Rapid #: -20125320

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BORROWER: **COD :: Main Library**

TYPE:	Book Chapter
BOOK TITLE:	Multiliteracies Framework for Collegiate Foreign Language Teaching
USER BOOK TITLE:	Multiliteracies Framework for Collegiate Foreign Language Teaching
CHAPTER TITLE:	7 Teaching Video-Mediated Listening as Constructing Meaning from Texts
BOOK AUTHOR:	
EDITION:	
VOLUME:	
PUBLISHER:	Pearson
YEAR:	2016
PAGES:	??
ISBN:	9780205954049
LCCN:	
OCLC #:	

Processed by RapidX: 1/20/2023 11:05:54 AM

A Multiliteracies Framework for Collegiate Foreign Language Teaching

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Teaching Video-Mediated Listening as Constructing Meaning From Texts

Foreign language (FL) instructors have long regarded videotexts as essential resources for instruction. In the last two decades, publishers have responded to instructor demand by increasingly including videotexts, albeit more often simulated than authentic, as part of the ancillary package accompanying their textbooks. Despite this development, authentic FL videotexts, due to "technological, pedagogical and sociological factors" (Kaiser, 2011, p. 232), have made only limited inroads in the FL curriculum over that same time period. Due to a recent confluence of trends, however, a number of changes are taking place in the FL classroom.

Taking advantage of advances in internet technology, news reporting and commentary have been moving to the web at an unprecedented pace, and popular video-sharing web sites such as YouTube, Google Video, and Hulu have been making the internet the go-to place for the distribution of commercials, documentaries, music videos, short films, and so forth. At the same time, the report of the MLA Ad Hoc Committee on Foreign Languages (2007) underscored that the goal of language study should be translingual and transcultural competence, defined as "the ability to operate between languages" (pp. 3–4), and it identified videotexts as one important resource for challenging "students' imaginations and helping them consider alternative ways of seeing, feeling, and understanding things" and teaching them "differences in meaning, mentality, and worldview as expressed in American English and in the target language" (p. 4). With broadened access to a growing supply of a wide range of authentic videotexts, which can be used to promote translingual and transcultural competence both inside and outside the FL classroom, instructors are progressively making greater use of these resources in their teaching, although more readily so in advanced-level than in lower-level courses. Many FL instructors still express doubt regarding the appropriateness of these materials for lower-level learners. When considering teaching video-mediated

listening (Gruba, 2004, 2006; Shrum & Glisan, 2010) in lower-level classrooms, FL instructors often ask the following questions: In authentic videotexts, people speak very fast, so how can I use them with students whose linguistic abilities are limited? Can I use authentic videotexts for something other than providing background knowledge and important vocabulary and grammar to my students? In a language class, shouldn't my primary focus be on helping my students develop their oral communicative competence? Overall, these questions reflect traditional views of video-mediated listening in the lower-level FL classroom, wherein the focus is largely on recognizing and understanding different linguistic elements. The consequences of such a viewpoint for lower-level FL video-mediated listening instruction are threefold: Videotexts are primarily used for (1) preparing students for subsequent oral tasks, rather than for meaningfully engaging them with the genre and content of the videotexts themselves; (2) providing students with examples of correct vocabulary and grammar for later use; and (3) indirectly assessing students' knowledge of vocabulary and grammar. Interaction with videotexts and interpretation of their textual meaning are usually postponed until later, when students have developed higher levels of language proficiency. Until then, videotexts are used at the service of something else, rather than for themselves; that is, their meaningful and culturally situated elements are often secondary to the set of linguistic structures targeted in the text, a phenomenon reflective of the curricular dissonance found in many FL departments (see Introduction).

However, as we have seen in previous chapters, even first-semester FL students can interact with and interpret authentic texts, including videotexts; the multiliteracies framework examined in this book provides the tools to design video-mediated listening activities that make these videotexts accessible. In this respect, a multiliteracies-oriented approach to video-mediated listening makes it possible to integrate authentic videotexts into instruction throughout the undergraduate FL curriculum, thereby increasing the amount of textual content with which lower-level students interact while preparing them to comprehend and interpret a variety of videotexts (e.g., film, documentaries, news reports, music videos, commercials) as they make their way through the four-year sequence.

In this chapter, we examine the teaching and learning of FL video-mediated listening within the multiliteracies framework. Several reasons prompted us to focus on video-mediated listening, rather than audio-mediated listening. First is the overall consensus among researchers and practitioners that compared to an audio medium, videotexts provide considerable enhancement in terms of context, discourse, paralinguistic features, and aspects of culture (Alm 2008; Altman, 1989; Buck, 2001; Bueno, 2009; Cross, 2011; Hammer & Swaffar, 2012; Kramsch, 1993, 1999; Swaffar & Vlatten, 1997) because they offer an ideal way for raising students' awareness of discursive practices in target language societies and of how these discursive practices are both historically and culturally situated. Additionally, the wide array of Available Designs (e.g., audio, visual, linguistic, gestural, and spatial resources) within videotexts makes their comprehension and interpretation less challenging than that

of audiotexts, which contain only a small subset of these meaning-making resources (Cross, 2009; Rivens-Mompean & Guichon, 2009; Rubin, 1995b). Next, the digitization of videotexts and the ability to manipulate them on a computer with greater ease opens up new avenues for teaching video-mediated FL listening. Finally, videotexts are ubiquitous in our contemporary culture. Their widespread use, especially among the digital natives (Prensky, 2001) enrolled in our classrooms who have never known a world without computers, digitally mediated texts, or the internet, increases the likelihood that learners will listen to another language through this multimodal medium (Guichon & McLornan, 2008).

Our choice of the word videotext rather than video is deliberate and purposeful. Typically, when we hear or read the word *video*, it is the technology of the medium that first comes to mind, namely its ability to dynamically combine visual and audio elements in a contiguous sequence (Gruba, 2004, p. 55). However, as noted by Gruba, in the field of applied linguistics, our attention ought to be directed to textual features and literacy practices, rather than to the technology itself. Expanding on Joiner (1990), who introduced the term *videotext* after arguing that video "is as deserving of the label *text* as is a written document" (p. 54, emphasis in the original), Gruba calls our attention to the need to consider the use of cohesive devices, style nuances, composition and narrative structure, and underlying viewpoints of videotexts. Videotext genres fall on a continuum, with entertainment (e.g., movies, cartoons, music videos) on one end and information (e.g., documentaries, news) on the other. Broadly speaking, videotexts also vary in their degree of structure with movies, cartoons, and music videos at the less structured end of the continuum and news, talk shows, comedies, and soap operas at the more structured end. Further, although similarities may be found in the formats of more structured videotexts, their production and construction will reflect the sociocultural norms, values, and perspectives of their country of origin (Meinhof, 1998). When a videotext is seen as a text, "questions can be asked about authorship, intended audience, the presentation of a worldview or the influence of specific textual features" (Gruba 2005, p. 9). Thinking of videotexts in this fashion is especially meaningful within the context of multiliteracies-oriented teaching and learning.

Our primary focus in this chapter is on constructing meaning from videotexts in lower-level language classes. The concepts and applications considered herein, however, are germane to higher curricular levels as well, including advanced-level cinema courses. In the "Conceptual Background" section, we overview a small but growing body of research on FL video-mediated listening focusing on concepts related to listening/viewing ability and the contributions of various Available Designs, especially visual resources, and cognitive processing models. Next, we turn our attention to concepts aligned with an integrated, multiliteracies-oriented approach to video-mediated listening, including its sociocultural dimensions, and video-mediated listening as an act of meaning design. In the "Pedagogical Applications" section, we start by examining the goals of video-mediated listening instruction within a multiliteracies-oriented approach to guide the organization of instructional activities anchored in the four pedagogical acts. Next, we overview four

current literacy-based approaches to teaching and assessing videotext-based comprehension and interpretation, and we present a model for designing and implementing video-mediated listening lesson plans in lower-level FL classrooms. We conclude this section with a walk-through of a sample lower-level, video-mediated listening lesson plan guided by this model and provide sample assessments related to it. By the end of this chapter, you will have a better understanding of why a multiliteracies-oriented approach to constructing meaning from authentic videotexts is a viable alternative to more traditional models and how it can be implemented in your classroom context. To interact with the notions introduced in this chapter, take a few minutes to complete Learning Activity 7.1.

