape the filmed material into a cohesive narrative structure composed of a chain of shots (Guynn, 2010, Ch. 4, para. 3).

These four stages can be adapted and expanded upon, but having the stages as a framework can be a good starting off point, especially for teachers who are new to filmmaking.

When filmmaking is done in the classroom, it can work well to put students into small groups and allow them to choose their roles within the group. For example, one student can be in charge of overseeing the writing process, others could be actors in the film, while someone else

can be appointed with camera work and/ or editing. It is important that it is a collaborative process and students understand that they need to work together and communicate throughout.

This communication between students helps with the development of transactional language. In order to convey their ideas, students will need to use language to agree and disagree with their peers, offer to assist with tasks, give feedback, etc.

The Benefits of Filmmaking in the Classroom

The process of filmmaking is collaborative, creative and requires communication between the different people involved in the process. It shares many transferable skills with the other five skills and provides an opportunity for students to put into practice the cinematic techniques and other elements of multimodal texts they have explored in active viewing. Authorship of texts is a form of self-expression that promotes learner-autonomy and a student-centered learning environment.

The film production process does not need to be overly technical and should not cost anything to do. As explained by Nikos Theodosakis, "We need filmmaking in the classroom not to graduate filmmakers, but to graduate problem solvers, critical thinkers and passionate people who can work with others to make that which does not yet exist, real" (2001, p. 8). Just as is the case with viewing, learners need some metalanguage to be able to express their ideas with one another and they also need some familiarity with filming techniques including camera use as well as the ability to use editing software, to effectively communicate using the medium of film.

As students work together to write the script, stage the scenes, rehearse the dialogue, edit the material, etc., they are using language to plan, share their ideas, and negotiate. “Language learning becomes a worthy part of the creative process, rather than being heralded as an end in itself” (Budach, 2016, xiv). Creating a final product can be a motivating experience, especially

when the work is shared with the authors' peers and even the larger community, which is possible when creating digital texts, such as film. Learners have a voice not only in the classroom but in the target-language community as well. "When we become authors of stories [...] We resist being defined by others and declare the legitimacy of a personal way of seeing and making senses of reality" (Anderson and Macleroy, 2016, p. 1). It is particularly powerful to share stories and there is intrinsic motivation as "the heart of the storyteller's concern […] is to see her story told, conveyed and understood in the best and most truthful way possible" (Budach, 2016, xiv). To do this, students must work together and effectively communicate throughout the film-making process, and they must also communicate with the audience through the cinematic techniques they use.

When working in small groups, students can take on different roles depending on their interests and strengths. For example, if there is a student does not feel comfortable being in front of the camera, they can instead direct the film and communicate with the actors, but not be filmed themselves. In this way, everyone is able to contribute equally and to show their strengths without feeling an unnecessary amount of stress or pressure. Co-creating a text can be a powerful experience for the individuals involved. "Through their co-engagement in Designing, people transform their relations with each other, and so transform themselves. These are not independent processes" (Cazden et al., 2005, p. 22).

In the past, filmmaking was an art that was reserved for people who had access to training and equipment and the audience was only able to observe. This has recently changed, as many people have access to cameras on their phones and anyone with Internet access can upload their videos online for others to see. This allows for more stories to be told and shared with diverse audiences around the world. This diversity in authorship means that viewers have

exposure to the language used in different ways with variations due to cultural differences, levels of formality, accent, gender expression, etc. Also, the audience has the opportunity to respond, either in comments or by uploading their own films "The affordances of the new technologies of representation and communication enable those who have access to them to be 'authors', even if authors of a new kind- that is, to produce texts, to alter texts, to write and to 'write back'. Where before the author was a publicly legitimated and endorsed figure, now there is no such gatekeeping" (Kress, 2003, p. 173). The authority once carried by professional filmmakers "wanes or disappears" (Kress, 2003, p. 172).

Not only does the authority of authorship change, but so do the power dynamics within the classroom. Students who are shy in some situations may be more expressive and confident in their small groups when performing roles they are comfortable in. The teacher plays an active role in setting up the activities, creating frameworks and plans for assessment, but it is the students and their learning that is at the center.

3 Chapter 3: Teacher Training and Development

3.1 Literature Review

Introduction

Although the concepts of multiliteracies and media literacy have been in existence for some time and have been incorporated in national curricula around the world, they are not always implemented in the classroom due to various reasons, which will be explored further in this literature review. There is a need to understand this in order to then come up with ways in which teacher training and education programs can adapt in order to better prepare teachers, which is something that is becoming increasingly urgent as the access to and use of technology is growing dramatically. As language educators, we should not only be teaching students how to read and write traditional print-based materials but to truly communicate, which requires effective use of multiple modes and often requires the use of technological tools.

Teacher Preparedness

In order to implement any type of curriculum, it must go beyond policymakers and administrators and be taken on board by the ones who are interacting directly with students, which are the teachers. It is important that teachers are aware of the changing needs of their students in modern-day society and they must also develop the skills necessary to teach these new literacies. Fortunately, according to the literature, teachers do understand the "role of the new media in today's world" (Ajayi, 2010, p.18). In the same study, the participants (teachers) "seemed to be aware that the blends of new knowledge associated with multiliteracies/ multimodality are beneficial to their students" (Ajayi, 2010, p.18). The awareness of teachers of their importance is essential, but only provides the foundation from which to grow. The

research explored in this literature review reveals that many teachers, both new and experienced, are under-prepared to teach media literacy and multiliteracies, so despite the teachers' positive attitudes, these literacies are not being taught effectively, if at all. I will first outline some of the strengths that the teachers in the studies did have and go on to summarize the findings which relate to areas for improvement.

Teacher Preparedness - Strengths

There are many clear similarities between the skills needed to analyze and produce a text, whether it is a visual, written, or multimodal. This could be why in one study, "The participants identified their ability to evaluate media messages as their biggest strength. This evaluation extends from the interpretation of a messages' content that includes the language used to convey it, the truthiness of the message itself, and its reliability" (Cherner and Curry, 2019, p. 14). In another study conducted by Chandler (2017), it was found that the majority of participants had a good degree of familiarity with "emphasis on narrative structure [...] encouraging revision and improvement of multimodal texts [...] and expecting students to be innovative in their storytelling" (p. 11), which are all key elements in teaching multimodal authoring and were likely gained through experience teaching the authoring of traditional print-based texts.

