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Audiovisual materials and subtitling for vocabulary
learning in the EFL classroom

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1. Thesis and counterthesis

When I started thinking about this dissertation, my first thesis revolved around how to bring audiovisual translation in the classroom. This process would entail devising activities in which students had to translate the dialogue of a chosen clip from English to Spanish for educational purposes in order to create subtitles for the same clip. From personal experience, I have realised the difficulty of the translation process even more when it has to be done taking into account the restrictions imposed by the subtitling canons. Obviously, bringing this type of translation into my practicum would have meant serious adaptations, both in terms of the subtitling conventions and the linguistic content of the clips. Nonetheless, after surveying some preliminary sources of information, I was highly motivated to devise a set of activities to bring to the students this professional practice. In recent years, subtitled programmes have experienced an enormous widespread due to online multimedia streaming platforms. Therefore, introducing subtitling elements in the class routines could entice students' curiosity towards this process.

However, upon much consideration, I deemed my first thesis unfeasible due to the limited number of allotted classes ascribed to the practicum and the limitations related to the educational centre. Instead, I preferred to come up with a new thesis that could prove to be more viable, a sort of first step towards my initial thesis. The truth is that there is a lot of ground to be covered regarding audiovisual materials for educational purposes in the schools. Not only do teacher have to see them as usable foundations to devise activities with clips as their core, but also students have to change their attitude towards them. From what I gathered from my practicum and some other colleague's impressions, students tend to associate watching video clips only with a leisure activity and not something to work with at school. At their best, audiovisual materials were seen as rich contexts for courses dealing with history topics. When asked upon their linguistic learning potential, there was little recognition beyond a few students that explained they usually watch TV programmes in English and pay attention to the subtitles in order to learn new expressions or vocabulary.

Therefore, I decided to elaborate a new thesis for this project and revolve it around how to bring this kind of materials to an audience unfamiliar with them in terms of language learning. Although it may be considered as a much less

ambitious idea, there are many embedded challenges in it. First and foremost, the clips have to be related to the topic selected from the course book and introduced in such a way that they do not represent a serious disturbance of the usual flow of the classes. It is precisely this last point which, in my opinion, represents the greatest hurdle as it encompasses elements emanating both from the students' environment and from the teacher's already established class methodology.

With this project I have striven to offer enough theoretical background to make a solid case in favour of the inclusion of audiovisual materials in the lessons and their learning potential, especially in terms of vocabulary. I have also included an example of how to introduce clips and tasks around them to provide a practical view on the topic. I personally designed the activities and may need to be approached with care. Although the principles I used to create are solid as will be set forth in future sections, the exercises and clips were conceived with a specific context in mind. Thus, their nature is exclusive to the topic, the students and the teaching practice as well as to the time and resources.

The reason behind the choice of this language area is that learning new words is typically addressed by reading and making lists of the unknown words. This methodology is unsurprisingly unappealing to students that spend less and less time with a book in their hands. Nowadays, students spend time watching videos on the Internet and teaching materials should somehow reflect the new trends in students' habits if they are to be valued after the student finishes school. If new course books were able to introduce clips as meaningful additions, students would recognise a link between their out-of-school environment and the time they spend in class. Consequently, this connection would strengthen their motivation towards learning a language and, in addition, would build towards their autonomy and personal investment in their own learning process.

2. Audiovisual translation

Audiovisual translation (henceforth, AVT) is used to facilitate the access to any audiovisual product for a community that does not share the content in its original language. Cinema or TV series are commonly known formats that benefit from translation but there are many other products that also undergo this process such as videogames, advertisements, documentaries, etc. Two of the most used modalities of AVT are dubbing and subtitling. Spain is a country with a great dubbing tradition (Díaz Cintas, 2001: 44) but we will explore subtitling in more detail in further sections due to its pedagogical potential.