LEARNING ACTIVITY 7.1

My Experience With Video-Mediated Listening as a FL Learner

Part 1. Before continuing to read this chapter, reflect on the use of videotexts in the beginning FL classes you took. Use the following questions to guide your reflection:

1. How often were videotexts used in the beginning FL classes you took? How much time was typically devoted to viewing videotexts in class?
2. What kinds of videotexts were typically used in your beginning FL classes? Were these videotexts used in their entirety or were only clips shown? On average, how long were these videotexts?
3. What kinds of video-mediated listening activities did you engage in? What was the main focus of these activities? What do you think the purpose of these activities was? Did you find these activities effective for learning?
4. Did the way videotexts were used and the type of activities proposed reflect a multiliteracies-approach to teaching and learning?

Part 2. Once you have completed this chapter, reread your answers to these questions. Using the new understandings you developed in relation to video-mediated listening in a multiliteracies-oriented approach, add any final thoughts you have.

1. CONCEPTUAL BACKGROUND

In this section, we overview theoretical research and models related to FL video-mediated listening. We begin by examining the definition of video-mediated listening, followed by a discussion of various factors known to play a role in learners' ability to engage with videotexts, cognitive processes involved in video-mediated listening, and sociocultural dimensions of video-mediated listening. Next, after highlighting similarities and differences between reading and video-mediated listening, we examine notions of visual literacy. Finally, we use this foundation to consider textual interpretation of videotexts, focusing on

meaning design and the goals of FL video-mediated listening within multiliteracies-oriented teaching and learning. To help you interact more effectively with the notions included in the "Conceptual Background" section, take a moment to work through Learning Activity 7.2

LEARNING ACTIVITY 7.2

My Ideas About Video-Mediated Listening in a FL

Part 1. Before reading this section, consider the following statements related to video-mediated listening and reflect on the degree to which you agree or disagree with each one.

1 = strongly agree 2 = agree 3 = slightly agree 4 = slightly disagree 5 = disagree 6 = strongly disagree						
	Statement		Degree of Agreement			
1	Compared with other language modalities, video-mediated listening is a passive activity.	1	2	3	4	5	6
2	Video-mediated listening means understanding all of the spoken words in a videotext.	1	2	3	4	5	6
3	FL learners with limited language proficiency cannot engage with authentic videotexts.	1	2	3	4	5	6
4	An effective listener-viewer is able to understand the meanings attached to both verbal and visual elements.	1	2	3	4	5	6
5	Visual, gestural, spatial, and textual elements (captions and subtitles) are useful in FL video-mediated listening.	1	2	3	4	5	6

Part 2. When you have completed reading the "Conceptual Background" section, come back to these statements and decide whether your ideas about them were confirmed or not. Locate in this section one piece of evidence that supports or refutes your ideas. How has the new information found in this section contributed to your conceptual understanding of video-mediated listening in particular and refined your understanding of multiliteracies-oriented teaching and learning in general?

1.1 What Is Video-Mediated Listening?

According to Gruba (2005, 2006), "no single definition of video-mediated listening comprehension has become established" (p. 77). One key conceptual issue has revolved around the role that visual elements play in video-mediated listening

comprehension, with some scholars downplaying their importance (Kellerman, 1992) and others acknowledging their contribution (e.g., Cross, 2009, 2011; Ginther 2002; Gruba, 2004, 2005, 2006, 2007; Ockey, 2007; Seo, 2002; Sueyoshi & Hardison, 2005; Vandergrift & Goh, 2012; Wagner 2007, 2008, 2010a; 2010b). For the purpose of this chapter and to better capture what *video-mediated listening* is in a multiliteracies approach, we choose to follow Rubin (1995a), who describes it as an "active process in which listeners select and interpret information which comes from auditory and visual cues in order to define what is going on" (p. 7). In other words, visual and verbal elements are not separated; both make contributions in the video-mediated listening process. More importantly, this definition underscores the constructive nature of video-mediated listening, the critical role played by the listener–viewer, and the interaction between the listener–viewer's knowledge and the videotext. Much like reading, video-mediated listening is a process, a recursive act that involves interaction between the videotext and the listener–viewer. The nature of this interaction is variable. The listener–viewer can pause and replay the whole videotext or segments of it to construct meaning, examine specific points to confirm, revise an initial understanding, or gather concrete evidence to support it. Further, because video-mediated listening is a recursive and interactive act of meaning construction, it encompasses more than the comprehension of surface-level facts; it also involves inferencing to understand particular points of view and perspectives. Finally, video-mediated listening involves the listener–viewer being able to link what he or she hears/views to his or her background knowledge to construct meaning.

The ideas in Rubin's (1995a) definition reflect the multiliteracies perspective of video-mediated listening as an act of meaning design. This means that video-mediated listening, much like reading, is not an act during which the listener–viewer passively absorbs information that resides in the videotext to arrive at one single possible interpretation. Instead, it is an act that includes dynamic involvement on the listener–viewer's part as he or she interacts with visual, audio, gestural, spatial, and verbal features of the videotext, selects those deemed important for processing the information, and uses them to reconstruct and interpret the meaning of the videotext. Furthermore, as an act of meaning design, video-mediated listening, much like reading, involves an interplay between social and personal dimensions. In other words, video-mediated listening is both a social and individual process in addition to being a cognitive one, a dimension that will be examined next as we consider factors known to affect learners' ability to comprehend and interpret FL videotexts.

1.2 Factors Affecting Foreign Language Video-Mediated Listening

At the beginning of this chapter, we included questions commonly asked by teachers about video-mediated listening in the lower-level FL classroom. One underlying assumption common to these questions is that FL learners' language proficiency is a determining factor in their ability to engage in video-mediated listening. Although second language acquisition (SLA) scholars focusing on this area of research do not contest that FL learners' language proficiency plays a

role, they also underscore that learners' language proficiency is far from the whole story. In fact, these scholars (e.g., Altman, 1989; Cross, 2011; Ginther 2002; Rubin, 1995a; Seo, 2002; Sueyoshi & Hardison, 2005; Vandergrift & Goh, 2012) outline several factors involved in effective comprehension and interpretation of videotexts: prior knowledge, which is organized into schemata (see Chapter 5 for more information); knowledge of the FL; knowledge of the videotext genre; the ability to hold information in short-term memory while engaging with texts; and the ability to use listening–viewing strategies such as predicting, monitoring, inferencing, elaborating, and contextualizing. In video-mediated listening, FL learners tap into these types of knowledge and abilities as they engage in comprehension and interpretation of videotexts. We now turn our attention to understanding the contributions these cognitive processes make to the act of video-mediated listening.

1.3 Cognitive Video-Mediated Listening Processes

To date most of the research on video-mediated listening is cognitively based. Studying the cognitive processes involved in the act of video-mediated listening and elaborating models that best capture these processes and the way they operate has been the primary focus of this research. Three common models have emerged from this research: bottom-up, top-down, and interactive. Because these models have already been discussed in Chapter 5 in relation to reading, for this chapter we will revisit them briefly in the context of video-mediated listening.

Bottom-up processing models are text oriented, which means that the listener–viewer autonomously constructs textual meaning in a linear and sequential fashion from individual sounds and phonological features to words, phrases, and sentences and, eventually, to the whole videotext. Bottom-up sub-skills are developed through individual activities, such as sound discrimination, intonation cues recognition, and sentence structure analysis, which are emblematic of the traditional view of video-mediated listening in lower-level FL classrooms.

Top-down processing models are listener–viewer oriented, which means that the listener–viewer constructs textual meaning through the use of contextual clues and activation of prior knowledge about the content and organizational structure of the videotext. Top-down sub-skills are developed through collaborative activities, such as predicting content, identifying key ideas, and guessing meaning, which represent the traditional view of video-mediated listening in upper-level FL classrooms.