Teacher Preparedness - Areas for Improvement

Although many of the same skills can be transferable in the reading and writing of various forms of texts (visual, multimodal, digital, etc.), there are also key differences. For example, as Share (2018) points out, "Digital texts gain new potential to be multimodal (combining different formats), hyperlinked (connecting with other media and building new

relationships), and interactive (allowing for sharing, remixing, and participation)" (p. 26). According to the research, it is concerning the metalanguage/ grammar related to multimodal texts as well as some of the more technical elements were where teachers lacked confidence in their skills.

If teachers are expecting students to be able to analyze multimodal texts, they need to have a metalanguage that they can use. Cazden et. al (2005) explain, "Teachers and students need a language to describe the forms of meaning that are represented in Available Designs and the Redesigned. In other words, they need a metalanguage - a language for talking about language, images, texts and meaning-making interactions" (Cazden et. al, 2005, p. 24). In one study, the teachers reported that they had "a low level of familiarity with the metalanguage of multimodal design elements" and that they placed "insignificant emphasis" on design elements (Chandler, 2017, p. 10). Additionally, "The metalanguage associated with camera work [...] tends not to be typically included in the participants' teaching repertoire" (Chandler, 2017, p. 15). Similarly, in another study, the teachers expressed not feeling confident in their abilities to "teach their students to analyze visual images" or "whether they could teach how different modes offered differing possibilities for communication" (Ajayi, 2010, p. 20) These findings are significant in that they uncover that teachers are missing some of the skills to teach key elements of multimodal texts.

One could argue that the ability to use modern technology is necessary to teach multiliteracies, and even more so to teach media literacy. The different studies conducted put various levels of emphasis on the importance of and the depth of the level of knowledge teachers should have. For example, in one study, the author put more emphasis on the participants' "low levels of prior experience with relative software" (Chandler, 2019, p. 15), whereas Share

conveyed different beliefs due to the variety of teaching contexts and his philosophy on the use of technology, "There are numerous tools for making digital stories, but since most of our students teach in underresourced inner-city schools, we teach them how to create a digital story with the most common computer program they are likely to find [...] Finding a tool that is accessible is important, but the tool is just a means for the most important work of learning how to tell the story" (Share, 2018, p. 28). Both studies did emphasize the need for teachers to learn the software that they will be using with their students to film and edit their work.

Although copyright laws exist with all forms of text, including print-based materials (which teachers tend to be more familiar with), participants in two studies identified this as an area of confusion for them about other text forms. Cherner and Currey (2019) explain, "The participants also identified that they do not have a deep understanding of what content can and cannot legally be used when creating their media message. Understanding copyright laws, royalty agreements, and the proliferation of misinformation are topics where the candidates expressed feeling less confident (p. 14). Share (2018) points out, "There is considerable misinformation among educators about the restrictions of copyright, and this tends to lead teachers to veer away from using media and popular culture in the classroom" (p. 25). Teachers' lack of confidence often leads to them not using multimodal texts at all, which proves that this is an important area for teachers to gain more expertise in and familiarity with.

The Role of Preservice Programs

Many educational systems, from the individual school to the national level, have begun to acknowledge the importance of these less traditional forms of literacy, and this can be seen in national curricula, such as the renewed Finnish core curriculum (Palsa, 2015) and the Canadian

common curriculum (Governments of Alberta, British Columbia, Manitoba, Northwest Territories, Saskatchewan and Yukon Territory, 1998). As I outlined above in the previous sections, not all teachers are prepared to teach multiliteracies and media literacy, despite their inclusion in national curricula, which is due in part to their omittance from preservice teacher education programs. For example, "In Canada, where media literacy is mandatory [...], most new teachers are not receiving media literacy training in their preservice programs." (Share, 2018, p. 16)

Share (2018) argues "...schools of education responsible for training the new wave of teachers must be up-to-date, not just with the latest technology, but more importantly, with critical media literacy theory and pedagogy in order to help teachers and students to think and act critically, with and about, information communication technology, media and popular culture" (p. 15). The focus cannot be limited to the mechanical use of technology, but must go beyond that to prepare "teachers to integrate technology into the curriculum" (Cervetti, Damico, and Pearson, 2006, p. 378), and "consider the ways technology and media shape students' uses and understandings" (Share, 2018, p.16).

Despite the widespread consensus that "preservice teacher education should be reconceived in response to the demands of multiple literacies and the new informational age, little has been written about the program that might prepare future teachers for multiple literacies" (Cervetti, Damico, and Pearson, 2006, p. 379). One of the reasons that this could be is that there is a need for more substantive literature on preservice teachers' perceptions of their preparation to teach new literacies" (Ajayi, 2010, p. 8),which could then lead to the creation of a program based on what teachers are already capable of and what they need to improve upon.

Discussion

Since the birth of the concepts of media literacy and multiliteracies, the types of texts that we interact with and create on a daily basis have increased in variety and amount. However, this does not mean that we have become more media literate. It is a skill that takes time and guidance to develop. Teachers are in the position in which they need to be able to provide that guidance to their students, but first, they must become media literate themselves, which can take place in preservice as well as continuing education programs. These programs can be developed by further researching the preparedness of teachers to teach new literacies. From the research cited in this literature review**,** it is clear that teachers already have some of the skills needed, as many of them are transferable. One way of approaching teacher training could be to make the similarities between literacies more explicit, as opposed to viewing multiliteracies as separate entities and therefore separate skills altogether. For example, instead of dividing skills between reading writing, listening, and speaking, they could be divided into categories such as text analysis (genre, target audience, etc.), creation of narratives, etc. It would be necessary to include the unique metalanguage that pertains to different types of texts as well.

Conclusion

When The New London Group met in 1996, they couldn't have begun to imagine the changes in technology and media that the world has experienced in the years since, let alone the huge shift to online education that took place in 2020. Despite this, their theories related to multiliteracies have held true. Hopefully, more teacher training programs will begin to recognize this and offer more training to new and experienced teachers alike, who can then begin to create their own frameworks that adapt to the constantly changing world that we are teaching in.

3.2 Survey Data

Procedures, Design, and Participants

An anonymous survey of language teachers was conducted to learn about the participants' experience using film in the classroom. The purpose of the survey was to determine the factors if any, that impede language teachers from incorporating film in the classroom as well as strengths and skills teachers already have that could help them with using film effectively (both active viewing and filmmaking) in the classroom and how they can be harnessed in teacher training and development programs.