This genre of translation does not come without its difficulties. Aside from the inter- and extralinguistic transfers there is also the issue with the extra information that the aural and visual channels add to the scenes in the form of intonation or gestures. These elements must be deciphered and correctly interpreted so that they can be faithfully rendered to the audience in the translation (Talaván, Ávila Cabrera & Costal, 2016: 34). AVT is set apart from other types of translation by these kinds of features as they do not have to contend with the added meaning of facial expressions or other gestures that can completely change the way in which we interpret a sentence.

2.1 Subtitling

According to Talaván, Ávila Cabrera & Costal (2016), the process of subtitling consists in adding written text to the image to transmit the information provided by the original audio track taking into account that the information is presented both by the audio and the video channels. We can differentiate several types of subtitles according to the language they use: 1) interlinguistic subtitles transfer the information from the aural channel to written form in a different language; 2) intralinguistic ones follow the same process but they convey the message in the same language; and 3) multilingual subtitles which offer the information in the original language and at the same time in another as well or even two different languages at once different from the original (Talaván, Ávila Cabrera & Costal, 2016).

The characteristics of the audiovisual medium do not just refer to the text, the image and the aural information that compose a subtitled product, they also include the reading speed at which people absorb the text and the capacity to

understand the image that is being presented (Díaz Cintas & Remael, 2007: 9). Moreover, the added text has to be synchronised with the images and the original voices so that the spectator can access the same information at the same time. They also have to remain visible for a reasonable period of time so that the audience can read them.

Reading speed, synchronisation or the duration of the text on the screen are some of the elements that have to be taken into account to produce good subtitles. In addition, there are two more aspects that subtitles must take into consideration attain the conventions of the subtitling process. First, the register of the text has to be loyal to the original and, second, the reduction of the message conveyed in the clip must not come at the expense of eliminating important information (Díaz Cintas, 2001: 34).

Due to the constraints imposed by the subtitling process, it is often impossible to create subtitles with all the information that appears on the clip. It is then when subtitlers resort to this strategy that implies analysing the spoken text and condensing it in written form. Two of the reasons behind the elimination of elements from the original message is that not all of them necessarily add relevant information for the translation since they are also implied through the images or heard in the sound track. Another reason is that spectators may find it easier to follow and comprehend the plot thanks to the simplification procedure (Talaván, Ávila Cabrera & Costal, 2016: 53). Although subtitles showcase what is important to follow the action, the process involves loss of part of the information that, depending on how condensed the clip is, can be "partial" and "total" (Díaz Cintas, 2001: 124).

Subtitling is not only a process of translating the information into written form into the same language or into another one, but there is also a number of restrictions and conventions that must be followed. According to Díaz Cintas & Remael (2007), there is not a unified version on how to present the subtitles as it is usually the companies that set their desired conventions. However, they propose a model that is generally followed in terms of the positioning of the texts within the screen, its duration, extension (in number of characters) and the reading speed.

In general terms, the position of the subtitles is usually in the centre of the lower part of the screen as it minimizes its interference with the action and they

consist of two lines maximum, four in the case of multilingual subtitles (two for each language). The duration of the text on the screen has to range from one second to six (d'Ydewalle et al. 1987; Brondeel, 1994, cited by Díaz Cintas & Remael, 2007: 96). This golden rule avoids giving the audience too much time to read them which could break their reading rhythm (Díaz Cintas, 2001: 113). In addition, the spotting is the process that determines when the subtitles enter and leave the screen which, ideally, should coincide with the moment when a character starts and finish speaking. However, certain degree of desynchronization if the message cannot be conveyed within the spatial-temporal margins is allowed (Díaz Cintas & Remael, 2007).

The actual extension of the subtitles is measured by the number of characters which include letters, numbers, spaces and any punctuation marks. This number is closely linked with the reading speed that is assumed for the spectator. It can vary if the intended audience are adults, children, people with hearing difficulties, etc. The number of characters in each line is usually 37 although it is common for DVD and cinema releases to range from 39 to 41 (Díaz Cintas & Remael, 2007: 84).