Interactive processing models call on both bottom-up and top-down processing, operating simultaneously rather than sequentially, to construct textual meaning. In these models, video-mediated listening is both listener–viewer and text driven, and it includes both individual and collaborative interaction with videotext.

Research on cognitive processes related to video-mediated listening has had a direct influence on process-oriented instruction (see Chapter 5 for more information). Three distinct phases characterize this pedagogy: a *pre-viewing phase*, which commonly includes activities meant to activate learner background

knowledge and expectations about the videotext; a *while-viewing phase,* which typically consists of activities meant to move the learner from comprehending the gist to grasping the details of the videotext; and a *post-viewing phase,* which generally includes activities meant to involve learners in actively using the vocabulary, grammar, and content from the videotext. The purpose of these activities is to help learners process videotexts from both the top down and the bottom up by prompting them to use specific cognitive skills and strategies to regulate their comprehension. The impact of process-oriented pedagogy on video-mediated listening has been profound and lasting. If you examine current FL textbooks, most of which are based on communicative language teaching (CLT) principles (see Introduction), you will find that the three-stage pedagogy outlined above is commonplace as an approach to video-mediated listening. Yet, because of their emphasis on cognitive processes, process-oriented approaches to video-mediated listening instruction tend to overlook the social, contextual, and use-related factors that are essential in video-mediated listening as meaning design. A multiliteracies-oriented approach to video-mediated listening, however, encompasses the full complexity of language as the linguistic, cognitive, and sociocultural dimensions of literacy interact with one another to make video-mediated listening a social and cultural act. To help you prepare for examining in greater depth what a multiliteracies-oriented approach to designing meaning from videotexts entails, complete Learning Activity 7.3.

LEARNING ACTIVITY 7.3

(Re)considering Video-Mediated Listening

In our conclusion to this section, we suggested that the cognitive approach and its related three-phase pedagogy to video-mediated listening are inadequate. Using your knowledge of the multiliteracies framework developed in this chapter and those that precede it, identify an authentic videotext included in the textbook you use and complete the following tasks:

1. List the sequence of instructional phases for this videotext and their focus.
2. Indicate the shortcomings you see in each of these instructional phases.
3. Suggest solutions for addressing these shortcomings consistent with the multiliteracies framework.

As you read the remainder of the "Conceptual Background" section, check back on these ideas and revise as needed based on the discussion of video-mediated listening and the multiliteracies framework.

1.4 Differences Between Reading and Video-Mediated Listening

Throughout the previous section, we alluded to the similarities between reading and video-mediated listening in terms of the types of cognitive processes involved in successful interpretation of both authentic written texts and

videotexts. However, differences also exist, especially in terms of textual features that constrain learners' memory capacity and interpretative ability when working with videotexts.

Printed texts afford learners control over the pace of information flow, the ability to reread if needed, and time to dwell on a passage, all of which facilitate the processing of language and content. In contrast, with videotexts the pace of information flow is rapid and learners' ability to process both language and content can be reduced. Even so, we must acknowledge that technology is changing the ways we now interact with videotexts. Since the early 2000s, videotexts are increasingly digitized and, when played on a computer, offer more precise control and nonlinear access. For learners, this means that they can stop to concentrate on key areas, start again, rewind to go over poorly understood areas, or move quickly over a videotext to get a sense of its overall structure and organization. Furthermore, visual, gestural, spatial, and textual (titles, captions, and subtitles) elements that complement the audio track can provide valuable support to FL listener–viewers, particularly in the case of beginning FL learners. Rubin (1995b) explains that visual elements in videotexts can provide assistance to listener–viewers through the display of props, action, and interaction. She further outlines the ways in which these supports can be used: (1) to narrow interpretations when listener–viewers observe the physical settings in which the action takes place; (2) to validate hypotheses when listener–viewers make sense of what takes place; and (3) to judge emotional states when listener–viewers view interactions on screen. Textual elements in the form of captions and subtitles can also be beneficial in various ways, including word recognition, vocabulary building, and text comprehension (Danan, 2004; Vanderplank, 2010). In contrast to live viewing, digitized videotexts, by transforming live context into analyzable text, place fewer constraints on FL learners' memory capacity, an especially valuable feature for learners in lower-level courses.

Videotexts present other challenges to learners, particularly in relation to multimodal patterns of meaning. In the living context, linguistic Available Designs acquire their meaning by pointing to gestural, audio, spatial, and visual Available Designs; in a videotext they do as well, but they are inevitably filtered through the filmmaker and the camera and its lens (Kramsch & Andersen, 1999). Filmmakers rely on movie techniques to impose a particular style onto a videotext through selective shot types, camera movements, variations in lighting, color palette, and special effects to signify different meanings and thus influence the treatment and understanding of content. For a productive engagement with videotexts, learners need to understand how language interacts with other Available Designs, including cinematic ones (Kramsch & Andersen, 1999). Videotexts both "reenact the original, lived context in which language was used and transform it into readable "discourse" or text" (Kramsch & Andersen, 1999, p. 40). They give us the ability to make words and events durable and identifiable as the same at every replay: We can come back to them; we can share them with multiple audiences; we can stop, fast forward, or rewind them and take time to scrutinize them; we can cut, remix, and swap scenes

and juxtapose/superimpose gestures, words, and actions that were experienced separately; and so on. Videotexts have made it possible for speech and images to be objectified, textualized, interpreted, and reinterpreted just as much as printed texts. In sum, videotexts transform lived contexts into analyzable texts. The task of the instructor is, therefore, to not only "contextualize the videotext but also textualize the contexts presented on the screen" (Kramsch & Andersen, 1999, p. 40); that is, to help students read the videotext, which entails linking the words heard to the actions seen on the screen and to the background knowledge students have developed.

1.5 Video-Mediated Listening and the Multiliteracies Framework

Video-mediated listening within the multiliteracies framework is viewed as a socially embedded communicative act that involves the three dimensions of literacy—linguistic, cognitive, and sociocultural—dynamically interacting as meaning is created from videotexts.

As presented in the previous section, processing models include the cognitive, and to some extent, the linguistic dimensions of video-mediated listening but leave out its sociocultural dimension, which is a key dimension of the multiliteracies framework. Video-mediated listening is more than an ability to decode aural elements and use strategies to construct meaning from a videotext; it is also a socially situated practice that calls on learners to bring context and text together. As listener–viewers interact with the context and text of a videotext to make meaning, the three dimensions of the multiliteracies framework interact.

1.6 Video-Mediated Listening as Meaning Design

As previously discussed, videotexts can pose a number of challenges for lower-level FL learners as they view and try to comprehend and interpret them (Cross, 2009; Kaiser, 2011; Swaffar & Vlatten, 1997). In FL videotexts, learners may be confronted with new patterns of discourse, prosody, and syntactic structures; fast rates of speech; different language varieties and accent patterns; high content density; multiple semiotic systems that interact simultaneously; and intertextuality. Furthermore, other challenges may arise when learners do not have needed background knowledge and are unfamiliar with certain contexts and cultural norms (Cross, 2009; Meinhof, 1998). As suggested in the previous section, prior knowledge and an understanding of textual features play a significant role in a listener–viewer's ability to engage in constructing meaning from videotexts. We examined how video-mediated listening within the multiliteracies framework is an act of meaning design, during which the learner draws from Available Designs to construct meaning from videotext. These Available Designs may be linguistic (e.g., delivery, accents, dialects, registers), visual (e.g., colors, perspectives, lighting), audio (e.g., music, sound effects), or gestural (e.g., facial expressions, body spacing and posture, shot types, camera movements, edits). In Designing, the learner creates a new design. In other words, as the listener–viewer watches a videotext, he or she puts Available Designs to

use; he or she is not simply recycling found designs but is creating a new design, a personal expression, which draws from the array of meaning making resources he or she happened to find in his or her context and culture. A learner's Designing becomes the Redesigned, a new resource for meaning, available to all. Before exploring pedagogical applications of video-mediated listening from a multiliteracies perspective, return to Learning Activity 7.2 and completed Part 2, then move on to Learning Activity 7.4, which reviews your conceptual understanding of Available Designs.

