

CAMBRIDGE

Cambridge  
Handbooks  
for Language  
Teachers

Series Editor  
Scott Thornbury

# Language Learning with Digital Video



Ben Goldstein and Paul Driver



# Language Learning with Digital Video

## Cambridge Handbooks for Language Teachers

This series, now with over 50 titles, offers practical ideas, techniques and activities for the teaching of English and other languages providing inspiration for both teachers and trainers.

Recent titles in this series:

### Teaching Adult Second Language Learners

HEATHER MCKAY and ABIGAIL TOM

### Teach Business English

SYLVIE DONNA

### Teaching English Spelling

A practical guide

RUTH SHEMESH and SHEILA WALLER

### Using Folktales

ERIC K. TAYLOR

### Learner English (Second edition)

A teacher's guide to interference and other problems

EDITED BY MICHAEL SWAN and BERNARD SMITH

### Planning Lessons and Courses

Designing sequences of work for the language classroom

TESSA WOODWARD

### Teaching Large Multilevel Classes

NATALIE HESS

### Using the Board in the Language Classroom

JEANNINE DOBBS

### Writing Simple Poems

Pattern Poetry for Language Acquisition

VICKI L. HOLMES and MARGARET R. MOULTON

### Laughing Matters

Humour in the language classroom

PÉTER MEDGYES

### Stories

Narrative activities in the language classroom

RUTH WAJNRYB

### Using Authentic Video in the Language Classroom

JANE SHERMAN

### Extensive Reading Activities for Teaching Language

EDITED BY JULIAN BAMFORD and RICHARD R. DAY

### Language Activities for Teenagers

EDITED BY SETH LINDSTROMBERG

### Pronunciation Practice Activities

A resource book for teaching English pronunciation

MARTIN HEWINGS

### Drama Techniques (Third edition)

A resource book of communication activities for language teachers

ALAN MALEY and ALAN DUFF

### Five-Minute Activities for Business English

PAUL EMMERSON and NICK HAMILTON

### Games for Language Learning

(Third edition)

ANDREW WRIGHT, DAVID BETTERIDGE and

MICHAEL BUCKBY

### Dictionary Activities

CINDY LEANEY

### Dialogue Activities

Exploring spoken interaction in the language class

NICK BILBROUGH

### Five-Minute Activities for Young Learners

PENNY MCKAY and JENNI GUSE

### The Internet and the Language Classroom

(Second edition)

A practical guide for teachers

GAVIN DUDENEY

### Working with Images

A resource book for the language classroom

BEN GOLDSTEIN

### Grammar Practice Activities

(Second edition)

A practical guide for teachers

PENNY UR

### Intercultural Language Activities

JOHN CORBETT

### Learning One-to-One

INGRID WISNIEWSKA

### Communicative Activities for EAP

JENNI GUSE

### Memory Activities for Language Learning

NICK BILBROUGH

### Vocabulary Activities

PENNY UR

### Classroom Management Techniques

JIM SCRIVENER

### CLIL Activities

A resource for subject and language teachers

LIZ DALE and ROSIE TANNER

### Language Learning with Technology

Ideas for integrating technology in the classroom

GRAHAM STANLEY

### Translation and Own-Language Activities

PHILIP KERR

# Language Learning with Digital Video

Ben Goldstein and Paul Driver



Consultant and editor: Scott Thornbury



# CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107634640](http://www.cambridge.org/9781107634640)

© Cambridge University Press 2015

It is normally necessary for written permission for copying to be obtained *in advance* from a publisher. Certain parts of this book are designed to be copied and distributed in class. The normal requirements are waived here and it is not necessary to write to Cambridge University Press for permission for an individual teacher to make copies for use within his or her classroom. Only those pages that carry the wording '© Cambridge University Press' may be copied.