3. Audiovisual translation in language teaching methods

Now that we have introduced the genre of AVT and the process of subtitling with its internal constrictions, we will see how audiovisual materials with subtitles can be used for educational purposes. First, we will delve into the theoretical background to establish that these materials are usable in class from a communicative approach and that they can be adapted to fit within the Task Based Learning principles. In these first sections we will comment on audiovisual materials in general specifying some aspects related to subtitles when appropriate. Second, we will explore, in more detail, how subtitles can make a positive impact in learners' progress in vocabulary learning considering several aspects such as Krashen's Comprehensible Input and Affective Filter Theories as well as the Dual Coding Theory, the Cognitive Theory of Multimedia Learning and the Information Processing Theory.

3.1. Communicative Language Teaching

One of the core aspects of Communicative Language Teaching (henceforth CLT) is the use of real contexts as the base of the tasks and the authenticity of the materials (Brown, 2007), aspects that video clips inherently provide since films and TV series usually encompass both of them at the same time. According to Pavesi & Perego (2008: 217), if we want acquisition to take place in the classroom, subtitled videos must yield a "great quantity and varied quality of language input". Carefully selected clips can also offer a wide range of communication situations. They provide the students with immensely rich input that relies on realistic language use (Baltova, 1999; Vanderplank, 1988). Moreover, videos represent a "dynamic and rich source of communicative language in use" as languages are living entities in constant change and these materials reflect the evolution in its content (Talaván, 2006). Even though they are artificial by nature, they represent a much more authentic material in comparison to audiotapes in which sentences feel forced because of the talking speed, for example, and too perfect to resemble a real conversation. In any given film there is indeed what Chaume (2001) coins as "oralidad prefabricada", as the dialogues are not a product of the natural improvisation of a conversation. However, audiovisual materials strive to imitate spontaneous interactions by means of false starts, gestures, pauses, etc. This kind of materials are authentic

in terms of their suitability for students to really benefit from "as long as the learning processes they facilitated were authentic" (Richards, 2006).

CLT also seeks to strike a balance between the focus on form and fluency (Richards, 2006). As subtitles present written input and always follow grammatical rules, they inherently convey a focus on form that can be exploited in the way the teacher sees they can fit. However, subtitles can also serve as a trigger for activities in which students negotiate meaning with each other in a communicative effort. Audiovisual materials offer multiple paths to devise activities to develop fluency by focusing on meaning, the most important thing is to prepare the students to receive the clip's message (King, 2002). Therefore, the teacher's role is to balance both communicative and grammatical competences so that learners can interact and acquire the formal norms given which are what allow the students to accomplish their communicative goals (Brown, 2017).

Another cornerstone of CLT is motivating students to take an active stance towards their learning process (Brown, 2007). Watching films is something that students enjoy and if that feeling can be transferred to the classroom environment then they would be more prone to invest themselves in the accompanying activities. Following King (2002), using videos in class makes the students turn formal education into a ludic activity in which they can metaphorically leave the classroom behind and immerse themselves in realistic scenarios. In this regard, subtitles also lend a hand in this "relaxed" environment as they provide further insight into the clip and allow learners to use them as an aiding tool in their learning process (Talaván, 2012).

Using authentic videos in class connects what has been learned in class and its acquisition outside the school environment, enticing the students to watch TV series or films with or without subtitles at home (Talaván, 2013). If the teacher makes the students consider these materials as a helpful tool to learn a language, it could lead them to be more and more autonomous in their learning process and to take an active role, which could possibly continue once they leave the school setting.

Dörney (1994: 273) states that "motivation is one of the main determinants of second/foreign language learning achievement". Therefore it is key to bring to the classroom materials that may boost students' motivation to help them become more invested in their learning process. Audiovisual materials are widely

consumed in today's society, and any student can have access to them in their every day's lives. As a consequence of this, relying on video clips as an educational tool may be a good way to establish links between the school and their leisure time. Also, with the growth of online multimedia platforms and audiovisual traffic on the Internet, there is an increasing trend towards the consumption of subtitled materials (Díaz Cintas & Remael, 2007). Therefore, it is very likely that students view video clips as an updated teaching material which, in turn, could make them more prone to feel motivated towards their use in class.