LEARNING ACTIVITY 7.4

Available Designs in Videotexts

Consider the following screenshot of a rally held in June 2014 outside the Federal Energy Regulatory Commission. What Available Designs would a listener–viewer need to access to interpret its meaning? How are these Available Designs socially and contextually determined? What elements might prove most challenging for non-native language learners viewing this screenshot? If you are having trouble remembering the different linguistic, schematic, visual, gestural, spatial, and other Available Designs, review section 2.1 in Chapter 1.

Source: Bill Clark/CQ-Roll Call Group/Getty Images

2. PEDAGOGICAL APPLICATIONS

As we turn our attention to the application of the multiliteracies framework to video-mediated listening in the FL classroom, several questions come to mind: What should a multiliteracies-oriented lesson focused on interpreting a videotext look like? How do we create video-mediated listening lessons that promote the concurrent development of students' language abilities and cultural knowledge? What kind of literacy-oriented tasks do we want students to engage in?

What do we want students to learn from analyzing and interpreting video-texts? What are meaningful ways to assess students' ability to construct meaning from videotexts in a multiliteracies approach? To answer these questions, let us first consider the goals of video-mediated listening instruction and assessment within the multiliteracies framework.

Video-mediated listening involves constructing meaning from text. An important goal of FL video-mediated listening within the multiliteracies framework, therefore, is to help learners interpret the textual representation of the lived context of culture presented on the screen. Teaching and learning language is not only teaching and learning what people say and how they say it correctly and appropriately, but why people say this rather than that to whom, and for which purpose, and how they express it in the lived context of culture. It is about going "beyond the here-and-now of the interaction," which is typically the focus of CLT-based, lower-level courses, to reflect on the "broader attitudes, values and beliefs" of the target community and culture (Kramsch & Andersen, 1999, p. 40), which is a common focus of video-mediated listening in advanced-level courses. A multiliteracies-oriented approach to videotexts not only contributes to smoothing out the curricular dissonance found in many four-year FL curricula; it also contributes to the goal of developing learners' linguistic, cultural, and interpretive abilities, as well as their academic literacy as they engage with various forms of multimodal discourse.

Published research related to designing meaning from videotexts in lower-level FL courses, which can lend support to the merging of communication and textual analysis at all levels of the FL curriculum, comes primarily in the forms of position papers and descriptive reports (e.g., Bueno, 2009; Dubreil, 2011; Eken, 2001; Etienne & Vanbaelen, 2006; Kaiser, 2011; Swaffar & Vlatten, 2007; Zhang, 2011); empirical studies, however, are almost nonexistent. We found one recent study that examined FL learners' ability to recognize cultural patterns in verbal and nonverbal information in videotexts and interpret that information. Hammer and Swaffar (2012) investigated the impact of four episodes of a popular German television show, *Lindenstraße,* on fourth-semester students' strategic ability to negotiate details of cultural knowledge and sociolinguistic content. They found that the majority of the students in their study were able to expand "their reading and articulating of images and cultural content they viewed in the televised text" and that "for most, repeated exposure to the video led to increased awareness and ability to articulate a variety of cultural similarities and differences" (p. 219). One empirical study is certainly not enough, but Hammer and Swaffar have led the way in demonstrating that it is possible to merge communication and textual analysis at lower levels of the undergraduate FL curriculum. In classrooms where this holistic approach is in place, students who are guided to observe and choose culturally relevant features of the context and to relate linguistic features to other features can develop their ability to read and interpret videotexts by making connections between text and context.

In the section that follows, we consider how best to organize literacy-oriented instructional tasks and assessments that engage students in designing meaning from videotexts. To help you create literacy-oriented, video-mediated

listening lessons, we propose a template that combines elements of relevant pedagogical models published in the research literature and provide a sample lesson plan putting the proposed template into practice. Further, we outline several literacy-based formative and summative assessments that align with the lesson plan and evaluate students' ability to construct meaning from videotexts.

2.1 Literacy-Oriented Models of Video-Mediated Listening Instruction and Assessment

Four literacy-oriented models of video-mediated listening instruction and assessment are presented in this section. We first present a framework proposed by the Center for Media Literacy (2003) that is organized around five key questions and four phases. Next we outline three integrated frameworks that focus on the use of film/video in the FL classroom: those of Eken (2001), Zhang (2011), and Swaffar and Vlatten (1997), respectively.

Grounded in a media literacy perspective, the Center for Media Literacy (CML) framework (Thoman & Jolls, 2003) was elaborated to establish "a common ground upon which to build curriculum programs, teaching materials and training services for teaching in an increasingly mediated world" (p. 12), and to reflect the impact of the internet and new multimedia technology on learning. The cornerstone of this framework is Five Key Questions related to five core concepts, presented in Table 7.1, which allow for the analysis and evaluation of a wide array of media texts including videotexts.

To organize media literacy lessons, the CML framework proposes four phases: (1) Awareness; (2) Analysis; (3) Reflection; and (4) Action. In the Awareness phase, students engage in activities that lead them to observe and make personal connections, gain insight, and activate core schemata related to the media text and the goal for viewing. Ultimately, these Awareness activities are meant to generate moments of insight whose purpose is to "unlock a spiral of critical inquiry and exploration that is the foundation of media literacy" (Thoman & Jolls, 2003, p. 31). In the Analysis phase, the Five Key Questions and their subsets of guiding questions are implemented to help students understand the complexity of the issue examined in the videotext selected. In this phase, students figure out the ins and outs of the issue as they grapple with "how the *construction* of a media [text] influences and contributes to the meaning [they] make of it" (Thoman & Jolls, 2003, p. 31, emphasis in the original). In the Reflection phase, students reflect and ask *So what?* or *What ought I do or think?* The activities in phases 2 and 3 can serve as formative assessments. Finally, in the Action phase, students have the opportunity to learn by doing as they engage in activities that lead them to apply their new knowledge in a different and purposeful context. In this final phase, the activities can be used as summative assessments.

Drawing from a variety of models, Eken (2001) proposed an integrated framework for video-mediated listening to help students concurrently develop a deeper understanding of the target language and culture and a keener awareness of how films are designed. Adopting a three-part framework for video-mediated

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TABLE 7.1   Center for Media Literacy Framework: Key Questions and Core Concepts (based on Thoman & Jolls, 2003)

Core concept #1: Media messages are constructed.

Key question #1: Who is the author of this message?

Guiding questions #1: What kind of text is it? What are the different elements that make up the whole text? How similar or different is this text to others that belong to the same genre? Which technologies are employed to create this text? How different would this text be if an alternative medium had been used? What choices were made that might have been made differently? How many people contributed to the creation of this message? What are their various roles?

Core concept #2: Media messages are constructed using a creative language that has its own rules.

Key question #2: What techniques are employed to catch my attention?

Guiding questions #2: Is there something noteworthy about the way the message is constructed? Sound effects? Music? Silence? Colors and shapes? Props, sets, clothes? Lighting? Dialogue or narration? Where is the camera? What is the viewpoint? How is the story told? What are people doing? Are there any visual symbols or metaphors? What is the emotional appeal? What are the persuasive devices used? What makes it seem real?

Core concept #3: Different people experience the same media message differently.

Key question #3: How might others understand this message differently than me?

Guiding questions #3: Have you ever had an experience like this? How close does it come to a real-life experience you have had? What did you learn from this media text? What did you learn about yourself from this media text? What did you learn from other people's responses to this media text? How many different interpretations could there be? How can you explain these different interpretations? Are other interpretations as valid as mine?

Core concept #4: Values and points of view are embedded in media messages.

Key question #4: What lifestyles, values, and viewpoints are represented in, or left out from, this message?