Approval for the study was sought and received from the SIT Institutional Review Board in January of 2021. An invitation to participate in the survey was posted on various social media platforms and shared in professional development groups for educators inviting language teachers (not only EAL teachers, but teachers of World Languages as well) to participate. All participants agreed to the consent form (see Appendix A). The survey was open for three weeks total and 37 language teachers responded to the survey.

Responses

Frequency of Use of Film in the Classroom

All of the teachers who responded to the survey (n=37) have used videos in their teaching. 16 teachers reported using film regularly and 16 reported using it sometimes. Only 5 of the 37 teachers claimed that they used it rarely. Zero teachers responded that they never use film in the classroom.

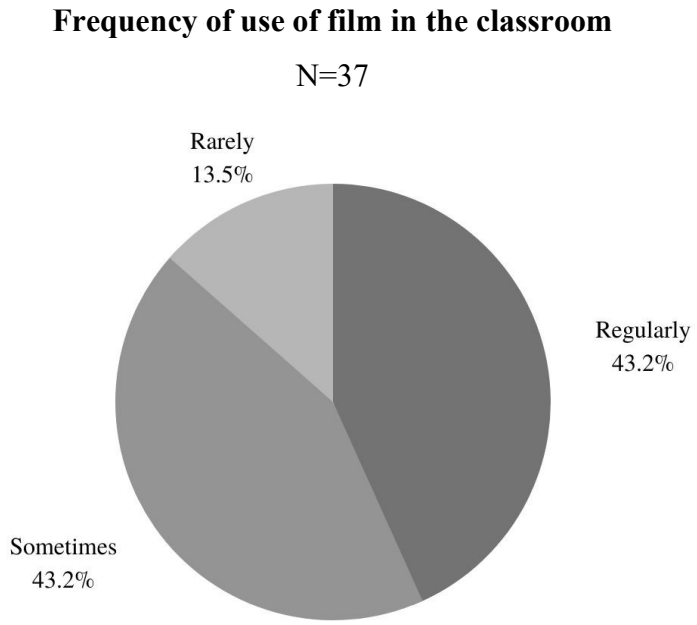

Figure 1: Participant responses to the question "How often do/ did you use videos in your teaching?"

Film Viewing

Nearly all of the respondents (35 out of 37) felt that viewing videos in the classroom can be conducive to language learning. The most common reasons mentioned were related to improving listening and speaking skills. They also acknowledged the multimodality of film as supporting learning, as well as its engaging nature and access to cultural elements. Only a couple of respondents commented on negative aspects of using film in the classroom, including preparation time, and listening comprehension difficulty.

Many teachers identified listening as one skill that film can be used to improve because students can hear "how the language is used" and to "situate language into real life settings". Respondents also commented on the importance of providing listening texts with various accents and voices and a wide range of realistic contexts.

Speaking was another skill that was mentioned by several respondents. As explained by

one teacher, it can be used to “start discussions” and another that it can “provide opportunities to predict, question, and converse about topics”. One teacher pointed out that “videos can provide a shared experience” from which other activities can be initiated.

The respondents recognized the benefits of the multimodal nature of film, the visual aspect being the most commented on. One respondent explained, “More interaction with the language in different modalities is good for their learning”. None of the other respondents used the term *multimodal,* but several referenced the importance of language learners having visual support when listening, and one person mentioned the “non-verbal language” that students are exposed to when viewing a film.

Several respondents used the words “motivating” “engaging” and “fun” to describe film use in the classroom. A couple of respondents also commented on its cultural elements. “The use of videos […] introduces learners to different cultures”. “I use films because they are visually interesting and open the window to culturez”.

Overall, respondents were generally very positive about viewing videos in the classroom. A couple of respondents mentioned the importance of choosing appropriate videos that align with the course aims and of providing sufficient scaffolding. One respondent felt negatively towards using film in the classroom, “Videos are often too fast for language learners to listen for specific language. Often learners view videos as a passive activity and don’t attempt to listen actively”. Another respondent could see the benefits of using film but expressed some concerns, “I am unsure of the approach to use. I feel that teaching toward a very specific language aim requires preparation time that I don’t always have” and went on to say, “I’ll try to give a lot of input, as the language in the video may or may not be the right level”.

On the whole, the teachers who responded to this survey felt positively towards

incorporating film-viewing in the language classroom, but they also stressed the importance of being intentional when selecting videos and creating tasks.

Filmmaking

The significant majority of the respondents (35 out of 36) reported feeling positive towards incorporating filmmaking in the language classroom. They mentioned that the experience of film production is collaborative and motivating and can help students improve their speaking skills. Interestingly, the use of technology to create videos was mentioned as both a positive and negative aspect by different respondents. One negative aspect, in the opinion of a couple of respondents, was that some students are shy and may feel uncomfortable participating. A couple of respondents acknowledged that the effectiveness of filmmaking projects depends on how the task is designed.

One of the most common responses was that filmmaking can be motivating for students. One of the reasons provided was that "[filmmaking] can provide an audience for their spoken production". Another respondent spoke from their personal experience, "In my experience as a language learner, this was one of my favorite memories of using the language in context in a creative way".

The collaborative nature of filmmaking was also cited as a potential reason for introducing filmmaking in the classroom. "Using English as a medium for communication and collaboration offers multiple opportunities for language learning. These interactions are often sourced of more learning than the actual product". Another teacher responded, "It gives students a common goal and a sense of belonging".

Several respondents expressed that they felt that the process of filmmaking could help

students improve their speaking skills, not only through the process of planning in small groups as mentioned previously, but also through dialogue production during filming, as well as through reflecting on the experience after filming. As expressed by one respondent, “It’s good for speaking practice as students can plan what they will say and can review their production and self-correct if needed”. Another respondent explained, “It’s very focused and purposeful speaking practice”.

The use of technology when filmmaking, both for filming as well as editing, was mentioned by a few respondents. One teacher responded, “They are very technology-minded here and really enjoyed putting it together with a script, video effects and music too” and another respondent felt that it could “help learners develop their own IT skills”. On the other hand, another teacher felt that using technology could impede others who are less confident using technology, “It might be more challenging depending on technology experience/ accessibility for some students”. Another concern was expressed by one respondent that it “can be difficult to script/ plan”.

