

EXPLORING THE POTENTIAL OF LANGUAGE LEARNING THROUGH VIDEO MAKING

¹Dolors Masats, ¹Melinda Dooly and ²Xavier Costa

¹Universitat Autònoma de Barcelona and ²CEIP Catalunya

¹Bellaterra (Spain) / ²Navarces (Spain)

dolors.masats@uab.cat ; melindaann.dooly@uab.cat ; xcosta12@gmail.com

Abstract

In the late 80s material designers and language methodologists advocated for the integration of video into language teaching (see, for example, [1] and [2]) and subsequently many articles, resource books for teachers, and video series were published for this purpose. Yet, looking back, we can see that in classroom practices video has never had a prominent role in language learning and, if used, it was often regarded as a tool to design “filling-in” activities which failed to exploit video watching or video making as a stimulus to generate genuine communication in the classroom.

Today digital technology provides a new framework as (a) it is accessible and affordable, (b) it simplifies the production process and (c) it helps students find an audience for their video productions, especially if they are delivered on the Internet [3]. In such a context, it is not unusual to observe that video *making* projects replace video watching activities in the language classrooms, particularly if teachers choose to adopt a constructivist approach to language teaching. Research on the potential of digital video making, then, should not be restricted to the analysis of current literature on the topic (see, among others, [4]; [5]; [6]) and ought to examine what teachers and their students produce (as in, for example, [7]). This paper aims to be a contribution to such an approach.

The present study, conducted within the framework of a European project – DIVIS (DIgital Video Streaming and multilingualism; 141759-LLP-1-2008_1-DE-COMENIUS-CMP) – aims at exploring how digital video devices and current approaches to video production can serve as tools for language learning. Our presentation will have a double-folded objective. On the one hand, we will present what current literature says on language learning through video making. On the other hand, we will analyse and categorise examples of video productions produced by language learners. In turn, this second objective will allow us to discuss (a) what kind of video projects and tasks are more likely to help students develop both their linguistic and digital communicative competences and (b) which are the new challenges teachers need to face.

Keywords - Video making; language learning; digital communicative competence.

1 INTRODUCTION

Today's children are brought up in a 'wired' society and soon grow into skilful and eager users of technology. In such a context, we need to redefine what being literate means. See arguments about “New Literacies” (see [8] and [9]) as well as discourse on “Multiple Literacies” (see [10], [11] and [12]). The skills associated with processes such as reading and writing, but also speaking, listening and interacting, acquire a new dimension as children are 'digital natives' [13] who feel at ease if they are confronted with multimodal texts which cannot be processed sequentially. This means that schools should offer them new learning opportunities to help them to develop 'twenty-first-century skills' [14], namely critical thinking, information and media literacy, creativity, communication skills, collaboration, and contextual learning. Yet, the development of these skills is only possible if multimedia technologies are carefully and regularly used in the classroom setting [15]. Teachers' new challenge, thus, is to meet the needs of the new generation of learners by “teaching new skills, not simply teaching old skills better” [16].

The use of technology in the classroom transforms instruction as it is usually associated with learner - centred teaching approaches which promote collaborative learning. The latest curricula for primary and secondary education of many countries around the globe explicitly state that technology has to be integrated in the regular classroom practices, as children can only become effective communicators if they develop both linguistic and digital competences. Yet, to juggle technology into the syllabi is not easy, specially for those teachers who still see technology as a set of “mechanistic, exterior, and

concrete devices that accomplish tasks and create products”[17] rather than as tools to enhance meaningful learning. The goal of this paper, then, is to explore how researchers and in-service teachers envisage that technology can serve as a tool for learning. As it is our interest to account for both international research findings and present current practices, we will narrow down our scope and will focus on the impact of visual media in language learning.