Another motivating element of subtitled clips is that they are more likely to promote the different intelligences proposed by Gardner (1999). Given their audiovisual nature, this type of materials can appeal to those students that excel at identifying visual elements as well as those who work better with aural stimuli and even to students who prefer to read. In this way, clips with subtitles not only offer great teaching material that encompasses different learning styles, but they also serve as a differentiation measure in itself that can boost students' motivation as they do not feel left aside if their style deviates from the rest of the class. Having established that audiovisual materials comply with the principles ascribed to CLT and, therefore, are usable within this approach, we will explore in general terms how their features also make them suitable for Task-Based Language Learning.

3.2. Task-Based Language Learning

According to Estaire and Zanón (1994: 12) Task-Based Language Learning (henceforth, TBL) is an approach which uses tasks, or organized series of tasks, as the centre of class instruction. The language to be learned has to come from the context in which the activities are planned. In this way, students acquire knowledge and recycle what they already know from a functional point of view and within a real world context. We have already covered the rich nature of audiovisual materials and the meaningful contribution that they bring into the classrooms.

There are several views on what defines a task within TBL, however, following Ellis (2003), every task must attain six criteria features. It should offer a plan for the learners' activity, place focus on meaning as a main point, it should also foster real-life language processes on students and include as many of the

four skills as possible intertwining them so as to match their use in real situations. Also, a task needs to have a clear communicative goal and it should engage learners in meaningful cognitive processes.

TBL approach is similar to CLT as both of them postulate functional and practical learning to help students learn how to communicate in real contexts both in and out of the school setting. Not only that but, as Richards (2006) explores, both approaches also share a keen interest in interaction among students who, through the proposed tasks, use the language to perform the activities in order to achieve an outcome that is not only focused on learning the language. TBL is concerned with the creation of meaning through negotiation. Therefore, one of its main characteristics is focusing on meaning (Skehan, 1998).

Placing meaning in such regard makes it clear that both CLT and TBL are more than just learning a language, they are also concerned about students developing "transferable skills" that are necessary if they are going to successfully live and work outside the educational environment (Holmes, 1995). For instance, working with subtitles could enhance students' reading and text processing speed or word recognition skills, which they could later apply in another context in their lives. Using scenes from films and TV series can also offer a great opportunity to learn about other cultures in a more contextualised and visual manner in addition to providing insight into different varieties of English. Given the enormously wide cultural diversity that these materials can offer, it would not be difficult to find clips to catch students' attention and interest.

TBL represents then a well-suited vessel to bring audiovisual materials to the classroom. Talaván (2013: 47-48) proposes the introduction of the task in three stages that follow the pre/while/post task structure of TBL. The first stage or "pre-viewing" aims to prepare the students for the viewing of the clip activating their mental processes and previous knowledge. The second phase, "while-viewing", consists on activities designed for the purpose of centring students' attention on the visual and aural cues to complete the tasks. Finally, in the "post-viewing" stage, the focus is placed on the use and assimilation of the desired linguistic and communicative elements present in the clip.

Given the flexible nature of both the materials and the task structure, the possibilities to exploit them in conjunction are endless. It is here where the role of the teacher is unveiled which, within this approach, is akin to a guide. This

figure is mainly concerned with selecting the tasks and materials leaving the students as the active force in their own learning process. When selecting clips, the teacher should bear in mind that subtitled videos provide three types of stimuli. Students have to process aural, visual and written information at the same time that could cause some degree of cognitive overload, especially to those students not familiar with subtitles. To avoid this problem, the chosen materials should be in tune with the students' level and familiarity with watching films using subtitles. Nevertheless, this triple connection should not be seen as a hindrance but as an opportunity to maximise the learning outcomes since it could create strong links that enhance language retention and its use (Caimi, 2006).