Only one respondent felt that filmmaking was not at all conducive to language learning because “Speaking and writing are much more important”. Another respondent felt that there are some positive elements to filmmaking, such as collaboration, but that “the nervous excitement to be on screen seems to maybe take away from the language production happening […]” and “Only the most comfortable, extroverted students thrive in this type of activity”. A couple of other respondents expressed similar concern. In the words of one respondent, “Some students may not be comfortable being filmed so this can exclude them from the project but if they’re all involved it can work really well”. Another explained, “I didn’t do it more often maybe because I have the feeling the students are a bit shy to do this (and me to ask them!)”.

As with film viewing, a couple of respondents mentioned that it is only effective if "used properly" and that it "depends on the task".

Overall, the respondents were generally positive about filmmaking in the classroom, but they had a couple of concerns about it, primarily that some students may be nervous being filmed.

Teacher Training and Development

In response to the question, "In the teacher training course(s) you have taken, was the subject of using videos in the classroom taught? If so, which in which course(s)?", only seven out of 36 respondents stated that it had been included, six responded that it had been taught but only briefly, two did not remember it being included in their training, and 18 reported that the subject had not been covered at all.

Among the training programs mentioned that had included the subject of using videos in the classroom to varying degrees, CELTA was the most prevalent, with five out of thirteen respondents mentioning it.

When asked if they had taken any other professional development courses in which they learned about using film in the classroom, only seven of the 35 respondents replied that they had and the remaining 27 reported that they had not.

Among the professional development courses mentioned that covered the topic of using film were a workshop at the International TESOL Convention, the "Using Technology in Your Classroom" course, the "Short Film in Language Teaching" online course, a webinar, examiner training and internal PD.

The teacher training programs taken by the majority of the respondents did not

thoroughly cover the topic of using film in the classroom and only a few of the teachers who responded to the survey had taken other professional development courses on the topic.

Skills for Teaching Active Viewing and Filmmaking

The respondents were asked which skills related to film viewing and producing that they felt confident with. The skill that had the most positive responses (34 of 36 teachers) was "using language to describe what is happening in a film". Most (28 out of 36) teachers also felt confident "teaching narrative structure". The most technical of the skills, and the only skill connected only to filmmaking, rather than film viewing, "using film editing software", had the fewest positive responses, with only 7 teachers reporting feeling confident with it.

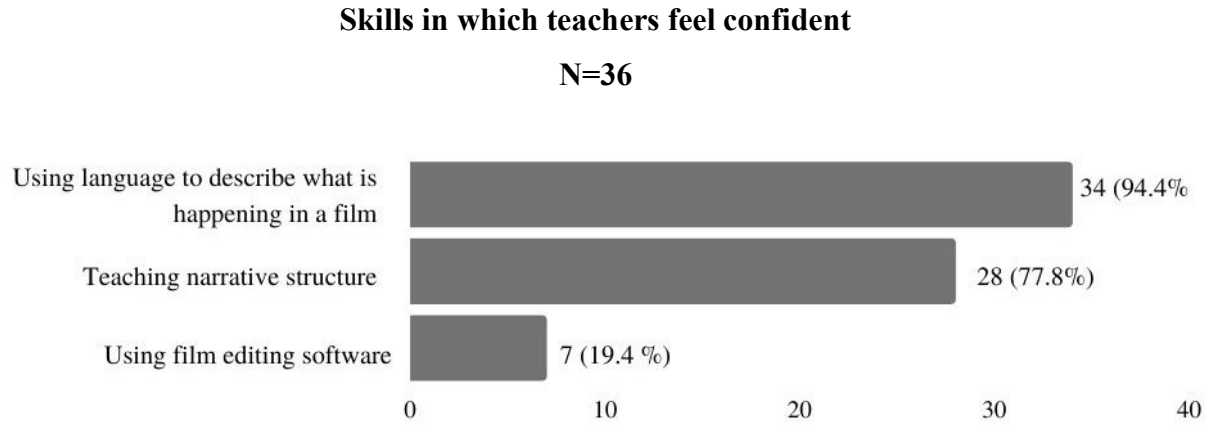

Figure 2: Number of respondents who reported feeling confident with the skills listed

The survey then asked teachers what factors impede them from using videos in the classroom. Only seven of the 36 respondents reported that there were none. The factors mentioned by the other 29 teachers were related to lack of access to technology, lack of time, lack of experience/ training, a restrictive curriculum, and negative perceptions of using film held by colleagues.

Twelve teachers explained that technology was one of the reasons that they were unable to use film in their classes. One teacher reported that there is "no Wi-Fi or technology to play anything". Another mentioned that they didn't have a "big screen and speakers" and one teacher explained that they didn't have a DVD player on their laptop, which prevented them from playing videos.

Another issue mentioned by several teachers was lack of time, both for planning as well as in their curriculum. Some teachers reported not using film in the classroom due to the perceptions of it and regulations set in place by their workplace. One teacher explained that it was difficult for them to find suitable materials and that "many hours are lost searching for and then editing materials". Five teachers reported that the school's curriculum impeded them from using film. One teacher mentioned their "school's administration" impeded them and another was concerned by the perception of their colleagues, "Some other teachers may say I'm lazy and don't really teach but play 'movies all day'".

A few teachers reported that their lack of experience and training impeded them from incorporating film in their classroom. For student filmmaking projects, one teacher explained that they "could use a course/ more information/ ideas on how to do it".

Another factor mentioned by a couple of teachers was related to legal concerns. One teacher wrote, "I also wonder about copyright issues from time to time" and another mentioned "student consent" as a concern.

The teachers surveyed raised multiple concerns about using film in the classroom and very few felt that there was nothing that impeded them from using it.

Discussion/ Implications for Professional Development

The number of teachers surveyed was relatively small, but from this survey, it is possible to gain valuable insight into language teachers' perspectives and needs related to using film in the classroom, which can guide us into understanding how to approach the topic in teacher training and development courses.

Because the teachers surveyed saw the value in both viewing and producing films, they would likely be receptive to learning more about how to do this more effectively. Moreover, none of the teachers responded that they "never" used film in their classroom, which means that they have at least attempted to use it, overcoming some of the obstacles that they mentioned, such as lack of access to technology, lack of time, etc. With some guidance and opportunities to brainstorm ways to work with the limitations, it seems highly likely that teachers would use film more often and effectively in their classes.