In the following section we will postulate that language and media education should be embedded in a more general approach to learning and we will present a methodological proposal that we feel is appropriate (project-based learning). In section three we will focus on the educational benefits of video production. First we will present the major research findings on this issue and then we will examine a few video products developed in primary and secondary schools in Catalonia (Spain). Our categorisation of those products will allow us to present a three-stage methodological proposal for the integration of video, language and content knowledge into primary and secondary curricula, as a means to facilitate learners’ development of their communicative competences and their construction of content knowledge.

2 (VIDEO) TECHNOLOGY AND (LANGUAGE) LEARNING

The approach to language and media education we put forward in this paper has its foundations in the premises of the socioconstructivist approach to learning, which can be summarised in two general principles [18]: (a) learning is a process of knowledge construction rather than a process of knowledge transmission and (b) instruction is a process of scaffolding knowledge construction rather than of transmitting knowledge. Socioconstructivism also stresses the situated nature of learning [19]. Learning tasks should, then, be contextualised and purposeful for the learner. According to Jonassen [20], contextual learning demands meaningful real-world tasks or simulated problem-solving tasks. Thus, for video technology to have an impact on language learning, video-based tasks should ensure these conditions. Karpinnen [21] argues that learning is meaningful and contextualised if it meets these six premises:

- It is **active**. If learners take an active role in their own learning, they learn better [18].
- It is **constructive** and **individual**. Knowledge is constructed when learners engage in social activities with members of the community of practice [19] they belong to or want to join. As Karpinnen [21] clearly states, “constructive learning means that learners accommodate new ideas into their prior knowledge. This process of constructing knowledge is a process of meaning-making, not of knowledge-reception”.
- It is **collaborative** and **conversational**. Learning is a meaning-making process which only takes place in social interaction when participants, the members of a community of practice, interact to carry out a joint task to attain a shared goal.
- It is **contextual**. Learning is successful if it is organised around authentic tasks and anchored on meaningful contexts.
- It is **guided**. Learners require support from other individuals; some sort of scaffolding is necessary for learning to occur.
- It is **emotionally involving** and **motivating**. Learning thrives if it contributes to children’s growth, to their affective development.

The value of meaningful and contextualised video-based tasks can be found in the interplay of ‘image’, ‘interactivity’ and ‘integration’, as in Asensio’ & Young’s “Three ‘I’ s Framework” [22]. Images contextualise communicative events and actions. Interactivity generates multimodal texts, as moving images can be interlinked with still pictures and drawings, sound effects, transition effects and oral and written texts. Digital videography, thus, integrates the use of technological devices such as camcorders, tripods, computers, and editing software.

Nonetheless, the integration of online video tasks into a broader virtual learning environment goes beyond mere contextualisation of language tasks. It facilitates the collaborative and individual process of knowledge construction. By interrogating the concept of ‘integration’ it can be argued that meaningful and contextualised learning is more than a ‘realistic excuse’ to use the target language. We need to recognise that if “learning is rooted in the learner’s participation in social practice” [23], language education or digital education *per se* is pointless. We learn when we need to use language

and technology in an integrative manner to carry out some sort of social action to attain a personal or shared goal ('learning as doing'). Thus, both language and media education should be taught in context. As Wegner [24] puts forward when he defines learning as a change in situated practice, learning is not about the acquisition of a code (linguistic or digital) but about knowing which resources one needs to use to take part in socially-situated actions. Practice (action) contextualises learning ('learning as experience') and it is through the process of knowledge construction that the use of (verbal and visual) language and the exercise of cognition generate learning. Participation in goal-oriented tasks is not possible if participants do not adopt discursive identities (language experts/non-experts; inquirer/respondent, etc.) and roles (actor; director; script writer, etc.) while they conduct the tasks at stake ('learning as becoming'). Through practice, participants also construct the social (and cultural) knowledge embedded in the actions taken, which underscores them as members of a given community of practice ('learning as belonging'). Figure 1 below illustrates this conceptual learning model:



Figure 1. Learning as a change in situated practice [24].