As said before, students being active is essential in CLT and TBL approaches. Tasks are supposed to help students focus on new items as well as reinforcing the previously acquired knowledge both as a learning activity and as a training in that active attitude that should build towards their learning autonomy. Just watching videos with subtitles already makes them take an active stance even if they are unaware. According to Grillo & Kawin (1981: 25), the written aid turns the viewing of the clip in an active and intellectual experience in itself due to the need of adapting one's reading speed of the subtitles to the actual viewing. Aside from focusing on learning the specific items on the tasks, students would also train their information processing abilities. In addition, as Vanderplank (1988) observed in his study to determine the potential benefits that subtitled TV programmes could have in language learning, students were able to use the text as a mediating and monitoring device autonomously. This usage was linked to students with a good level in English. Even if it is in a lower degree, the average learner could also benefit from it with the right tasks as a scaffolding measure until they reach the level at which they can fully exploit subtitled clips on their own.

Insofar, we have explored through several of their basic characteristics how audiovisual materials with subtitles encompass the necessary features to make them usable within the approaches of CLT and TBL. We will now delve into the benefits of these materials in more detail highlighting the role of subtitles in terms of vocabulary learning potential.

4. Using subtitles for vocabulary learning

It is a common belief that subtitles are a distracting element that can slow the development of oral comprehension for instance, due to the claim that the students focus their attention on them. Students disregard the aural channel creating a sort of dependence on the text to follow the video clip. Vanderplank (1988) advocated in favour of using subtitles to learn a language as he found that the text on the screen could represent a useful tool in language acquisition because of the rich input that it provides. The image and subtitles can work in great synergy towards maximising their impact on the learners' progress. As Canning-Wilson (2000) explains, images, if contextualised in video, can yield enough context to "reinforce the language, provided the learner can see immediate meaning in terms of vocabulary recognition in the first language". In this regard, subtitles can prove to be an invaluable asset given that they appear on the screen at the same time the item is mentioned assuring the needed immediacy.

Having the text on the screen also serves as a scaffolding measure. Authentic videos can prove to be difficult to understand for students due to the talking speed, different accents and English varieties, however, "the language can be understood with the help of subtitles" (Talaván, 2010: 295). Moreover, as subtitles linger on the screen for a while, students can go back and check again the text if necessary, allowing them to re-process any unknown word. In this sense, subtitles should be presented using language that students can understand, an especially important aspect if the text appears in the target language. If not, subtitled materials would reverse their motivating element and heighten students' affective filter towards the materials. Krashen's Affective Filter Hypothesis (1981) states that "acquirers in a less than optimal affective state will have a filter, or mental block, preventing them from utilizing input fully for further language acquisition". Therefore, it is imperative that the language in the subtitles match the students' level to avoid interferences or blockades and ensure that they are able to make the most of the text. Vanderplank (1988: 277) suggests that if learners anxiety levels were low, their "amount of capacity needed just to process what was heard" would be reduced therefore allowing more of the students' consciousness to focus on learning new words or expressions.

In connection with what has been mentioned about the value of the linguistic input, it is relevant to mention Krashen's Input Hypothesis (1992) at this point. If we are to understand why this aspect is of upmost importance, we need to learn its impact depending on its level in comparison to the students' ability to comprehend it. Krashen (1992: 409) pointed out that "we acquire language by understanding messages, that 'comprehensible input' (CI) is the essential environmental ingredient in language acquisition". However, as Krashen also explains, this "comprehensible input" must join forces with the openness of students' attitude towards the input, hence the importance of the low affective filter. In addition, this Hypothesis states that language needs to be slightly ahead of the learners' level (i+1), "an aspect of language that the acquirer has not yet acquired but that he or she is ready to acquire" (409). In sum, subtitles must convey the information in such a way that is balanced between two variables: one, the present language level of the students and, two, the target level the students should reach. If the task at hand is centred on vocabulary, an interesting strategy could be to use, when possible, already known vocabulary that helped the student to recognise enough elements in order to be able to identify or infer the unknown words. Subtitles could be most helpful to turn idiomatic expressions or even jokes into comprehensible input as well. Since this kind of expressions are linked to specific cultures, students cannot be expected to decipher them on their own, they must be provided with a scaffolding device, in this case the written text, so that they are able to comprehend the message.