First published 2015

Printed in the United Kingdom by Hobbs the Printers Ltd

*A catalogue record for this publication is available from the British Library*

ISBN 978-1-107-63464-0 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

# Contents

Thanks	viii
Acknowledgements	ix
Introduction	I
Part 1: Video exploitation	9
Introduction	9
1    Video and text	19
1.1    Translate it back	21
1.2    Change the genre	23
1.3    Imagine the scene	25
1.4    Interior monologues	27
1.5    Intertitles	28
1.6    Comment on the comments	30
1.7    Dialogues	32
1.8    Video dictogloss	33
1.9    Video-enhanced texts	34
1.10   The art of the title	36
2    Video and narrative	39
2.1    See it, read it, watch it	41
2.2    One-minute story	42
2.3    Mini Bollywood	44
2.4    Reconstruct the plot	46
2.5    Narrative errors	48
2.6    Screenshot storyboard	50
2.7    Turning points	52
2.8    Be the commentator	55
2.9    Penalty shoot-out	56
2.10   Identity	58
3    Video and persuasion	61
3.1    Ads A: Techniques	63
3.2    Ads B: Guidelines	65
3.3    Promo power	68
3.4    Videojugs	70
3.5    Views about news	72

## Contents

3.6	The art of the trailer	74
3.7	Trailers past and present	77
3.8	Blurb vs trailer	78
<b>4</b>	<b>Video and music</b>	<b>81</b>
4.1	Listen and predict	83
4.2	Beyond the lyrics	85
4.3	One song, many versions	87
4.4	Two songs, one video	90
4.5	Mash-up madness	91
4.6	Change the soundtrack	93
4.7	Videoke	94
4.8	Performance!	96
<b>5</b>	<b>Video and topic</b>	<b>99</b>
5.1	Love	101
5.2	Water	105
5.3	Sport	107
5.4	Daily life	110
5.5	Memory	112
5.6	Humour	114
5.7	Culture	115
<b>Part 2: Video creation</b>		<b>117</b>
<b>Introduction</b>		<b>117</b>
<b>6</b>	<b>Straightforward video creation: Level 1</b>	<b>127</b>
6.1	Limelight	128
6.2	Meme machine	129
6.3	Voice-over substitution	131
6.4	Good game?	133
6.5	Lip service	137
6.6	Campaign	139
6.7	Structured learning diary	141
<b>7</b>	<b>Medium video creation: Level 2</b>	<b>143</b>
7.1	Prove it!	144
7.2	Make or break	146
7.3	Ghostly screencast	148
7.4	Game on	150
7.5	Detour	152
7.6	Alternative use	154
7.7	Body swap	156

<b>8</b>	<b>Challenging video creation: Level 3</b>	<b>159</b>
8.1	Continuity chaos	160
8.2	New news	162
8.3	Shuffle kerfuffle	164
8.4	That was then	166
8.5	Dub club	168
8.6	Guest speaker	170
8.7	Tube talk	172
8.8	Footage	174
<b>9</b>	<b>Elaborate video creation: Level 4</b>	<b>177</b>
9.1	I, Object	178
9.2	Corruption disruption	180
9.3	Trope	182
9.4	Off-duty avatars	184
9.5	The egg challenge	185
9.6	Invader	187
9.7	Half-baked remake	190
9.8	Coming up ...	192
	<b>List of sources</b>	<b>195</b>
	<b>Index</b>	<b>200</b>

# Thanks

The authors would like to thank Scott Thornbury and Karen Momber for their support and belief in the project, as well as all the editorial team at Cambridge University Press (Ros Henderson, Jacqueline French and Miranda Steel) for their hard work.

Ben: I'd also like to thank Dani for all his help and support during the project.

Paul: A special thanks to Ben for inviting me to join him on this adventure, and also to my wife, Célia and my sister, Julie, for all the support and inspiration they provided along the way.

# Acknowledgements

The authors and publishers acknowledge the following sources of copyright material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all the material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting.