Second, we need to acknowledge that research in language and media education coincides in their claims for the need to integrate language and media in other curricular content areas. In the field of language learning, many researchers and practitioners recognise the benefits of CLIL approaches (Content and Language Integrated Learning) as methodological tools to enhance learners' construction of linguistic and non-linguistic knowledge[25]. Similarly, in the field of media education, researchers defend TPCK (Technological Pedagogical Content Knowledge; [26]), a methodological approach which combines technology education with content knowledge as a means to help learners develop the 'twenty-first-century skills' listed at the beginning of this section:

"When digital videography is contextualized and taught within the grander pedagogical framework of educational technology ... it metamorphoses into a more powerful, embracing tool for teaching and learning. It nurtures deeper understanding of curricular content, while simultaneously addressing the diverse cognitive, social, and technological needs of 21st century teachers and learners." [27].

Within this framework it can be argued that integrating language and videography, language and content or videography and content is not enough. If we take 'language' to mean any form of communication, we no longer need to make a distinction between language and media education. Instead, we need to design methodological proposals which integrate different language systems and content; and which demand students to develop cognitive, social and communicative skills through their engagement in the execution of authentic tasks and their acceptance of the responsibility of their own learning. Project-based learning (PBL) is one of the methodological approaches that connects content and target language(s) to student's own lives through tasks that are intellectually and emotionally challenging. We argue in favour of the use of PBL as a means to integrate language education, media education and content education because research has proved it offers teachers and learners the opportunity of creating situated learning contexts that make "the simultaneous acquisition of language, content, and skills" [28] possible.

3 FROM VIDEO VIEWING TO VIDEO PRODUCTION

Video technology has always, to a greater or lesser extent, been present in language classrooms either as a tool for analysing learners' errors or typically as a substitute to audio or written texts [2]. In the former case, students are video-recorded and then their discourse is analysed and their errors corrected. Video recording learners' monologues or dialogues to be later scrutinised in search of errors offers the advantage of minimising the ethereal nature of spoken discourse: students have the opportunity to be confronted with and reflect on their discourse upon the completion of a task. This means that self-, peer- or teacher corrections are provided in its context in such a way that focus-on-form is not a burden for focus-on-meaning, as the flow of learners' discourse is not interrupted. In the latter case, students view a video text and are asked to answer questions or complete exercises based on it, as they would do in typical reading/listening comprehension activities based on written/audio texts. Video texts, as opposed to written or audio texts, provide rich and authentic input environments as they offer learners the opportunity of observing the dynamics of interaction (discourse modes, gazes, gestures, registers, paralinguistic cues, etc.) in context [29]. If learning is situated, learners need to be able to witness different communicative encounters and video texts help them to transcend physical boundaries [30] and watch examples of langue in use outside the classroom borders.

Video production has served as an alternative to the two ways in which the potential of videos as learning tools are usually exploited in the classrooms. Even so, looking back, we can see that in classroom practices video has never had a prominent role in language learning and, if used, it has been regarded as a tool to design "filling-in" activities; activities which usually failed to exploit video watching or video making as a stimulus to generate genuine communication in the classroom. This was partially due to the limited controllability of analogical videos – this often demotivated teachers and students alike. Frequent forwarding and rewinding of the tape, so necessary in language classrooms, was a time-consuming chore and video recording, editing and publishing was almost a job reserved to media experts.

Video digital technology has eased many of these encumbering tasks of the past since (a) it is accessible and affordable; (b) it simplifies the production process; (c) it helps students find an audience for their video productions, especially if they are delivered on the Internet [3]; (d) the creation of multimodal texts becomes easier, (e) video data is controllable and (f) there's a broad selection of available tools that allow teachers plan new types of tasks. Digital technology allows L1 learners to and L2 / FL learners to become members of the community of practice of the target language users. As Tschirner [31] suggests, it is also interesting to notice that "differences between FL learning (in the native language environment of the learner) and SLA (in the target culture) are likely to become less significant".