One of the most commonly mentioned barriers to using film was the lack of access to technology. This ranged from no access to a projector or DVD player to "no wifi or technology". There can be creative solutions to some of these situations, such as students using their phones to view short videos online, downloading short films to a laptop and students taking turns watching it in small groups, etc. In reality, to incorporate the use of film in the classroom, the students and/ or teacher do need a basic level of access to technology, otherwise, it can be very time consuming and challenging. For professional development courses, it could be clarified that the teachers who participate must have some form of technology that allows them to view and produce films in the classroom, including Wi-Fi and a device to view videos and camera(s) to film (which could be students' phones). Once teachers register for the course, they could complete a questionnaire that asks more detailed questions about the technology they and

their students have access to. In this way, everyone participating will have some way to implement what they learned in their own classroom and the course itself can be adapted to take into consideration what the teachers have access to.

Another concern teachers had was the time it takes to select videos and to design tasks. A professional development course should include practice using different resources, such as websites that have a free library of short films. Including frameworks that can be used for viewing and producing would also be helpful so that teachers don't always need to create lessons from zero.

Because many of the respondents reported that there was no room in their curriculum for incorporating videos, a professional development course could include a project in which the participants design a task that meets the aims of the curriculum they teach. This could be a lesson on one of the four skills, vocabulary, critical thinking, etc.

Some teachers are unfamiliar with copyright laws and unsure of what their school requires for student consent to be filmed. The topic of copyright could be touched on briefly in the course and as a homework activity, the participants could find out the rules of their school, local government, etc. regarding copyright and student consent, as these can vary depending on the location, age of students, etc.

From many of the answers to the survey, it seemed that some of the teachers considered the possibility for listening and speaking tasks when viewing a film and primarily speaking tasks when producing a film. Within the skills of listening and speaking, there are many more elements that film can be used to explore. For example, students' attention can be drawn to how the characters use gestures or eye contact to show that they have more to say or signal that they are done speaking. Focus can also be brought to proxemics and they can be encouraged to notice

how close together the characters stand depending on how well they know each other and discuss how this is similar or different in their culture. It could be helpful for a professional development course to explore other ways that film can be used to teach not only these two skills, but also skills related to writing, such as genre, character development, etc. Filmmaking for example, also includes scriptwriting in the planning phase as well as notetaking, drafting, and editing skills. Filmmakers must consider their audience and this will affect the film's genre, the language that is used in the film, as well as the film's characters in order to make it relatable and engaging for the audience. When making a film, students have the authentic task of considering their audience. If the film were created for their classmates, for example, it would be different from a film that they would create to show their parents. Having a real audience for one's work can also be highly motivating, as the filmmaker will want their work to be understood and enjoyed by the viewers.

Another important thing to cover is the idea that students can have different roles, so they do not need to be in front of the camera but can still practice speaking in the other parts of the process. This can help with any issues with consent, as well as discomfort on the part of the students being filmed.

An effective professional development course that meets the diverse needs of the different participants can be offered to individual teachers as long as the facilitator learns about their unique needs teaching contexts. Another way to approach it could be to offer the course to groups of teachers at the same school. In this way, all of the participants have a similar teaching context and the workshop can be tailored to their needs more easily. Also, the teachers would know that the administration of their school supports the use of film in the classroom and they would have a community of practice at their workplace that they can collaborate and work with

during the course and after it has finished.

3.3 Workshop for Teachers

Description of the Workshop

In February and March of 2021, I conducted an online workshop for teachers, entitled "Using Film in the Classroom", offered through BC TEAL (British Columbia Teachers of English as an Additional Language). The purpose of the workshop was to share my learning of using film in the classroom with other teachers so that they could also implement film in their unique teaching contexts. It was also an opportunity to put into practice what I had learned from my review of the research (outlined in Chapter 2 and the literature review in Chapter 3), the results of the survey of teachers I conducted, and reflections on previous iterations of this workshop, in order to begin to better understand how professional development opportunities can effectively teach educators how to use film in the language classroom.

The design of the workshop was an iterative process. I will outline the phases of the process and include the learning throughout the process. Throughout the design and implementation process, there have been key elements that have remained unchanged. Some of these elements are in tune with best practices for using multimodal texts, authentic materials, and active viewing. Others connect to the aim of the workshop, which is to prepare teachers who have varying amounts of experience using film in the classroom, upon completion to be prepared and confident to use film, incorporating the multimodal elements of film, in their unique teaching context in a way that is in line with the learning outcomes of their class.

Design Elements

Because one of the key elements of the workshop was using multimodal texts, I was conscious of how I used various modes in its implementation. I used slides to create a visual aspect and I used high-quality images that represented the ideas of each slide, rather than using large amounts of text. I wanted to convey meaning visually as well as verbally. For example, the slide for gestural design features a photograph of women dancing and using their bodies and facial expressions to communicate. The photos that I selected are of people of different ages, races, and ethnicities. This choice relates to representation, as discussed in the section about authentic materials in Chapter 2. The majority of the images I used were Creative Commons, and although it is not required, I included attributions to the photographers, as it is best practice for using images. I hope that the presentation in itself provides participants with a model for using multimodal texts to present information.

It was important for me that the participants in the workshop were active in the process. It was also important because teachers have different teaching contexts so making it an experiential learning process allowed participants to consider how the frameworks and ideas presented could be implemented, adapted, and incorporated into their classrooms. At the end of each session, there was time to reflect on the experience and implications for teaching and learning. Participants were encouraged to share their ideas, questions, and reflections using multiple modes of their choice: verbally, typing in the chat, and/ or by uploading drawings/ diagrams or writing in the discussion forum in the online classroom. My intention was not only to provide opportunities for active viewing of films, but also to create an atmosphere in which the participants were active in the learning process and able to explore multimodal ways of sharing and reflecting.

Design and Delivery of Workshop for Sandanona Conference (Iteration 1)

In the summer of 2020, I presented "Meaning Making in the Classroom through the Multimodality of Film" at Sandanona, SIT Graduate Institute's annual conference. The presentation was conducted fully online and consisted of two parts. The first part was delivered asynchronously as a short (15-minute) video presentation combined with a 10-minute viewing activity in which participants viewed a short film clip and focused on its different multimodal aspects. The second part was an interactive workshop in which participants were put into breakout rooms to reflect in small groups on their experience doing the viewing activity in Part 1. These breakout room sessions were recorded, and I was able to watch them after it was finished. I was able to learn not only about the experiences of the participants and themes that came up in various separate breakout rooms, but also about questions participants had and aspects of Part 1 of the presentation that were unclear.