Guiding questions #4: How is the person characterized? What kinds of actions/ consequences are presented? What type of the person is the reader/watcher/listener invited to identify with? What questions come to mind as you watch/read/listen? What ideas or values are being sold in this message? What political or economic ideas are communicated in the message? What judgments or statements are made about how we treat other people? What is the overall worldview? Are any ideas or perspectives left out? How would you find out what might be missing?

Core concept #5: Most media messages are organized to gain profit and/or power.

Key question #5: Why was this message sent?

Guiding questions #5: Who is in control of the creation and transmission of this message? Why is the person sending it? How do you know? Who is served by, profits, or benefits from this message? The public? Private interests? Individuals? Institutions? Who wins? Who loses? Who decides? What economic decisions may have influenced the construction or transmission of the message?

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listening, Eken proposed a sequence of lessons. The first lesson focuses on the literary aspects of films; in other words, aspects that film and literature share, including narrative, characters, setting, theme, signs (i.e., objects, sounds, persons, and colors of significance beyond their usual function and meaning), and genre. In the second lesson, the focus is on the dramatic aspects of film—acting, costumes, make-up—all examined from the perspective of the contribution they make to the film. The last lesson focuses on cinematic aspects—camera shots, movements, and positions; music, sound effects, and visuals; and lighting—each being considered for the way they affect our understanding of the film. Within each lesson, Eken integrates small-group and class-based discussions during which students use the questions included in his framework to guide their film analysis. Furthermore, students read and write film reviews after having done extensive work on this genre's features. He concludes the lesson sequence with a six-hour film workshop, in which students have the opportunity to apply their newly developed knowledge. Students work in small groups on one aspect of a selected film and create activities for analysis, lead discussions, and ask questions when needed to elicit further answers from their peer audience. The activities learners engage in throughout the instructional video-mediated listening sequence outlined here may be used as formative assessments, whereas the film workshop can serve as a summative assessment at the end of a unit.

Zhang (2011) proposed a three-phase framework in which "the goal of the activities is to engage students to examine how meanings are constructed and conveyed through language, to explore . . . cultural perspectives embedded in discourse, and to interpret cultural assumptions and ideologies rooted in power relations" (p. 213). The framework includes the following three phases: Pre-Viewing; Viewing and Discussion; and Post-Viewing. In step 1 of the Pre-Viewing phase, students are shown a screenshot that appears at the beginning of the movie and that is connected to its title. The purpose is for students to "read the silent language created by [the screenshot]" (p. 216) so that it can lead them to make predictions about the theme of the conversation taking place in the videotext and notice relevant cultural features. In step 2, learners are presented with a screenshot of the main scene of the videotext[1] and are provided with a written synopsis of it. They are guided to look for elements in the scene that are different from what they expected and are asked to hypothesize about the reason for these differences. In this second step, activities are meant to guide learners to consider their experiences and living environment and how these affect their assumptions and expectations. The next phase, Viewing and Discussion, starts off with learners listening to the videotext without visuals several times. This listening task is meant to sensitize learners to the roles held by the various participants in the conversation (i.e., *Who has the most turns? Who asks the most questions? What is the tone of the conversation and why?*). Next, learners are guided to imagine what the main issue might be and recreate the

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[1]Zhang (2011) uses a three-minute film clip from the full-length feature film *Blue Paper Crane*, directed by Xiaohua Li.

dialogue of the scene, which requires them to think about word choices and discourse strategies. The purpose of the activity is to lead learners to reflect on how cultural perspectives and assumptions from their first language (L1) affect what they choose to include in the dialogue. In the third step of Viewing and Discussion, learners experience the conversation in the scene visually, aurally, and in print. The activities included in this step are meant to help learners notice how language forms spoken in the videotexts reflect certain values, assumptions, and ideologies. They are further guided to compare and contrast their dialogue with that in the scene and examine how different forms carry different meanings. In the final phase, Post-Viewing, students are asked to put themselves into the scene, reflect on it, and interpret it from their viewpoint. Suggested activities can include writing a narrative from one of the character's perspectives, re-enacting the scene in learners' L1 cultural context, viewing a videotext from the learners' culture on the same topic and predict what people from the FL culture would have difficulty understanding, and so forth. "Through contextualization, interaction, comparison, and interpretation, students come to recognize differences" (Zhang, 2011, p. 227) between their native culture and that of the FL.

The final literacy-oriented instructional model is most reflective of the multiliteracies framework. Its instructional activities focus both on the process and product dimensions of video-mediated listening; integrate viewing, listening, thinking, writing, and discussing; and promote a wide array of literacies from the lower to advanced levels of the curriculum. Swaffar and Vlatten's (1997) model of FL viewing pedagogy draws on an integrative, procedural approach to videotexts, which makes it possible for lower-level learners to view videos of varying length without "frustration and with clearly articulated learning objectives" (p. 177). Their five-stage model moves from an initial focus on "a film's images and sound effects" in stages 1 and 2, "toward comprehension of detail; that is, word choice, content, and grammatical features" (p. 176) in stages 3, 4, and 5. Underlying this model is the belief that students learn more easily and more efficiently from videotexts when related tasks that connect visual systems to verbal ones are hierarchically organized. Furthermore, their model illustrates how multiple modalities can be sequentially integrated into the FL acquisition process. Stage 1 (How Genres Tell Stories) of their model includes a first silent viewing whose purpose is to avoid having learners feel overwhelmed and frustrated by too much unfamiliar language and to help foster *visual literacy*, or "the ability to read picture sequences as meaningful systems," and "recognize that visual images . . . suggest a pattern of values" (p. 175). In this first silent viewing, students tap into their background knowledge and make connections with what they already know about a videotext genre type, using the visual literacies they developed through their experience as U.S. viewers.

Two possible activities are suggested to follow-up to this first silent viewing. One activity engages students in sorting scrambled descriptive phrases or sentences of scenes in the FL and rearranging them in the order in which they appeared in the video they just viewed. Students can then use these sentences and phrases to discuss what they saw. Another activity leads students to think

about words or phrases they expect to hear in the video. Both activities have students look for "the distinct message systems generated by the images presented" (p. 179).

In stage 1, students identify and discuss how information is coded in the visual elements of a video; in stage 2 (Identifying Cultural Difference in Visual Relationships), they are prompted to examine what they consider to be normal or different in the video and are asked to identify cultural differences in the visual elements of a video. Swaffar and Vlatten underscore the importance of these first two stages in which students are encouraged "to concentrate their attention on two different message potentials: the sequence of events or the message systems that mark cultural features" (p. 179). For this second stage, Swaffar and Vlatten suggest using activities that direct students' attention to particular cultural elements, introduce related vocabulary words articulated in the videotext itself, and use this as a basis for discussion wherein students can "begin to establish visual–sematic fields appropriate to the unfamiliar language and its cultures" (p. 179). Stage 1 and stage 2 activities provide a basis for students to move on to the next set of stages wherein activities increasingly link visual elements and textual content.

In stage 3 (Verbalizing Visual Themes), students view the videotext with sound for the first time and are asked to grasp main ideas by confirming or disconfirming their visual comprehension against what they hear. For example, they might be asked to match key words or phrases they grasped with key actions, which later helps them discuss the videotext even though their language competencies are limited.

In stage 4 (Identifying Minimal Linguistic Differences as Difference in Meaning), students are asked to focus on isolated elements through repeated video viewings. The purpose of the activities included in this stage is to help students monitor "their understanding of small but meaningful semantic or morphosyntactic distinctions" (p. 181) as they view a videotext. Swaffar and Vlatten underscore that these activities are particularly well suited for introductory-level learners as they do not require a spoken command of the language; rather, they are just a different kind of comprehension task.

Finally, in stage 5 (Information as the Basis for Student Perspectives), after students have been carefully prepared through the first four stages, they are ready to "develop individual insights into the FL, about the FL culture, or both" (p. 181) using the videotext as a basis. Examples of activities at this stage include "role playing and small group discussions, in conjunction with written work such as story prequels and sequels, interview scenarios, and essay topics" (p. 181), which can lead later to compare and contrast essays or investigative reporting. In this final stage, activities are meant to lead students to confront otherness and consider other ways of viewing and talking about an event.