Using digital videos for assessing students' oral work is much simpler as it is possible to adapt a mark-up model into a video-editing system (see [32] for an example of a video-based correction model for language learning). Viewing digital videos offers a wide range of new teaching and learning possibilities:

"Digital video allows audiovisual texts to be treated in much the same way as written texts have been treated before. Spoken language can be slowed down and listened to multiple times, unveiling ever more layers of signs and meaning ... (it is) possible to 'read' communicative situations ...to pay close attention to language and other features of the communicative situation, and to stop and reflect on the components that contribute to a deeper understanding of linguistic and semiotic data" [31].

Yet, sitting in front a screen watching a video can be as boring and pointless as reading a text if after the viewing/reading students are simply asked to complete exercises. Learning is only meaningful if the viewing/reading task has a real purpose. Viewing a video, for example, can be integrated in a video production project. Applying the project-based approach to video production creates a meaningful context in which students become media producers [33] instead of being mere media consumers, which has immediate implications for classroom practices, as students feel the need to 'learn with technology' [34] in a context in which the construction of content, media and language knowledge becomes meaningful.

3.1 Video making: A language learning tool?

Research on content-based digital video production is almost inexistent as researchers are mainly concerned with the study of group dynamics in the processes of shooting and editing videos or the description of why video production is an excellent tool for catering for multiple intelligences in the classroom setting. An exception to this rule is Goulah's study [35], who combines those two research trends in a content-based classroom in which a group of adolescent learners of Japanese created "uncommercials" in the target language. The author reports that language learning was evident because (a) learners interiorised and made use of the content, grammar and vocabulary necessary to produce the "uncommercials" during the whole course of project development, in which, among others, they were engaged in tasks such as viewing models, sharing and negotiating the contents of their clips or interfacing with the editing software; and (b) learners were able to produce and perform in "uncommercials", which proves they simultaneously developed digital skills (producing the actual videos) and sociolinguistic skills (being able to act –using similar gestures– as Japanese people in the "uncommercials") in an integrative manner. The latter achievement, an example of a methodological integrative approach to two languages, was possible because in Goulah's classroom "making digital videos explicitly facilitated authentic foreign language reading, writing, and speaking in terms of interfacing and computer operations." [35]

The interaction of literacy (language learning), digital literacy (media learning) and content knowledge construction should occur at the three stages of a video production project: planning, shooting, and editing. At the planning stage, students need to create their storyboards and scripts. If videos are to narrate scientific or historical events, for example, we have a genuine opportunity for intertwining content, linguistic and media educational goals. Storyboards should be treated as texts, in fact, they are multimodal texts, as storyboard writers need to create still images to reproduce moving images, to write the accompanying script in the form of a narrative –in the case of an off voice– or a dialogue and decide which kind of background music or sounds are necessary. These three elements are not necessarily planned simultaneously and in a linear way, which makes us question, once more, the connotations of the actual term of 'literacy'. Children today should be able to read, comprehend and create both linear and non-linear texts, and this is only possible when the language and media interact, if classroom practices are oriented towards the development of what researchers in the British Film Institute have named 'cineliteracy.' [36]

At the filming stage, learners have the opportunity to put into practice what they have learnt about how to operate the technical equipment and guide the human resources. In addition, those being filmed also have the chance of reproducing behaviours, discourse procedures and norms of language use they associate with the communicative event they are going to video record. Moreover, while shooting the video, and in order to ensure the quality of the final product, students have the possibility of both (a) monitoring discourse and, as a consequence, metalinguistic reflection in the form of other-, peer- or self-correction is at play; and (b) reflecting upon content. Although the sequential narrative of the video product has been discussed during the planning stage, when students frame and shoot the various scenes, they might need to alter their original plan to overcome spatial burdens or adverse weather conditions.