## Text

Al Boardman for the text on p. 69 from the film *The Power of Video* by Al Boardman. Reproduced with permission;  
Pedro Serrazina for the text on p. 103 from the film *Estória do Gato e da Lua* by Pedro Serrazina. Reproduced with permission;  
Penguin Books Limited and Penguin Group USA for the text on p. 109 from *The Ball Is Round* by David Goldblatt, published by Penguin Books, 2006. Copyright © David Goldblatt 2006. Used by permission of Riverhead Books, an imprint of Penguin Group (USA) LLC and Penguin Books Limited.

## Photos

The publishers are grateful to the following for permission to reproduce copyright photographs and material:  
p. 26: Rex Features/© Moviestore Collection;  
p. 53 (all): © Ted Chung; p. 104 (all): © Pedro Serrazina; p. 106: © Andrew Hinton; p. 108: © Sanpathit Tavijaroen; p. 112: © Abbey Kerr; pp. 119, 120, 135, 157, 163, 165, 173: © Paul Driver; p. 188 (TL): Alamy/© Gary Roebuck; p. 188 (TC): © Paul Driver; p. 188 (TR):

Shutterstock/© Anton Balazh; p. 194: © Paul Driver.

Cover image © Doug Aitken, *sleepwalkers*, 2007. Courtesy 303 Gallery, New York; Galerie Eva Presenhuber, Zürich; Victoria Miro Gallery, London; and Regen Projects, Los Angeles and Corbis/© James Leynse (photo).

## Video

Thank you to the filmmakers for the videos used on the ELT YouTube Channel ([bit.ly/CUPDigitalVideo](http://bit.ly/CUPDigitalVideo)):  
*Amar* by Andrew Hinton, Pilgrim Films Limited. Reproduced with permission;  
*Estória do Gato e da Lua* by Pedro Serrazina. Reproduced with permission;  
*Forgetfulness* by Andria Minott, Head Gear Animation. From *Questions About Angels* by Billy Collins, copyright © 1991. Reproduced with permission of Head Gear Animation, the University of Pittsburgh Press and Chris Calhoun Agency, copyright © Billy Collins;  
*It's In Your Hands* by Andrew Hinton, Pilgrim Films Limited. Reproduced with permission;  
*Like a Fever Dream* by Marco Aslan. Reproduced with permission;  
*Little Big World: Sweet Spain* by Joerg Daiber, Spoonfilm. Reproduced with permission;  
*The Man Who Lived On His Bike* by Guillaume Blanchet. Reproduced with permission;  
*The Power of Video* by Al Boardman. Reproduced with permission;  
*A Thousand Words* by Ted Chung. Reproduced with permission;  
*TMB Bank 'Panyee FC'* by The Leo Burnett Group, TMB Bank and The Glue Society. Reproduced with permission.



# Introduction

## 1 The moving image

For well over fifty years,<sup>1</sup> language teachers have been using the moving image both in and outside the classroom. Back in the early 1990s, video was seen as a reward, a form of light relief. It was viewed as a leisure-time activity probably because of its association with television and the idea of passive viewing. You typically showed a video on a Friday afternoon after a hard week's grammar. In those days, the video could consist of an hour or more of a popular film. Sometimes this was even shown for its own sake; in other words, there was not necessarily any task designed around it. Learners could give a summary of what had happened or initiate a discussion based on the video's content, but generally speaking, the video was poorly exploited and not integrated into the lesson.

From being very much peripheral to the main business of language learning, the moving image has shifted to becoming a prime source of content. Not only that, but learner-created video is now as central a focus in the classroom as material introduced by the teacher or institution.

Such a shift clearly echoes what is going on in society at large. The moving image is taking centre stage in our everyday landscape of communication: 'What we are now seeing is the gradual ascendancy of the moving image as the primary mode of communication around the world: one that transcends languages, cultures and borders.' (Apkon, 2013, p. 24)

Learners can now access video material at home and on the move, via smartphones and tablets. Watching a film on a big screen in the darkness of the cinema surrounded by strangers has been replaced by the possibility of watching the same thing on a shrunken phone-size screen in isolation and just about anywhere with an internet connection. Likewise, what was once encased in a VHS box or a plastic DVD jacket – very much a separate entity – is now fully integrated into our other classroom materials and is made available via video podcast (vodcast), online streaming or as downloads.