In terms of motivation and class exploit, clips with subtitles offer a tool that can combine entertainment and instruction benefiting greatly from both sides of the coin. On the one hand, students are provided with materials that are up-to-date in terms of their multimedia presentation since nowadays the Internet is full of audiovisual content that is rapidly consumed thanks to YouTube and other websites. The fact that this content can be accessed all over the world creates the need for subtitles as a mediating tool so that everyone can understand it. On the other hand, using these materials just to bring something new to the class would be to underuse them. Moreover, subtitles should not be valued as a tool to understand everything that appears in a clip, they should be used with a pedagogical purpose embedded in the tasks. The duality entertainment-pedagogical outcome is important when we deal with learning new vocabulary

since this aspect of a language has been traditionally approached by means of lengthy lists of items to be memorised. Audiovisual materials, with the aid of subtitles, offer a different path that helps lower students' affective filter thanks to their entertaining nature, which involves an enormous potential in language learning.

In addition to these postulates, following Talaván (2012), there are three theories that also put forth benefits of using subtitled materials in the classroom and that can be linked with vocabulary learning: Dual Coding Theory, Cognitive Theory of Multimedia Learning and Information Processing Theory.

First, according to the Dual Coding Theory (Clark & Paivio, 1991), information is processed and stored by the visual and verbal memory systems, although these systems work independently, they are also associated for these purposes. The collaboration between the two systems is established by the representational connections that the student makes between the two different representations of the same item. This theory also describes that this information is easier to retrieve thanks to the dual coding storage, that is, because it is present in both systems. One of the explanations of this theory states that "the additive effect of imagery and verbal codes is better than a verbal code alone" (Paivio, 1975 quoted in Clark & Paivio, 1991). Therefore, audiovisual materials represent a useful tool to provide students with both codes at the same time so that they can better retrieve the stored information.

The Cognitive Theory of Multimedia Learning (Meyer, 2001; Clark & Mayer, 2008) revolves around the idea that students construct mental representations based on their previous knowledge and the information they are presented with through any channel. This theory explains that people are limited in how much information they can attend to and process in each channel. To avoid a cognitive overload of the mind and to enhance processing capability, information should be presented in more channels. The Dual Coding Theory and the Cognitive Theory of Multimedia Learning share some points, but the difference lies in the fact that multimedia learning happens when students build and establish connections between multiple representations of the same item, not only between two. Using subtitled clips, students would have access to three channels of information, one visual and two verbal, which brings us back to the aforementioned triple connection that is accomplished in subtitled clips (images,

sound and text). This fact gains importance under the light of these theories given that subtitles add another representation within the verbal system making it easier to absorb and process the information, adjusting it to Krashen's Comprehensible input, and reinforcing both the storage and retrieval process.

Finally, the Information Processing Theory (Wang & Shen, 2007) explores how our memory "acquires, transforms, compacts, elaborates, encodes, retrieves and uses information" (8). This theory works on the notion that human memory is divided in three storage structures: sensory registers, short-term memory and long-term memory. The first phase of processing starts when the information from the environment is received through the senses that send it to the working memory. For this step to happen successfully, it is essential that the subject is paying attention to the stimuli. If not, the data will be discarded and will not reach the short-term memory. Once it has arrived here, the sensory information is no longer in its raw form and is already recognised. Finally, the information the subject is able to remember for a reduced period of time moves to the long-term memory, an unlimited storage unit, where it is kept for future use. As subtitled videos convey synchronised aural and verbal information that is accessed through the first filters of this theory, in this case the auditory and visual senses, that will be stored in the long-term memory, these materials have a great potential in learning a language; they could help students encode the received information so that it is ready to be used when necessary.