Furthermore, shooting is not necessarily about capturing a sequential set of events, very often it is quite the opposite. Sequentiality is composed at the editing stage, and one again, it relies on the interplay of language, media and content knowledge. Editing a clip which was shot sequentially is mostly about adding titles, subtitles, transitions, voice and sound effects. Creativity is not an issue, as most of what should be added is already described in the storyboard. Yet, if students have more shots than needed and these were not recorded in order, they will be forced to develop critical thinking and negotiating skills to select and order the ones they need. In either case, research has proved that the process of taking or negotiating decisions at the editing stage further develops knowledge about narrative structures (see for example, [37] & [36]). However, research findings on the process of negotiation bring forward contradicting results. To Alistar, whose research focuses on the development of learners' creativity [38], feels that video editing –as any other creative process–, is best achieved as an individual activity. On the contrary, in his study of Avio as editing software [39], Richardson concludes that although students were not as talkative as expected, both their interaction with the software and their talking to peers to take decisions triggered productive thinking. Clayton, who explores group dynamics at the editing stage [40], comes up with the same conclusion.

Finally video making is a learning tool because it engages students in a cooperative project in which they need to take individual responsibilities to fulfil core tasks. In turn, assigning roles/jobs to students can be developed into a pedagogical task to develop students' negotiating skills. Yet, above all, it is an excellent opportunity for integrating all students in the class project. The following example, taken from Sweeder, illustrates this procedure:

“Often students recognize which of their own unique talents lend themselves to individual responsibilities; thus, they may gravitate toward certain jobs for which they think they have a special affinity. For instance, scriptwriters use their linguistic talents to produce their treatments, storyboards, and rundown sheets and employ language to convey their ideas to one another in a clear, convincing fashion. Camerapersons exercise their spatial intelligences as they frame and compose each shot. Directors tap into their interpersonal talents as they manage time, keep track of deadlines, settle minor aesthetic disputes, and make leadership decisions. Actors in the videos often rely on their bodily-kinaesthetic skills, making sure that their audiences “get” the emotions they may wish to convey. The audio engineers, those responsible for adding the appropriate sound tracks to the work during the editing process, often tap into their musical intelligences when selecting pieces of music, for instance, that appropriately match the pace and mood of a scene. Other times, however, students who thought they possessed little, if any, technical skills discover they indeed possess the aptitude, for example, to trim frames of video and eliminate jump edits from an incongruous scene in their group’s movie story.” [27]

3.2 Video making: An insight into video products produced by language learners

An in-depth study of the ins and outs of video production undoubtedly brings out problems related to the availability of resources and the lack of an integrative analytical tool. The former problem derives from the fact that the videos produced by the students involved in the projects described on research papers are hardly ever available. On the contrary, available videos are uploaded on the Net by teachers who do not feel the need to report, in the format of an academic or research paper, on what they do in their classrooms. As a consequence, we can only access a fragmentary vision of the kind of video projects that are currently carried out at schools. As one of our intentions to write this paper was to bridge the gap between theory and classroom practices, we wanted to examine the two sides of the same coin. In the previous section, we reviewed the latest literature on the learning benefits of video technology, and especially on video production. Then we also described our model for integrating content, language and media education. We now examine actual products. Apart from the fact that we have little or no information about the process of production of most of the videos we will analyse, we also feel that we lack the appropriate language to describe this rather new realm of language learning. We know which words to use to describe oral and written text genres, we also have the terminology for naming media products but the language of cineliteracy has not yet been coined.

Due to this lack of analytical tools, we have designed a visual tool to help conceptualise and analyse the different available products (see figure 2 below). This figure serves to illustrate a possible three-stage methodological approach to video production. In this model technical demands to create the listed video products go *in crescendo* from stage one to stage three. Linguistic and content demands are not represented here, but they could also follow the same developmental stages. As it can be seen, we also include a pre-stage to video production. In this case, students' products are not video clips but animated PowerPoints. Language and content demands in the pre-stage do not necessarily need to be lower than those in the first stage, what varies is the nature of the final products. PowerPoint presentations can be considered as a first step into video production because, like videos, they are multimodal texts. In addition, at the planning stage of photonovels (using the PowerPoint format), students also need to create scripts and storyboards.