Video has been instrumental in changing concepts of classroom space and settings. In a 'flipped' or decentralized classroom scenario, video is the only form of input or instruction, with the learners accessing this information online at home, while the classroom space is given over to discussion, negotiation and the sharing of ideas. Such a paradigm shift radically changes the role of teacher and learner, with the former no longer being seen as the 'sage on the stage' but the 'guide on the side'.

However, in less radical environments, the presence of video is equally evident. In any online distance course taught on a learning management system (LMS) such as Canvas or Moodle, the moving image can play a major part – both learners and teachers can leave video messages to each other, and teachers can record video tutorials as an effective and more personal way to give feedback. Such interaction is possible in any platform which includes the possibility of a forum or discussion board where learners can interact, and a library where personal files (such as video) can be uploaded.

<sup>1</sup> The earliest paper we could find on the subject dates back to 1947: J. E. Travis, 'The Use of the Film in Language Teaching and Learning', *ELT Journal*, –9. Available at: [eltj.ox](http://eltj.ox)

### **Why use video?**

What has not changed in this shift from analogue to digital is the interest language teachers have in the medium *per se*. In a series of interviews undertaken with teachers on the subject of video, the following reasons were frequently given for using video in the language classroom:

*'It's dynamic, and it's what our learners are watching outside class.'*

*'It takes you into another world.'*

*'It's a window on the world.'*

*'It encourages intercultural awareness and critical thinking.'*

*'Visual stimuli is processed faster in the brain than text.'*

*'Being visually literate is an increasingly necessary skill these days.'*

*'Authentic videos provide an enormous amount of cultural information economically.'*

*'We can take in so much more information if it is presented visually or in combination with text.'*

*'It makes learning more memorable.'*

*'People connect to visual content, it engages them.'*

*'Video is a powerful motivational tool for learners.'*

Taking up that last point, how much more motivational if the learners produce the videos themselves? Importantly, YouTube and other sites and platforms have blurred the divide between creator and viewer; nowadays we are all users. The plethora of self-made or self-edited videos on such sites show how we can manipulate and select what we want, when we want it (for more on remix culture and mash-ups, see Part 1 Introduction, Section 2: *Genres*, on page 15). For this reason, this book is divided into two main parts: *Video exploitation* and *Video creation*.

Likewise, people make and share videos to tell stories about their lives, remixing home videos with elements from popular culture (football, music, etc.), thus creating new genres. Video remix has also become a highly influential genre in the political arena: the 'Yes We Can' parodies were good examples in the United States, while in Spain 'the relaxing *café con leche*' viral video series was borne out of a speech made by the Mayoress of Madrid (see [youtu.be/cRObfG3I-Q4](http://youtu.be/cRObfG3I-Q4)). As Chris Ware says, 'We could say that the primary gesture of the film spectator in the digital era is to impose oneself onto the film, redirecting its flow and in time, perhaps, re-editing its content.' (2009, pp. 140–1)

You will see that many of the tasks in this book focus on this remix culture and the possibilities this opens up for learners and teachers.

### **Purposes**

Much has been spoken about the techniques for using the moving image. There have been countless books and websites referring to activity types, exploitation techniques and different genres<sup>2</sup>, but little, however, has been said about the role of moving images in itself, nor about the pedagogical advantages of using video, say over audio or written text.

<sup>2</sup> For example, titles such as Ulrike Meinhof's *Language Learning in the Age of Satellite Television* and Jane Sherman's *Using Authentic Video in the Language Classroom* were published in the late 1990s and early 2000s.