At each stage, the carefully tailored videotext-based activities lead to repeated viewing with the purpose of having students gather additional information. Repeated viewing teaches students how to identify some, but not necessarily all, of the ideas expressed in fast-paced authentic videotexts. It does so by directing learners' attention to discrete modalities from visual to sound

to verbal, and thus highlighting how "textual messages are coded in the visual images as well as in the language and music" (p. 176) of most videotexts. Activities in stages 1, 2, 3, and 4 of this video-mediated listening sequence may be used as formative assessments. Summative assessment is best carried out in stage 5 when learners have had a chance to view the videotext multiple times and develop insights into the foreign language and culture.

The four literacy-oriented video-viewing sequences outlined in this section are summarized in Table 7.2. A quick look at this table reveals that these models share a number of features. Although the number of steps included in

TABLE 7.2   Literacy-Oriented Models of Video-Viewing Instruction

	Thoman & Jolls (2003)	Eken (2001)	Zhang (2011)	Swaffar & Vlatten (1997)
1	Awareness (survey videotext; make connections and predictions about genre; set goals for viewing)	Repeated viewing (view videotext to identify literary, dramatic, and cinematic aspects)	Pre-Viewing/ Silent viewing (access existing knowledge; identify cultural differences)	Silent viewing (access existing knowledge about videotext genre, type, topic)
2	Analysis (view videotext to gather facts, identify how construction of videotext influences and contributes to meaning)	Film review (read to identify content and features of the genre; look at language; think critically; establish viewing, reading, and writing connections)	Viewing and Discussion (make connections between visual images, dialogue, word choices, and conversation strategies)	Silent viewing (identify cultural differences in visual elements)
3	Reflection (view the videotext to identify and interpret viewpoints; think critically)	Film workshop (view videotext to prepare tasks to lead discussion and analysis with peer audience)	Post-Viewing (put oneself into the video script, reflect on it, and interpret from one's viewpoint)	Viewing with sound (confirm or disconfirm visual comprehension against spoken word)
4	Action (share exploration, new insights, and reflection in writing, performing, etc.)			Word or sentence level comprehension and interpretation
5				Creative language use and transformation

each model differs, all four include pre-viewing activities that allow listener–viewers to tap into their existing knowledge and orient themselves to the videotext; initial viewing activities that guide students to comprehend the gist; additional viewing activities that prompt students to focus on textual details; critical analysis activities that lead students to pay attention to the construction of videotext and their cultural content; and post-viewing activities that provide opportunities for listener–viewers to apply their newly developed knowledge, primarily through speaking or writing. The common elements found across all four models suggest a general template for creating videotext-based lessons, which is detailed in the next subsection.

2.2 A Template for Organizing Multiliteracies Video-Mediated Listening Instruction and Assessment

Based on our examination of current models of video-mediated listening, we propose the following six-stage model for designing multiliteracies-oriented video-mediated listening lessons wherein communication and textual analysis are merged and learners are engaged in designing meaning from videotexts:

1. *Initial silent viewing* to identify genre structure, access background knowledge on the topic, and make predictions about the videotext;
2. *Second silent viewing* to identify cultural differences in visual elements;
3. *Initial viewing with sound* to develop global comprehension of essential events and facts by confirming or disconfirming hypotheses elaborated in two previous stages;
4. *Detailed viewing with sound* to link key lexical, grammatical, or discourse features to the cultural perspectives they carry;
5. *Critical viewing with sound* to examine the construction of a videotext, take stock of knowledge developed from the videotext, and explore sociocultural notions; and
6. *Knowledge application* to demonstrate textual interpretation through multimodal transformation activities.

For each stage, the activities to be implemented should reflect the four pedagogical acts of the multiliteracies framework and Kern's (2000) seven principles of literacy (see Chapter 1 for a detailed discussion).

In Table 7.3, we present examples of learning activities that might be used at each stage of the video-mediated listening template for instruction. In several instances, a learning activity may be reflective of more than one of the four pedagogical acts.

2.2.1 INITIAL SILENT VIEWING. In the initial silent viewing stage, the focus is on guiding students to identify and talk about the way information is structured in the videotext. Sample activities include making predictions, participating in instructional conversations, and sequencing events. Their primary purpose is to activate learners' knowledge of videotext genre or type, draw their attention to the range of modes of meaning, and lay the groundwork for their interpretation of the videotext.

TABLE 7.3   Suggested Learning Activities for Video-Mediated Listening Instruction

Instructional Stage	Suggested Learning Activities
1 Initial silent viewing	Videotext orientation and predictions (Situated practice / Critical framing)
	Instructional conversations (Situated practice / Critical framing)
	Caption strategy (Situated practice)
2 Second silent viewing	Mapping cultural visual information (Overt instruction)
	Participant observation (Situated practice / Critical framing)
	Classifying by concepts (Overt instruction / Critical framing)
3 Initial viewing with sound	Matching verbal and visual signals (Overt instruction)
	Camera shot types, movements, and meanings (Overt instruction / Critical framing)
4 Detailed viewing with sound	Focusing on relationships (Overt instruction)
	Identify minimal linguistic differences as differences in meaning (Overt instruction)
5 Critical viewing with sound	Multiple interpretations (Critical framing)
	Critical literacy and multiliteracies (Critical framing)
	Critical focus questions (Critical framing)
6 Knowledge application	Online fanfiction (Situated practice / Critical framing)
	Role playing (Transformed practice)
	Story retelling (Transformed practice)

For learners to *orient themselves and make predictions* about a videotext, it is best to start with presenting relevant clues such as the videotext's title, the name of the filmmaker, some quotes from the videotext, and an initial meaningful scene (e.g., three to four minutes long), which often set style and tone. Such clues will help learners guess the videotext type or genre, its organizational macrostructure, topic, and the language register likely to be used, and explain what allowed them to reach these conclusions. In addition to allowing learners to tap into their background knowledge and experiences as viewers, another advantage of orienting themselves and making predictions is that it can help them make meaningful connections between specific scenes or settings and their cultural meanings. Although FL videotexts subject to global influences often come with a relatively predictable sequence of images, they often retain conventions and patterns that characterize media from the FL

culture. In those instances, students can find orienting themselves and making predictions quite challenging. Led by the teacher, *instructional conversations* (see Chapter 4) can provide learners with key information about the videotext type or genre and composition features that are country specific and that may be unfamiliar to the learner. The goal of instructional conversations is to fill the knowledge gaps learners may have and give them access to the context of the videotext before they engage in the upcoming video-mediated listening activities. Finally, *caption strategy* allows students to extract key ideas, concepts, and moments in a way that makes sense to them personally, and to get a feel for the videotext might be about. One way to carry out such an activity is first to provide students with screenshots of key scenes in the videotext and ask them to write a caption for each screenshot that captures its essence. Next, students compare and discuss the captions they have proposed with peers. As they view the videotext silently for the second time, students update their captions as needed.

2.2.2 SECOND SILENT VIEWING.   In this stage, students are prompted to examine the visuals in the videotext and construct meaning from them. Sample activities in this step include cultural information mapping, participant observation, and concept classification activities.

Cultural information mapping activities direct students' attention to particular cultural topics and words related to them that may be articulated in a scene of the videotext. In this way students begin to develop visual/gestural/spatial-semantic fields in the FL and its cultures. The cultural information map can lead next to a *participant observation* activity in which students select cultural notions unfamiliar to them represented in the map and suggest possible interpretations. A final activity appropriate for this stage is *classifying by concepts,* during which students group like and unlike words, images, or objects by their common or related characteristics.

2.2.3 INITIAL VIEWING WITH SOUND.   In this stage, learners develop a general understanding of key events and facts. Examples of initial viewing with sound activities include matching verbal and visual signals and identifying the connotative meaning of camera shot types and movements.