From watching the breakout room recordings, I was able to learn that many of the participants had not watched the recording I had uploaded, and therefore not done the multimodal activity that was part of it. Participants in the breakout rooms who had watched the recording often summarized the presentation and the activity for these people. This proved to be useful for me to better understand the takeaways of the presentation for the participants who did watch the recording. I also learned that it would be much more effective to conduct the entire presentation as a live workshop, as there is always the possibility that some participants will not have done the asynchronous session prior.

I was also able to learn the main concerns and questions the participants had about using film in their teaching practice. One of the concerns some teachers had was that their work would either not allow or not support them if they were to show films in their classrooms. They seemed

to have the impression that film viewing implied showing a feature-length film in their classroom. Although the activity in the presentation was to view only a short clip of a film, I realized it was important to first define what I meant by film and give specific examples, such as short film clips, music videos, short films (only a few minutes in duration), movie trailers, etc.

Another concern participants had was the lack of time to incorporate film, especially when the school had a fixed curriculum. I realized the importance of allowing participants to consider how they could incorporate more multimodal texts, such as film, to enhance their teaching, rather than taking away precious class time to do something that was seen as a separate, or merely "entertaining" activity. In the next iteration of the workshop, I chose to include a section in which participants consider the similarities and differences between literary analysis and film analysis. Because there are many transferable skills between reading and active viewing, I wanted to give participants the possibility to explore how they could teach this skill by incorporating film. For example, a writer must consider the target audience of the text and this will influence the content, word choice, grammar, etc. This is also applicable for film directors. They must consider the target audience of the film and what their audience already knows, what they are familiar with, and what they expect which will, in turn, affect the content, cinematography, etc. This ties into text genre, which can be explored by incorporating film as well. I thought that incorporating this section could get teachers to start thinking about their own contexts and how they could effectively incorporate film to achieve learning goals.

Design of the Workshop for Professional Development for Language Teachers (Iteration 2)

In the fall of 2020, as a part of the Teacher Training and Development course, I created a plan for a 3-part workshop for teachers on using film in the language classroom (see Appendix B). The lesson plan for the first session was an iteration of the presentation I created for Sandanona, adapted to be fully synchronous and more interactive for this context. The focus of this session, similar to the first iteration, was on the benefits of using film, an introduction to multimodality and opportunities for participants to do multimodal viewing activities and reflect on this experience. In the second session, the plan was to focus on more specific details of active viewing, such as similarities between literature and narrative film, as well as the specific metalanguage of film grammar. The third session focused on the sixth skill of production. In this session, basic steps and frameworks were provided for student-created films.

Dr. Susan Barduhn was my professor in this course, and she provided me with valuable feedback. She explained that the amount of material I intended to cover in the sessions was overly ambitious for the amount of time I had scheduled it for, especially if the workshop was offered online (S. Barduhn, personal communication, October, 2020). For this reason, I decided to remove some of the sections in order to leave sufficient time for practice and reflection. This allowed for more depth of the topics covered.

At the time of taking the Teacher Training and Development course, I was simultaneously enrolled in the course Film and Video in Language Teaching offered through The School for Training, taught by Kieran Donoughy. This course provided me with valuable resources and ideas for implementing film in the classroom. For my final assignment, I submitted the slides I had created for the workshop. As an experienced teacher trainer and author of numerous books and articles about using film in the classroom, Donoughy's insight

was invaluable. He provided me with both positive and constructive feedback, which I will outline and explain how I implemented it in the next iteration.

I had originally created slides that included questions and bullet-point answers. Donaghy recommended soliciting answers from participants and then revealing the bullet points one by one (K. Donaghy, personal communication, October 29, 2020). With this feedback, I then edited all of my slides so that the answers were not immediately provided and allowed for more interaction, which allowed for participants to respond and recognize what they already know. Donaghy also pointed out that the use of images of celluloid film strips and expensive, professional cameras could be replaced with images of people recording videos on their phones, as it is more applicable to what will actually be taking place in the classroom (K. Donaghy, personal communication, October 29, 2020). I realized that this made the images more accessible to my audience of teachers and conveys the intended message that anyone with a basic cell phone camera can be a filmmaker.

The third piece of advice offered by Donaghy was to make some of the slides easier to read (K. Donaghy, personal communication, October 29, 2020). For example, I had included a figure diagramming the multiple modes of meaning created by the New London Group. After receiving the feedback, I created a visual diagram of the same information using colors, larger font, and less text to replace the original. There were also slides with text that used photographs as backgrounds, which were distracting when trying to read the text. I changed these so that the backgrounds were photographs when possible, but that consisted primarily of solid colors, making the text easier to read.

These design elements (possibility for interaction, accessibility, and clarity of the message, and easy to read text) are all important things to consider when creating a multimodal

text, and for a workshop on this topic, it seems especially relevant.

Delivery of Workshop for BC TEAL (Iteration 3)

Once I had finished designing the workshop, I reached out to BC TEAL to ask about the possibility of presenting through their organization. BC TEAL was also planning to host their annual conference, which was entitled "Image + Inspiration", so it fit in well with the theme. The organization had also been hoping for members to become more involved by offering workshops, so it aligned with their mission as well. They agreed to support the workshop and promote it in their newsletter and on their website. We organized the schedule based on my original idea of three consecutive Saturday mornings, with the hope that people in different time zones could join.

The original intention was to interview the participants before the workshop about their knowledge, skills, and needs related to using film in the classroom to meet the needs of those enrolled. This proved to be too challenging, as the registration was open until the day prior to the workshop, so there was not enough time to organize interviews with the participants. At the end of the workshop, I had originally planned to conduct interviews with participants who volunteered to learn more about the efficacy of the workshop and gain insight into what needed to be included in future workshops. This too proved challenging because the participants had already expressed that the three sessions were a large time commitment for them.

For future workshops, a short, simple survey could be included when participants registered. In this way, I could learn more about the backgrounds of the participants and it would not be as time-consuming as conducting interviews. At the end of the workshop, it would be valuable to get feedback from the participants and one option for doing this could be to again

send out a short survey asking for feedback. As verbal reflection was built into the workshop program, I was able to receive feedback throughout the sessions and do not feel it's necessary to conduct separate interviews.