We have to go back to video's early days to find an in-depth discussion of its pedagogical role. At the time when video emerged in a major way in the language classroom, Jane Willis published a paper (1983) in which she established certain key roles for video in the classroom.

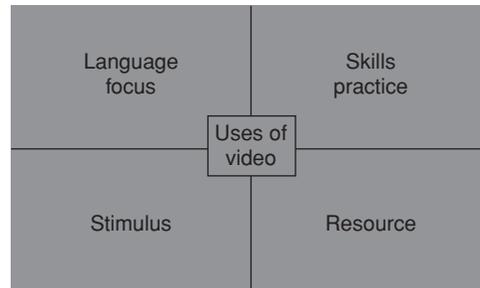


Figure 0.1: Key roles for video in the classroom (adapted from Willis, 1983)

Firstly, there is *Language focus*. As its name suggests, the main idea behind this is that the video sequence presents a language model: new or recently introduced language items such as grammar structures, words or chunks are encountered in context. Here, the video medium is treated a little like audio with little attention to the visual stimuli. However, a sequence could be exploited without sound to give visual clues in order to elicit and practise specific language items.

The second role of video is *Skills practice*, that is, the use of video to practise the skills of listening and (to a lesser extent) reading, and as a model for speaking and (to a lesser extent) writing. Within this group, there is the classic use of video for listening comprehension, based on both language items and the overall structure of the text. This involves practising micro-skills such as listening for specific information or gist and speculating about visual content, as well as prediction and hypothesizing. With regards to speaking, the class would view particular target situations which learners could then re-enact in simple role plays, as a complement to functional language/speaking sections in textbooks (e.g. giving directions). The target language is made available in a wider variety of situations and in increasingly longer sequences, perhaps in naturalistic contexts (e.g. discourse markers in everyday speech). Reading and writing tasks that provide skills practice might include the reading and reproduction of subtitles, intertitles or other textual elements in a video.

The third role is as *Stimulus*. Here the moving image acts as a way to engage interest and is a catalyst for follow-up classroom tasks such as summarizing (e.g. retelling a narrative) or discussions not necessarily based on the intended message of the video. In this case, the video can be 'silent' as comprehension-based activities are not required: the learners could be engaged with the visual content only. Alternatively, the video could be part of a longer task sequence, involving first comprehension and then some kind of active response. The moving image as stimulus provides the learners with a far more interactive role and logically leads to the creation of their own work, such as the writing and recording of a dialogue or a soundtrack.

Finally, the fourth role is as a *Resource* in which the video is a source of information and provides learners with the content for subsequent tasks such as project work. There is clearly a connection with CLIL (Content and Language Integrated Learning) here, in which learners gain knowledge about

the world through English. An extension of this function would be the use of video to provide direct instruction, such as in the case of the ‘flipped classroom’.

Each of the activities in the book will include two of these four main roles (one as a primary learning focus and one as a secondary learning focus) in the activity outline so you can be sure of their overall aim. However, in Part 2: *Video creation* the learning focus may also be technical, related to the filming, editing and remixing of the videos themselves.

## **2 Moving images in the digital age**

In recent years there has been an increased awareness of the need for focused teaching activities based on video or moving images. The term *video*, of course, no longer refers to reels of videotape, but has been co-opted to mean any moving image that is filmed and broadcast using digital means. Owing to the impact of this digital media in our work and daily lives, we are now more accustomed to accessing information and producing our own input via the moving image. At the time of writing, statistics from Cisco Systems indicate that video will soon account for 62% of all consumer internet traffic.

Computers, tablets and smartphones now incorporate video cameras, making it possible to film an event anytime and anywhere. This is blurring the distinction between the amateur and professional, the formal and informal, and the verbal and visual.

Sites such as YouTube and Vimeo facilitate the online sharing and creation of such video material. Because of these advances, people are accessing these videos and producing their own at an increasingly early age, making video material that can compete with the professionals or critique mainstream sources. Such videos are accessed by hyperlinks and can be embedded into a blog, a tweet, etc. allowing people to customize and personalize the material to an even greater extent. It is revealing, after all, that the strapline for YouTube is ‘Broadcast Yourself’.