Finally, in figure 2, we have placed the word ‘editing’ in the tripod to illustrate that, as we stated earlier, the editing stage can be included, for pedagogical purposes, in video projects of all kinds (it serves as a base for different genres). Yet, it is also true that given the nature of the editing process –sometimes it is regarded as a worthy learning tool only if it is presented as a collective task, others only if it is an individual activity– and its technological demands –one computer per editor–, teachers may opt to edit their students' recordings themselves. Needless to say, that although the latter option is feasible and

realistic, it is less challenging and does not contribute to the construction of knowledge nor to the development of skills on the learners' part.

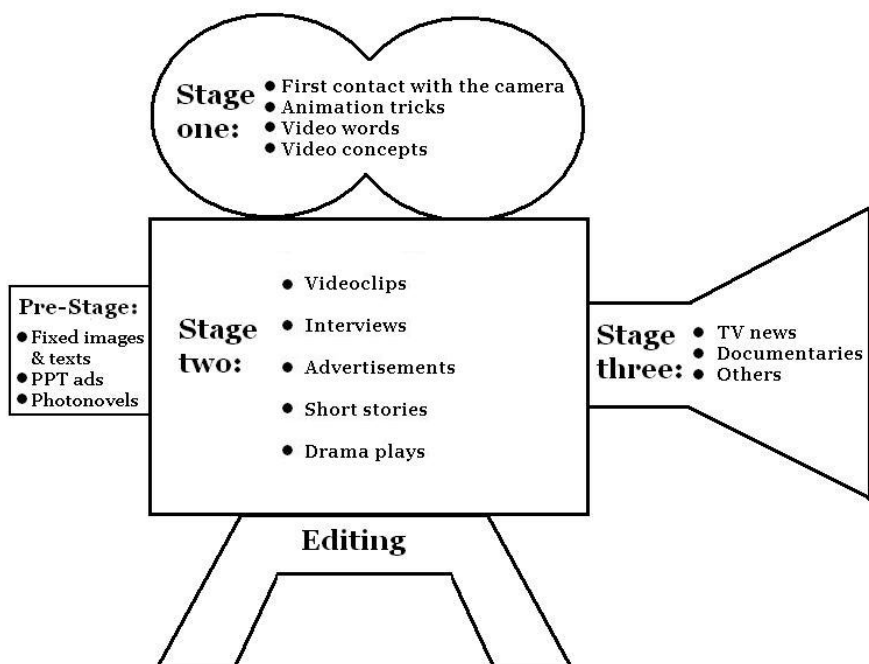


Figure 2. A three-methodological approach to video production and video products

In the next few pages, we will try to describe and illustrate with examples, the sort of video products listed in figure 2. Those associated with a pre-stage into the process of video production, that is, those who take the format of a PowerPoint presentation are presented in figure 3. At this point it is important to point out that the description of types of possible PowerPoint presentation is beyond the objectives of this paper. Hence, what we present is simply a selection of three representative products. As we work in joint collaboration with Catalan we narrowed our focus to local projects, which also serves as a means to build up a coherent data corpus

	PRODUCT	DESCRIPTION
PRE-STAGE	Fixed images and texts	These are tasks for students to experiment with fixed images, either pictures or drawings. They are asked to take shots from the same object from different angles, to write legends for pictures, to search for an image to accompany a title, etc. The idea is that students learn to establish connections between visual and linguistic information. Content integration is possible if students are asked to look for pictures to describe a concept (for example, height) and select the best one.
	PPT advertisements	Students create advertisements using a variety of fixed images taken by them or downloaded from the Net. The images need to be accompanied with texts (slogans) and music. Content integration is possible if, for example, the ads are part of another subject, e.g. a campaign organised by a group class to convince the members of the whole school community of the importance of saving water. In this case, water management is part of the contents in the curriculum for science (see [41] for a study on the use of PowerPoints in media education).
	Photonovels	Students compose a story in the format of a PowerPoint presentation. First, they create a storyboard. Second, they act out the different scenes, which are photographed. Third, the photographs are transferred into PowerPoint slides and then speech bubbles are added to them (see [42] for an article on how to create photonovels).