In activities focused on *matching verbal and visual signals,* students engage in connecting key words or sentences with related visuals. This overt instruction activity focuses students' attention on how verbal and visual elements work together to create meaning in videotext. A follow-up overt instruction/critical framing activity prompts students to make *connections between camera shot types, movements, and their connotative meanings* en route to developing their media literacy. In this activity students examine select scenes in the videotext, identify camera shots and movements used, and explain ways in which these techniques of tradecraft work together with the script to create meaning. These activities lead students to understand how a videotext is not a simple recording of reality, but rather a complex blending of various elements skillfully manipulated by the filmmaker.

2.2.4 DETAILED VIEWING WITH SOUND.   In this stage, students make connections between key lexical, grammatical, or discourse features and the cultural meanings associated with them. Focusing on relationships and identifying minimal linguistic differences as difference of meaning are two examples of detailed viewing with sound activities.

Focusing on relationships activities engage students in looking closely at lexical, grammatical, or discourse features used by key characters in the videotext and discovering how cultural perspectives, assumptions, and ideologies are woven into the "questions, statements, phrases or words, parts of speech, performance of speech acts, topic control, and responses to previous turns" (Zhang, 2011, p. 228). A second overt instruction activity, *minimal linguistic differences as difference of meaning*, involves students in selecting a written item that matches the spoken words; in doing so, students become aware of the importance of paying attention to small differences in language exchanges in videotexts.

2.2.5 CRITICAL VIEWING WITH SOUND.   Activities in the critical viewing with sound phase focus learners' attention on the Available Designs of a videotext, lead them to evaluate the knowledge they gained from viewing it, or explore cultural concepts found in it. Appropriate activities for this stage include multiple interpretations, critical literacy and multiliteracies, and critical focus questions.

When engaged in *multiple interpretation* activities, learners examine their understanding of a scene and consider all possible interpretations. For this critical framing activity, learners select a scene that proves challenging to them, identify words and phrases spoken by characters that are unclear, and consider visual, audio, gestural, and spatial elements, shifting from one mode to another, to come up with a possible interpretation. Sharing their interpretation with other classmates, who might have different interpretations, leads learners to realize how social-cultural reality shapes their understandings. When engaged in *critical literacy and multiliteracies* activities, students ask themselves how the videotext works to position the listener–viewer, which Available Designs the filmmaker chose to use, and what their purpose is. A final critical framing activity appropriate for this stage is *critical focus questions,* which raise learners' awareness of a script writer's or filmmaker's choices regarding the Available Designs that characterize a videotext. Questions should focus on ideas the viewer–listener associated with specific features of the videotext and the effect these features have the overall interpretation of the videotext.

2.2.6 KNOWLEDGE APPLICATION.   In the final stage of the lesson plan template, learners apply the knowledge gained from completing activities in the previous four stages. Knowledge application activities in this stage include online fanfiction, role playing, and story retelling.

In *online fanfiction* activities, learners choose a favorite character or setting in the videotext, come up with a new storyline and add a unique and interesting element, create their own videotext based on it by mixing old and new elements, and share it with fellow fans. Learners can draw on linguistic

as well as visual, audio, gestural, and spatial forms and patterns, and combine any or all of these Available Designs into their videotexts, which allows them to augment their words with other modes of expression and convey more sophisticated meanings. Furthermore it gives them access to the target community. In online fanfiction activities learners demonstrate their interpretation of the original videotext and use their new knowledge in creative ways. Another transformed practice activity is *role playing*, which requires learners to put themselves into the script of a scene they chose to reenact. It prompts them to interpret the chosen scene from their viewpoint and reflect on the challenges they will face in playing it. Asking learners to situate the scene in their cultural context adds a critical framing dimension to the activity as it allows learners to further grasp the similarities and differences between the target culture perspectives and their own, and helps them understand what makes them who they are through the lens of the target culture. *Story retelling* is the last suggested knowledge application activity. It engages learners in retelling the same story but from a different perspective while using their own Available Designs. We suggest that the retelling be carried out using video as the medium so that learners are allowed to go beyond monomodal ways of representing learning and engage in new and multimodal textual practices.

2.2.7 ASSESSMENT. The six-phase video-mediated listening pedagogical model described above can also guide the development of multiliteracies-oriented tests. For example, the test could include the following stages: (1) the initial silent viewing activity of predicting the content of a videotext based on a title or screenshot of an initial scene; (2) the second silent viewing activity of mapping cultural visual information with semantic fields; (3) the initial viewing with sound activity of matching verbal and visual signals to demonstrate students' understanding of the gist; (4) the detailed viewing activity of focusing on relationships between linguistic elements and cultural perspectives; (5) the critical viewing activity of critical focus questions to guide learners' analysis of the videotext; and (6) the knowledge application activity of story retelling in which learners reproduce the story using their own words. The videotext to be used for this assessment could be a scene following the one they already viewed in class or a different videotext that treats the same topic but from a different perspective.

Not only can the video-mediated listening model we proposed be used as a template to guide the development of formal tests, but the activities suggested in its first five stages can be used as formative assessments. Furthermore, the knowledge applications activities can serve as summative assessments after the work on the selected videotext is completed.

2.3 Sample Video-Mediated Listening Lesson Plan

Grounded in activities that reflect the four pedagogical acts, the instructional sequence we have outlined makes it possible for lower-level language learners to engage in viewing a variety of videotext types and participate in meaningful

activities that lead them to closely examine textual form and meaning. Sample activities that learners might carry out include viewing a TV commercial and examining how a product commonly available for purchase in both cultures is represented, viewing a newscast and summarizing its content in writing, and viewing a TV series and tweeting about it, which would allow learners to record their progress overtime.

In Table 7.4, we present a sample video-based lesson plan organized according to the lesson plan template and suggested learning activities detailed in the model above. This lesson is intended for use in a first-semester lower-level German course during an instructional unit on clothing, body parts, and body care in the German-speaking world. The goals of this lesson are for students to comprehend and use vocabulary related to clothing items, body features, and body care products, become aware of German press and media reporting style, critically evaluate cultural practices related to commercials in German and home cultures and the concept of *Schadenfreude,* and work together to construct meaning from a 2013 Nivea TV commercial. The videotext used as a basis for the lesson is entitled *Stresstest* (see Appendix for English and German versions of the script and link to the videotext). Expanding on information previously presented in the course, the videotext introduces students to Nivea, a globally recognized German brand of facial and body care products. Students should not find it overly challenging to construct meaning from the text as they will most likely be familiar with the brand and some of its products as well as the videotext genre. Further, the videotext's multimodal and intertextual elements should make the commercial accessible and enable the viewer to understand how meaning is shaped.

Outlined in this six-stage lesson plan are activities that facilitate students' design of meaning. Throughout the lesson, listener–viewers interact with the broad range of Available Designs used in the videotext, they make form–meaning connections, and they engage in textual interpretation. Further, this lesson plan is organized around not only the four pedagogical acts, but also the basic instructional elements and learning processes that are part of the seven principles of literacy. Viewers tap into cultural knowledge about dress and grooming as well as body language, facial expressions, or body spacing as message systems particular to a culture; they examine conventions related to personal descriptions, news headlines, and commercial slogans; and they use language to understand how lexical and grammatical forms are used in both spoken and written contexts to create discourse in the videotext. Viewers furthermore interpret the interplay of codes present in the commercial; they collaborate by interacting with the videotext and with other learners when designing textual meaning; they solve problems by teasing out relationships between lexical and grammatical forms and overall textual meaning; and they reflect on the significance of the use of various semiotic systems that work together to make a successful sales pitch.