For example, it is commonplace for ‘YouTubers’ to upload their own version of the highlights of a football match, editing the action, creating their own captions and then placing their own soundtrack over the top. It is interesting to see how elements of popular culture – football, avatars and rap music – merge in these multi-modal creations (that is to say, media that incorporate a variety of modes, such as a text, images and hyperlinks). In the same way, the YouTube generation often create their own spoof versions of well-known videos such as adverts. On occasions, these versions can ‘go viral’ and become so popular that they can, ironically, enter the mainstream (for example, a rap version of a McDonald’s commercial was ‘adopted’ and became an official advert for the company). Thus, we could say that digital media has freed up and democratized ‘the visual’, giving more people the chance to communicate visually than ever before. Through Creative Commons licences (one of several copyright licences that allows the distribution of copyrighted works), the greater accessibility and availability of original video material is guaranteed.

Likewise, social networking sites such as Facebook and Twitter have helped new communities, often associated with artefacts from popular culture, to emerge. Video clearly plays an important role in such communities. For example, participants in a particular video game<sup>3</sup> may create a forum in

<sup>3</sup> Another term which now has a far broader reach than previously because of the number of new devices and platforms that are used to play them, such as personal computers, consoles and smartphones. Video games have become an art form as well as an industry.

which to discuss their interests (very often using English as a lingua franca). James Gee and Elizabeth Hayes (2011, pp. 69ff.) call these forums ‘passionate affinity spaces’ because the participants share a particular interest which they feel strongly about. They suggest that these spaces provide new learning systems which are very different in nature from traditional classrooms. In addition, new programs or tools are constantly appearing to facilitate the presentation, accessibility, editing and delivery of this video material.

Bearing in mind all the above, it may well be that video is becoming the preferred medium for entertainment and information presentation and the chief cultural resource for many young people, and this is, of course, having a growing impact on teaching environments as well. Such developments offer huge potential for teachers wanting to work with moving images. For example, there’s a good chance that learners’ motivation will increase if they are given the opportunity to work with video in both a critical and a creative way.

### 3 Moving images and language

Gee and Hayes argue that digital media (which clearly includes video) is a powerful force precisely because it can ‘power up’ language, granting it new abilities (2011, p. 9). Images (moving or still) reinforce text and vice versa, and for learners this is an undeniably rich context, granting them greater opportunities and more diverse ways to communicate.

Consider a voice chat program such as Skype which allows us to speak to others across the globe in real time, either one-to-one or in groups, without being physically present. Likewise, asynchronous tools allow us to create video profiles. Learners write questions and the video persona you have created answers them. The tool provides a record of the question-and-answer exchanges that the learners can carry out – convenient if teachers wish to highlight a specific exchange for either content or language purposes. Such interactions are *embodied* and *situated* (Gee and Hayes’s terms) in a landscape that is entirely new.

Indeed, many people now spend more time engaging in this kind of communication than talking to their neighbours face-to-face. The challenge open to language teachers is how best to exploit these new spaces for communication and interaction with learners.

#### **Multi-modality, narrative and ‘deep media’**

Multi-modal texts are now more pervasive than ever before. Compare reading an online newspaper today with one from 50 years ago – the experience has changed beyond all recognition, with scrolling and touch screens altering the way in which we engage with word and image. Even the most academic of texts may now juxtapose words, still and moving images, while the written word itself can also become ‘animated’ with presentation software such as Prezi, techniques like kinetic typography or through ‘word cloud’ software such as Wordle (wordle.net).

To ‘unpack’ such texts requires new skills, and the speed at which you can identify, filter and categorize information and the ability to decode and encode visual images form part of what is known as *digital literacy*.