Figure 3. Possible products for the pre-stage to video production

Figure 4 below describes and illustrates with examples, the sort of video products we associate with a pre-stage into the process of video production. The same ideas can be exploited with more sophisticated technical procedures than the ones in the examples, if so, products would be categorised as belonging to a higher stage.

	PRODUCT	DESCRIPTION	EXAMPLE
STAGE ONE	First contact with the camera	Students use a closed circuit TV to experiment with the span of a video Webcam.	Title: "Realitat o imatge" (= reality or image) School: CEIP Angeleta Ferrer, Mataró. Source: http://video.xtec.cat:8080/ramgen/edu3tv/video/videoteca/video2007/5m7193.rm
		Children learn to record themselves and to experiment with a sound and a video editor.	Title: Així sóc jo (=This is what I'm like) School: CEIP Mn. Albert Vives, La Seu d'Urgell. Primary school group (children aged 12). Source: http://video.xtec.cat:8080/ramgen/edu3tv/video/videoteca/practicompartida/7331.rm
	Animation tricks	Students use the camera to learn basic animation tricks. One possibility is to use the stop-motion technique. Students make lego/plasticine characters that are moved on a decorated background and the camera captures the moves. The shoots are edited with sounds and transition effects.	Source 1: Author unknown. Video on how children can learn to produce videos using animation tricks. http://video.xtec.cat:8080/ramgen/edu3tv/video/videoteca/avalaula/5m807.rm Title: Les cases dels tres porquets (=The houses of the three little pigs) School: Daniel Mangrané i Escardó, Tortosa. Source2: http://www.xtec.cat/ceipdanielmangran e/mostra08/porquets.htm
	Video words	Students produce video dictionaries; clips to illustrate words in their mother tongue or in the target language	Title: "Catalan words: theme body language" School: CEIP Catalunya, Navarcles. Source: http://divisproject.eu/
	Video concepts	This task is similar to the one presented for video words (above). What is different this time is that the task allows the integration of content knowledge, for example, of the vocabulary related to video shooting.	Title: 7 clips illustrating different concepts related to videoliteracy. Each clip has its own title. School: CEIP Catalunya, Navarcles. Source: http://blocs.xtec.cat/divis/aportacions-al-projecte-taller-de-video/

Figure 4. Possible products for the first stage to video production

The language demands for the accomplishment of the tasks to articulate the creation of the products associated with the first stage are not very high. As video making *per se* does not result in meaningful learning, teachers need to create a context in which the production of the video serves a goal. This is why we feel the adoption of the project-based approach to learning can be beneficial for teaching and learning in context. Figure 5 below describes and illustrates with examples, the sort of video products we associate with a pre-stage into the process of video production and which are moving into a project-based approach:

	PRODUCT	DESCRIPTION	EXAMPLE
S T A G E T W O	Videoclips	<p>Silent cinema: Students tell stories using the techniques of silent cinema. Black and white moving images are accompanied with written texts to contextualise actions.</p> <p>Videoclips: Students need to manipulate images to create a video clip for a well-known song.</p>	<p>Title: (various) School: CEIP Bosc, Barberà del Vallès. Source (go to: activitats / tallers / cinemut/ Cicle Superior): http://www.xtec.cat/ceipbosc-barbera/</p> <p>Title: (various) School: CEIP Catalunya, Navarces, Spain Source: http://vimeo.com/channels/41983</p>
	Interviews	Children prepare interviews and record them.	<p>Title: L'escola dels nostres pares i avis (=the school of our parents and grand parents). School: CEIP Montserrat, Sarrià de Ter. Source: http://video.xtec.cat/real/mostra2008/320.rm (students interview elder people who studied abroad as children)</p>
	Ads	Students create ads to advertise everyday school events or design campaigns to reflect on the language of the media.	<p>Title: (various) School: CEIP Canigó, St Just Desvern. Source: www.xtec.es/ceip-canigo-santjust/superior/tv.htm</p>
	Short stories	<p>Clips with just a few shots are used to</p> <ul style="list-style-type: none"> • present healthy recipes • to narrate stories from other countries. • To convey a message • To dramatise the story told by the lyrics of a song 	<p>Title: I love cooking School: CEIP Barceló i Matas, Palafrugell. Source: http://phobos.xtec.net/audiovisuals/lamostra/008/treballs.php?fitxa=506</p> <p>Title: The fighting between the sun and the moon School: CEIP Vora del Mar, Cubelles http://xtec.cat/ceipvoradelmar/mostra08/mostra08.htm</p> <p>Title: (various) School: CEIP Martí i Pol, Sabadell. Source: http://www.xtec.cat/ceipmartipol-sabadell/mostra2008/mostra08video.htm</p> <p>ZER Narieda, Organyà / Coll de Nargó Source: http://www.youtube.com/watch?v=qNCzZfK36W0</p>
	Drama plays	<p>Videos are used as tools to:</p> <ul style="list-style-type: none"> • dramatise a story • illustrate procedures 	<p>School: CEIP Montserrat. (a) a story: http://www.xtec.cat/centres/b7008808 (b) on how electronics operate http://www.youtube.com/watch?v=d4DaGfRM46A</p>

Figure 5. Possible products for the second stage to video production

As we can see if we visit the school WebPages, most of the videos presented as examples for the second stage to video production are the end products of subproducts of group school projects. The integration of content, video and language at this stage is not only possible but desirable. The same applies to the kind of video products we list in figure 6 below:

STAGE THREE	PRODUCT	DESCRIPTION	EXAMPLE
	TV news	Children report news on school events in the format of a TV news programme.	Title: Telenotícies escolar (=School TV news). School: Ceip Daniel Mangrané i Escardó, Tortosa. http://www.xtec.cat/ceipdanielmangrane/mostra08/telenoticies.htm
Documentari es	Students produce documentaries as tools to summarise their findings on a research project.	School: Ceip Daniel Mangrané i Escardó, Tortosa. Source: http://www.xtec.es/ceip-progres/treballs/Espais%200708/mostra2008.htm School: IES Egara, Terrassa http://www.xtec.cat/iesegara/mostra/mostra.html (project on the history of a secondary school)	

Figure 6. Possible products for the third stage to video production

4 CONCLUDING REMARKS

In line with what Tschirner [31] argues, we have defended the idea that the use of digital videos *per se* does not necessarily contribute to language learning, as “the learning outcomes depend largely on the way videos are used as part of the overall learning environment, e.g. how viewing or producing videos is integrated into other learning resources and tasks” [21]. The methodological proposal we have presented accounts for the situated nature of learning and the need to integrate knowledge construction of content, language and media education to create meaningful and authentic learning contexts as well as facilitating the collaborative and individual process of knowledge construction. Moreover, this proposal helps ensure that learners take responsibility of their own learning through tasks that are intellectually and emotionally challenging and which are related to their lives inside and outside the language classroom.

Our review on the major research findings on the benefits of video production as an integrative learning tool and the analysis of current practices allowed us to establish a three-stage categorisation of the kind of products which can be produced in project-based classrooms. Parallel to this, if we compare theory and practice we realise there needs to be more research on the effectiveness of the interplay between content, language and media. Yet, we believe that in order to gain a general and complete overview of the ins and outs of video production, this research has to be done by academics and practising teachers working in joint collaboration, as has been done in this article.

Lastly, the regular use of digital (video) technology in today’s classrooms should be accompanied by the recognition of the fact that we need to “widen the ‘canon’ of texts we teach to include the new media texts our children are now so familiar with” [43] and to redefine what literacy entails. The term “cineliteracy” coined at the British Film Institute evokes the image that literacy and digital literacy are competences of two languages so closely bound that they should not be learnt in isolation. We feel that the approach outlined here may be a step towards a more multidisciplinary and multiple literacy understanding of language teaching and learning in today’s world.

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