3.4 Conclusion

Film is a medium that people interact with on a regular basis, for gaining knowledge, for sharing information, and for entertainment. Because film is engaging and a medium that students are familiar with and interested in, it can be an effective learning tool when used in the language classroom. For its potential to be fully exploited, viewing must be an active process, one in which learners' attention is drawn to how multiple modes are used to convey meaning.

With the access to technological tools, filmmaking is no longer an art that is reserved for a select group of people, but it is a practice that anyone with a camera can explore. In the language classroom, filmmaking can give students the opportunity to collaborate as they work together to convey their stories and their ideas using the multimodal medium of film.

Many language teachers are aware that the use of film in the classroom can be conducive to learning and recognize its potential to improve students' listening and speaking skills. Because the concept of multiliteracies and multimodality is not covered in many teacher training and development courses, teachers are often not aware of the potential to use film to further explore the affordances of multimodality. An effective professional development course for using film would explore these aspects and give the opportunity for teachers to consider how to expand their teaching practices to include film in a multiliteracies approach.

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Appendices

Appendix A: Survey

Language Teachers' Experience with Using Videos in the Classroom

I would like to invite all language teachers (both those who are currently teaching and those who have taught in the past) to participate in a study I am conducting for partial fulfilment of my MA in TESOL at SIT Graduate Institute.

The purpose of this study is to determine the factors if any, that impede language teachers from incorporating film in the classroom as well as strengths and skills teachers already have that could help them with using film effectively in the classroom and how they can be harnessed in teacher training and development programs.

This survey will require approximately 5-10 minutes of your time. The data collected will help me to then learn how teacher training and education programs can adapt to better prepare teachers to effectively incorporate film viewing and production in the language classroom.

In an endeavor to uphold the ethical standards of all SIT proposals, this study has been reviewed and approved by an SIT Study Abroad Local Review Board or SIT Institutional Review Board.

Please do not hesitate to contact me with any questions. Thank you for your time.

Best regards,

Kate Steckmest

kate.steckmest@mail.sit.edu

1. I agree that responses in this survey may be anonymously quoted in Kate Steckmest's final project, which will be become public domain via the SIT Digital Collection.
    - Yes
2. For the purpose of this study, "film" and "videos" are used interchangeably to refer to various types of film, including the following: feature-length films, short films, video clips, music videos, animations, etc. How often do/ did you use videos in your teaching?
    - Regularly/ Sometimes/ Rarely/ Never
3. Do you think that the in-class viewing of videos can be conducive to language learning? Why or why not?
4. Do you think that student production of short films can be conducive to language learning? Why or why not?
5. In the teacher training course(s) you have taken, was the subject of using videos in the classroom taught? If so, which in which course(s)?
6. Have you taken any other professional development courses in which you learned about using film in the classroom? If so, please briefly describe the training.
7. Please tick the boxes of the skills you feel confident with.
    - Teaching narrative structure (story, plot, characters, setting, events, etc.)
    - Using film editing software
    - Using language to describe what is happening in a film
8. Are there any factors that impede you from using videos in the classroom?
9. Is there anything else you would like to add or clarify?

Appendix B: Workshop Plan

Overview

This teacher training plan is for the first two input sessions of a 4-part online interactive workshop designed for language teachers who would like to explore the benefits, possibilities, and technical aspects of using images in the language classroom. The sessions will take place every Sunday over a month-long period from 8:30-10 am PST via Zoom. There will also be an Edmodo classroom (online learning portal) where participants will be able to access resources such as handouts and links as well as contribute to discussions.

Course Outline: Timetable, Topics, and Objectives

*I did not include lesson plans for the sections that are grey. They are there to provide context to see how everything fits together.

Date/ Time	Focus	Objectives
1st Sun. 8:30 -10 am (PST)	**Intro to Using Film in the Classroom, Multimodality and Active Viewing**	• Explore the benefits of using film in the classroom. • Learn the definition and history of multimodality and active viewing and their relation to the use of film. • Practice active viewing, focusing on multiple modes. • Explore viewing frameworks: 'See Think Wonder' and the '3 Ss (story, setting, sound) and the 3 Cs' (color, camera, character). • Reflect on this experience and its implications for teaching.

	Homework: Practical/ logistical aspects of using and creating images	• Learn about Creative Commons and copyright laws for using images. • Explore resources for finding short films and photos to use in the classroom. • Learn techniques for showing videos on Zoom. • Discuss things that need to be considered when students take photos and videos for classroom use (ex. privacy, etc.)
2nd Sun. 8:30- 10 am (PST)	**"Reading" Film/ The 5th Skill of Viewing**	• Examine the transferable skills of visual and traditional (reading and writing) literacy by considering the similarities and differences of literary and cinematic techniques. • Discover ways that we can use our experience, knowledge and teaching practices when teaching new forms of literacy. • Explore ways to connect the transferable skills of literacy in a way that makes students aware of these connections and apply them in their coursework. • Learn the "grammar" and specialized vocabulary of film.
	Homework	Create a lesson plan or class project outline for your teaching context that incorporates active viewing.
3rd Sun. 8:30- 10 am (PST)	**"Writing" Film/ The 6th Skill of Production**	• Examine simple frameworks that outline stages of basic film production. • Explore ideas for student-created media projects/ visual storytelling.

	Homework	Create a lesson plan or class project outline for your teaching context that incorporates film production.
4th Sun 8:30- 10 am (PST)	**Idea Share**	• Share the lesson plans/ class project outlines that you created and discuss potential challenges and ideas with your peers. • Give and receive feedback on lesson plans/ outlines.