However, the Internet does not serve only as a way of re-transmitting familiar formats, as a new delivery mechanism for old media. As Frank Rose has said, a new multi-modal narrative form is emerging: ‘The Internet is the first medium that can act like all media – it can be text, or audio, or

video, or all of the above. It is non-linear ... it is inherently participatory and often game-like, and that's designed above all to be immersive. This is deep media.' (2011, p. 3)

Andy Goodwyn goes on to say: 'It [the Internet] has become the most multi-modal medium and the one where consumption and production are the most authentically interrelated.' (2004, p. 119).

Of course, there are recurring skills and literacies that come into play when participating with this media. As Gunther Kress (2003, pp. 173–4) put it (as far back as 2003) on watching his son and friends multi-task at their Playstations:

All the games make use of the visual, but they make use of much more: there is a musical score, there is rudimentary dialogue, and there is writing usually in a box above the rest of the visually saturated screen. There are an astonishing range of skills and abilities at issue here ...

The implications for the language classroom are that we need to tap into these new narratives and literacies as well as taking advantage of the enormous learning possibilities that the 'digital surround' offers us. This means encouraging learners' 'critical participation as cultural producers in their own right', as Buckingham (cited in Goodwyn, 2004) put it in the context of media education. Such an approach is equally valid in the language classroom, and the activities that you will find in this handbook are an attempt to do so, going beyond purely linguistic aims at times.

## **4 How to use this book**

Although we have opted to divide the 'exploitation' and 'creation' ideas in this book, this is more to facilitate navigation. Books are, after all, bound by their limitations as physical media. It is not our intention to imply that there is, in any way, some kind of exploitation/creation dualism. Often the activities in one part may flow seamlessly into the other through, for example:

Thematic links, such as *Views about news* (3.5, Exploitation) and *Campaign* (6.6, Creation), which both draw attention to the art of public speaking.

Learning focus, such as *Reconstruct the plot* (2.4, Exploitation) and *Tube talk* (8.7, Creation), which centre on use of the narrative tenses.

Procedure, such as *Mini Bollywood* (2.3, Exploitation) and *Body swap* (7.7, Creation), which both require the synchronization of a narrative with moving images.

Video genre, such as *Ads A: techniques* (3.1, Exploitation) and *Trope* (9.3, Creation), which both examine the persuasive techniques used in advertising.

Similarly, we draw no hard lines between activities that take place inside or outside the classroom. Digital tools and technologies have made the once hermetically sealed walls of the classroom quite permeable. If the goal is to empower learners to use English as a tool at work or in their everyday lives, then we should provide opportunities for them to practise in as many different contexts as possible. While some activities are still well-suited for the classroom, others extend online to take advantage of collaboration tools and the time afforded for critical thinking by asynchronous communication. Mobile devices are brought into play as hubs for creative media production as well as content consumption, not only within the classroom but also at home. Several projects push these devices to their (current) limits, not only calling upon their abilities to record and edit multiple video and audio

tracks, but also deploying the functionality of location awareness and digital cartography to tie and situate language in the hustle and bustle of busy towns and urban centres. At the same time, we bring the outside world into the classroom through videos that will broaden perspectives and take learners on journeys of the imagination.

We also draw no lines between different types of media, as learners will be encouraged to mercilessly dismantle, deconstruct, detach, split, rebuild, create and mash up audio, video, text, images and games. For all of these reasons, we recommend that the reader take a similar approach to using this book. Take a playful stance and feel free to ignore the lines that divide categories, technologies, tools and procedures. Remix and mash up activities as you see fit. Have fun.

## 5 Practical advice

At the end of the book, you'll find a list of useful links to websites and sources for video. There is an extended version on the book's online product page ([www.cambridge.org/9781107634640](http://www.cambridge.org/9781107634640)), which will be updated to take into account new sites and the disappearance of old ones. Please also visit the authors' companion website for this book: [digitalv.net](http://digitalv.net). You will also find practical tips related to hardware and software in the introduction to Part 2: *Video creation*, pp. 119–125.