Included in this sample lesson plan are several opportunities for both formative and summative assessments. Throughout the silent viewing phase, instructors can provide formative feedback after each predicting activity

TABLE 7.4   **Sample Instructional Sequence, Videotext-Based Lesson:**
                 ***Stresstest* by Nivea**

Instructional Stage		Learning Activities
1 Initial silent viewing[2]	a	Students watch the initial scene of the videotext (0:00–0:11) to *orient themselves* and *make connections* with it. (Situated practice)
	b	Before watching the entire videotext silently, students are provided with screenshots of key scenes and *write captions* that represent the essence of each screenshot. Next, students compare and discuss the captions they have proposed with peers. Finally, students watch the videotext silently and update their captions as needed. (Situated practice)
	c	The instructor leads an *instructional conversation* during which students discuss the genre of the video and the notion of *Schadenfreude*. (Situated practice / Critical framing)
	d	Finally, students are provided with a list of words or expressions, some of which are in the commercial, and are asked to *predict the words or expressions* they are likely to hear. (Situated practice)
2 Second silent viewing	a	Students watch the videotext a second time and *map cultural information* by identifying cultural elements that lead them to determine whether the commercial was shot in the United States or Germany. Students are directed to focus on dress and grooming, as well as on body language, facial expressions, gestures, body spacing, and so forth. (Overt instruction)
3 Initial viewing with sound	a	After a third viewing, students engage in *matching verbal and visual signals*. Students focus on the verbal descriptions given of individuals and the visuals of the corresponding individuals themselves. (Situated practice / Overt instruction)
4 Detailed viewing with sound	a	Students view the video a fourth time and *identify minimal linguistic differences as differences in meaning*: They are provided with pairs of sentences and are asked to identify the sentence that is actually spoken in the videotext. (Overt instruction)

(continued)

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[2]When using videotexts, you may want to provide students, at least initially, with a list of the kinds of cinematic techniques and camera usage that comprise narrative video grammar and their connotative meanings.

TABLE 7.4 Sample Instructional Sequence, Videotext-Based Lesson:
***Stresstest* by Nivea**

Instructional Stage		Learning Activities
5 Critical viewing with sound	a	Students view the video a fifth time and using *critical focus questions* are guided to examine how the commercial is constructed, focusing on its multiple meaning resources (e.g., linguistic, audio, visual, gestural, spatial) and how they work together in a sales pitch. (Overt instruction / Critical framing)
6 Knowledge application	a	In small groups students chose one individual in the commercial and engage in *story retelling* by thinking about how their selected individual would retell what took place and convey what they were thinking/feeling at the time. This activity culminates in an oral performance of the retelling in an interview format. (Transformed practice)

by asking students to identify the elements behind the choices they made. In the viewing phases, activities that ask students to make verbal and visual connections or answer critical focus questions are additional opportunities for instructors to provide formative feedback. At the end of the lesson, the oral performance of students retelling what happened and how they felt in an interview format can serve as a summative assessment of this instructional sequence.

To help you reflect on this sample videotext-based lesson plan, read through it a second time and find answers to the following questions:

1. What are the objectives of this lesson and how do they fit within the course curriculum?
2. Is the selected videotext appropriate to meet these objectives? What elements of the videotext might be challenging for FL learners to understand?
3. In what ways are students designing meaning through the various activities in this lesson?
4. Why are the different lesson plan activities labeled as situated practice, overt instruction, critical framing, transformed practice?
5. Are the basic elements of instruction, or the what of multiliteracies pedagogy—conventions, cultural knowledge, and language use—represented in the lesson?
6. Are the learning processes of interpretation, collaboration, problem solving, and reflection and self-reflection (i.e., the how of multiliteracies pedagogy) represented in the lesson?

As you think about planning your own video-viewing lesson plans and assessments using the template above, come back to these questions as a way to help you to organize your ideas and apply your understanding of multiliteracies-based videotext pedagogy. Learning Activity 7.5 will help you get started.

LEARNING ACTIVITY 7.5

Designing a Videotext-Based Lesson

Identify an authentic videotext that would be appropriate for one of the themes included in your textbook and create activities for each of the steps found in the model detailed in this chapter. In selecting an authentic videotext, keep in mind the following criteria, adapted from Joiner (1990): Select a videotext that does not require extensive background knowledge, contains a variety of locations, speakers and elements of tradecraft, is professionally produced, and represents distinct levels of difficulty. Next, start planning your lesson and design appropriate activities following the six-step model and the learning activities suggested in Tables 7.3 and 7.4. Once you have completed your lesson plan, ask yourself the same set of questions as a way to help you justify your pedagogical choices.

3. FINAL CONSIDERATIONS

In this chapter, we started with laying out the conceptual base for FL video-viewing instruction within the multiliteracies framework. The critical elements undergirding this base include the cognitive processes in which FL learners engage when viewing videotexts and the multimodal Available Designs in videotexts that allow for their creation and interpretation.

The FL video-viewing pedagogy outlined in this chapter rests on this conceptual base and has as its main goal the merging of communication with textual analysis, which takes place as students engage in the planned multiliteracies-oriented instructional viewing activities. This video-viewing pedagogy is grounded in essential elements and processes of multiliteracies instruction, namely the four pedagogical acts and the seven principles of literacy.

As we bring this chapter to a close, we leave you with some final ideas to consider. Although Swaffar and Vlatten (1997) acknowledge that viewing authentic FL videotexts can be challenging on many levels for beginning students, they disagree with the solution most commonly adopted to deal with this challenge: to limit selections to short, scripted videotexts. They argue that authentic videotexts, often thought of as too challenging for lower-level learners with limited language abilities, can in fact be made accessible by implementing lessons with a hierarchy of well-designed pedagogical tasks that "connect visual systems to verbal ones" (p. 176). Swaffar and Vlatten's idea echoes Kern's (2000) proposal for written texts; namely, that in multiliteracies-oriented teaching it is important to control the tasks students carry out, not the texts with which they interact. It is an idea that may have struck you as counterintuitive the first time you encountered it in Chapter 5, since using adapted texts, regardless of the media, has been so much a part of lower-level FL instruction. However, this is a crucial idea in that it lends support to the possibility of integrating videotexts at lower levels and the feasibility of merging communication with

textual analysis from the first semester of FL instruction. Another important idea discussed by scholars referenced in this chapter, including Swaffar and Vlatten (1997), is the importance of guiding students to read and interpret visual, audio, gestural, and spatial Available Designs. As underscored by Kress and van Leeuwen (1996), "just as knowledge of other languages can open new perspectives on one's own language, so a knowledge of other semiotic modes can open new perspectives on language" (p. vii). We have entered a new era, one in which we have moved from "telling the world to showing the world" (Kress, 2003, p. 140) and in which language needs to be conceptualized from a broader, socially constructed, multimodal perspective. As you consider this final point and reflect on it in light of the notions presented in this chapter, make sure to keep it at the forefront of your mind as we move to Chapter 8, "Teaching New Literacies: Making Meaning with Web 2.0 Tools."

4. TRANSFORMING KNOWLEDGE

4.1 Reflective Journal Entry

Reread your responses to Part 1 of Learning Activity 7.1, complete Part 2 of that activity, and then reflect on the ways you are engaging your students in video-viewing activities. In what ways are the processes and activities you commonly use congruent with multiliteracies instruction? In what ways do they depart from it? What ideas introduced in this chapter do you think you can readily apply in your local teaching context? What connections do you see between what you have learned in this chapter, in Chapter 5 on reading, and the one coming next, which focuses on new literacies and the affordances brought by Web 2.0?

4.2 Researching Video-Mediated Listening in Your Instructional Context

Identify and outline a problem related to the teaching or learning of FL video viewing that you are faced with in your own instructional context and consider why it is a problem.

SOLUTIONS PROPOSED: Using your knowledge about multiliteracies-oriented video viewing, describe your solution to the problem. Consider the materials you will use, the steps you will take, and the time you will need to implement the solution.

GOALS AND OBJECTIVES OF THIS ACTION RESEARCH: Outline the questions you are seeking answers to and detail the instructional measure you plan on using to answer them.

RESULTS OF IMPLEMENTED SOLUTION: In the classroom, implement your solution and collect the data that you will need to answer your questions. Finally, summarize and reflect on the results that you observe. If you are not currently teaching, collaborate with a colleague who is teaching and observe that instructor implement your solution.