Lesson Plans

Session 1: **Intro to Using Film in the Classroom and Multimodality**

Time	**Slides**	**Stage**	**Instructor**	**Participants**
10 min. 8:30-8:40	1-2	Introductions	Introduce myself and go over the schedule.	Ps introduce themselves and briefly share their experience with using film in the classroom and why they signed up for the workshop.
10 min. 8:40-8:50	3-17	Present- Benefits of using film and modes	Explain the concept of active viewing and that we will be using this approach throughout the workshop. Give background on the New London Group and multimodality. Ask Ps for examples for each mode (audio- music, silence, etc.)	Answer questions by typing answers in chat.
20 Min.	18-20	Practice- Focusing on modes	While showing film clip, put Ps into BR (groups of 5 with each person focusing on a different mode). Clarify instructions	Look at the still of a scene from Columbus and predict/ imagine what the two characters are talking

8:50-9:10			again and open BRs. Check in on BRs to make sure they are on track.	about. Plenary share. Decide which mode each person will focus on. Watch a short clip from the film, taking notes on the mode they chose. Discuss what they noticed in BR.
5 min. 9:10-9:15	21-25	Present-Framework	Show 3 Cs (Slide 22) and elicit what possible elements/ questions are related to each one. Give example: *Character- What can we learn about the characters by their body language?* Show next slide (23) with possible questions. Do the same with the 3 Ss (24, 25)	Ps unmute and share ideas.
20 min. 9:15-9:35	26-27	Practice-Frameworks	Show the still of a scene from a film and explain that See Think Wonder is another framework that can be used with images and can work well as a previewing task (covers of movies, stills, etc.) Explain instructions and put Ps in BRs (groups of about 3 people) to discuss. Come back to the main room and Ps choose a C or an S (slide 27) to focus on. While showing film clip, put Ps into BR (groups of 3 with each person focusing on different C or S). Check in on BR.	Look at the still of a scene. Discuss questions in breakout rooms. *What do you see?* *What do you think?* *What do you wonder?*
10 min. 9:35-9:45	28	Reflect	Show final slide and facilitate conversation/ reflection/ questions.	Share: *How was your experience?* *What did you learn?* *What are the implications for teaching?* *Do you have any ideas or questions?*

15 min. 9:45-10	N/A	Explain homework	Explain what the homework is and how to access it. Share screen- Edmodo class page and folders with resources.	

Session 2: **"Reading" Film/ The 5th Skill of Viewing**

Time	**Slides**	**Stage**	**Instructor**	**Participants**
10 min. 8:30-8:40	29	Aims/ Warmer	Go through the aims of session 2. Ask Ps which of the 3Cs and 3Ss they are most comfortable with and which they are least comfortable with (do a poll or Ps just type in chat). If anyone writes "Camera" in chat, ask them to elaborate. Why are they not as confident? Use as segway to explain a bit about the fact that this is one of the elements of film that is unique from literature/ writing. Ask Ps why/ if they think it's important to learn more about film-specific language.	Write the answer in the chat box.
5 min. 8:40-8:45	30-33	Present- Theatrical narrative film, the grammar of film, the importance of literary/ cinematic techniques	Define *theatrical narrative film* and explain that this is the type of film we will be focusing on in this session and explain that it can include short films, feature-length films, etc. Elicit benefit of short films (can watch multiple times, lower cognitive load, etc.) and others as well. Define grammar of film and the importance of comparing/ contrasting literary and cinematic techniques. Explain that literary techniques tend to be teachers' strength but lack of familiarity with cinematic	

			techniques (camera) prevent some teachers from effectively incorporating film.	
20 min. 8:45-9:05	34-35	Practice- Venn Diagram of Literary/ Cinematic Techniques	Put Ps into BR to complete Venn Diagram. Check in on rooms. Plenary feedback.	Complete Venn Diagram in BR. Share answers in chat in the main room.
10 min. 9:05-9:15	36-42	Present- Vocab.	Use slide 36 to explain the reasons behind focusing on the following vocab. Related to camera and clarify that it's not a good idea to make students memorize a lot of film-related vocab., but rather incorporate it step by step. Show next slides and ask Ps to silently read definitions and to annotate slide with tick marks next to familiar terms.	Annotate slides, putting a checkmark next to familiar terms.
20 min. 9:15-9:35	43, 44	Practice- Cinematic techniques	Give instructions and show example format for notetaking (slide 44) and show film clip twice. Plenary feedback	Watch clip. Take notes on the cinematic techniques being used (Shots and Framing, Camera Movement, Camera Angle, Lighting, Editing Techniques) and their intended and actual effects. Choose the three most significant and/or effective cinematic techniques used.
10 min. 9:35-9:45	45	Reflect	Show final slide and facilitate conversation/ reflection/ questions.	Share: *How was your experience?* *What did you learn?*

				What are the implications for teaching? *Do you have any ideas or questions?*
15 min. 9:45-10	N/A	Explain homework	Explain the homework: Create a lesson plan or class project outline for teaching context that incorporates active viewing. Use BR if time so Ps can discuss in small groups.	Share some ideas for possible active viewing lesson plans/ projects. Ask questions.

Appendix C: Sample Lesson Plan

Film: "How to Be at Home" by Canadian filmmaker Andrea Dorfman and poet Tanya Davis. https://www.nfb.ca/film/how-to-be-at-home/?covid_en=feature_1&feature_type=w_free-film&banner_id=79669

Level: B1, B2
Age Group: Adults or Young Adults
Selection:

- The topic is relevant to the present moment and students' recent experiences.
- There is a wide range of vocabulary/ expressions used, but it is topically based and there is visual support.
- It's under 5 minutes long and uses a film-making technique that students could also use to make their own short videos.

Aims: Listening comprehension, giving advice, writing poetry.

Pre-viewing:

Give the students the title and they discuss in pairs and write down their own ideas/advice for "how to be at home" based on their experiences in the past year and some of the feelings they experienced. What did they learn? What did they do? What changes did they have to make? Give an example of what you (teacher) did in the past months (Ex. Sew masks- felt connected to grandmother because she taught me to sew)

Viewing:

1. Students listen to the audio only and put tick marks next to the ideas on their list that the poet said in the video.
2. Give students a few screenshots from the film that evoke a mood/ feeling and students match them with sentences and complete a gap in the sentence with new vocabulary. (Ex. I miss lunch counters so much; I've been eating sandwiches and pickles while hanging _____(unabashedly) with my phone. / match with still of sandwich and phone)
3. Students watch and listen to the video and check their answers, then discuss the moods the visuals create to support the moods of the poem. Ask students to notice how multiple modes were used to create this mood, an important one of them being the poet's tone of voice and pacing.

Post-viewing:

- Students create their own films using a similar method (using a doc cam or similar approach).
- Ask them first to consider the mood their list evokes and how they will use different modes to create the particular mood.
- They already have the lists they created from the previewing tasks, but they will need to make it into a poem, which could be a homework assignment.
- They would then work with a partner to create their short films.
- Share the videos with the class.