Finally, when using video from any online source, it is advisable that you watch the clip first to check for anything taboo. You should also be aware that offensive comments may sometimes appear below the clips. It's always a good idea to check for this before giving learners a task, even if you are not intending to focus on the comments themselves. You can avoid this altogether by downloading or embedding the clip in a class web page or blog so the comments wouldn't be visible to learners, or by using a tool which removes all peripheral texts such as adverts and comments (for example, [quietube.com](http://quietube.com)). However, please check the permissions associated with any clip before doing any of these things (see 'Copyright issues', p. 17).

## References

- Apkon, S. (2013) *The Age of the Image: Redefining Literacy in a World of Screens*, New York: Farrar, Straus & Giroux.
- Gee, J. P. and Hayes, E. R. (2011) *Language and Learning in the Digital Age*, New York: Routledge.
- Goodwyn, A. (2004) *English Teaching and the Moving Image*, London: Routledge Falmer.
- Kress, G. (2003) *Literacy in the New Media Age*, New York: Routledge.
- Meinhof, U. H. (1998) *Language Learning in the Age of Satellite Television*, Oxford: Oxford University Press.
- Rose, F. (2011) *The Art of Immersion*, New York: Norton.
- Sherman, J. (2003) *Using Authentic Video in the Language Classroom*, Cambridge: Cambridge University Press.
- Ware, C. (2009) 'Viewer participation', in Nicholas Rombes (ed.) *Cinema in the Digital Age*, pp. 140–141, London: Wallflower Press.
- Willis, J. (1983) 'Implications for the exploitation of video in the EFL classroom', in J. McGovern (ed.) *Video Applications in English Language Teaching, ELT Documents: 114*, pp. 29–42, London: Pergamon Press.



# Part 1: Video exploitation

## Introduction

### 1 Activity types

#### **A brief history**

It is interesting to see that video-based activities have, over the last decades, moved from very controlled, language-based tasks to comprehension-based ones and then to exploring a much freer role. *Language focus* tasks were adopted by early video English courses such as the BBC's *Follow Me* (from 1979). However, they are still used today on a whole host of online English language courses. For example, some of Vicki Hollett's *Simple English Videos* ([www.simpleenglishvideos.com](http://www.simpleenglishvideos.com)) focus on language items that are particularly problematic for language learners. The items are embedded in short dialogues that are used to exemplify the difference between them (for example, between *interesting* and *interested* or *sympathetic* and *nice*).

Early video courses such as *Follow Me* included these short sequences or exchanges to highlight specific language items. However, within the same episode, they would also offer longer sequences in the form of comedy sketches. This was something taken up by a number of ELT ready-made video products such as *Grapevine* (Oxford University Press, early 1990s) which adopted elements of roles 1 and 2 (see Introduction, pp. 3–4 for a closer analysis of the key roles of video in the classroom) within a situation comedy or mini-drama storyline using professional comic actors. The chosen genre emphasized once again the light-hearted quality that it seemed video material was required to possess. Here, the target language was intended to be comprehensible and repeated by the learners with the emphasis on *Skills practice* – listening comprehension and after-you-watch speaking.

In the 1990s, the concept of 'active viewing' was established. Here the learner took a more active role than that of the passive viewer and the teacher began to use the interface more: freeze-framing with the remote control, segmenting long videos into shorter scenes, removing and adding subtitles, playing a video without sound, covering the screen and so on. Learners were also divided up into groups for information gap tasks such as jigsaw viewing. Although there were logistical difficulties with these kinds of activities, many of them are still pedagogically valid today.

More recently, shorter clips chosen from sites such as Vimeo or YouTube have become popular source material for educators, especially those with little or no dialogue so the class is not 'distracted' by comprehension. The tasks are often open-ended and encourage critical thinking, allowing the learners to respond to the content with their own interpretation. Clearly, working with video as *Stimulus* allows learners to focus on narration as well as on more subjective questions such as