These three theories are relevant in vocabulary learning through the use of audiovisual materials. The Dual Coding Theory and Cognitive Theory of Multimedia Learning are in line with many teachers using pictures as an aid to help students associate vocabulary items with their visual representations. Videos can suppose a step forward as the images are not just screenshots but include movement and dialogues. This dynamic nature can prove to be of great benefit, for instance, to learn action verbs which signify the performance of a specific practice; students' mental picture of the verb would be highly enriched if they were able to see it happen in full detail.

In any case, these two theories are based on the use of two or more channels to help students create their representation of a given language item, in our case, vocabulary. As mentioned before, subtitled clips offer a triple connection that enhances the chances of students composing a rich image of the

words offering one visual and two verbal channels at once. If their representation of an item is not complete with the actual viewing of it and its aural signifier in the target language, students will also have at their disposal the written form of the word. With these three different representations of the same item students have more opportunities to create meaningful connections between them resulting in a better learning and posterior recall of the acquired vocabulary. The process of generating the representations is intertwined with the Information Processing Theory. The images of the words created from the different channels respond to their respective sensory stimuli that, once recognised and processed, are rendered to the long-term memory. The fact that the vocabulary items are stored in three different forms is of great help when they need to be retrieved since it is easier to remember them that way.

5. Didactic unit proposal

In this section I will conduct the analysis of the materials that were made available to me to perform my teaching practice for the practicum 2. My practicum 2 was conducted in IES Andalán (Zaragoza) a state educational centre specialised in students with reduced mobility conditions. I taught three lessons in the 3ʳᵈ year of ESO to a class of 16 students. There was not any student hat needed special treatment in terms of ADHD, reduced mobility or of any other kind. The group presented a good level of English and also showed high degree of motivation towards the course. In terms of the use of audiovisual materials in class, the teacher projected a short video in every unit of the course book but did not enable the subtitles. Therefore, I surmised that this group was not familiar with the use of subtitles for educational purposes and that my proposal had to take this fact into account.

Moreover, after being asked at the end of my previous observation period of the students' routine, I gathered that very few of them had any experience on using subtitles to learn English. The most common reason against using subtitles was that they do not always reflect the whole content of the audio track and that this fact caused them problems to process the information of the aural and written channel at the same time. The processing overload prevented them from following the actions of the video and disengaged them from watching it with subtitles. Due to those issues, I decided to subtitle the clips employing reduction strategies only in extreme cases. Therefore, the subtitles I created show the same information in the written and aural channel. Although there were instances in which subtitles employed a few more characters than the allowed parameters, I deemed it a necessary evil to adjust the clips to the students' attitude regarding watching clips with subtitles.

The materials consisted of a course book that the teacher used as the guiding force of the course and also of extra materials that the instructor personally devised to reinforce the areas that needed more emphasis. In my case, I was assigned to teach the final part of the fifth topic of the book that dealt with food (the actual exercises can be seen in Appendix I).

Alongside with the analysis, I will comment on how I introduced changes to the exercises and on the activities I designed to replace the original ones. Both the analysis and my didactic proposal are based on the already covered CLT and

TBL approaches and they also feed from the theoretical points dealing the use of audiovisual materials for educational purposes.

Out of the six classes that we were allowed to teach as students of the Master, I devised a three-lesson plan relying on video clips with several tasks that were mainly focused on vocabulary. Nevertheless, so as to comply with the teaching methods previously covered, I expanded the activities so that they covered more language areas and involved as many skills as possible for the students to fully exploit their learning potential. The three lessons were at the end of the topic of the book, a part that typically covers the main writing task of the unit. These writings usually serve as a reviewing exercise in which students can use what has been seen throughout the lesson. Therefore, I devised the activities prior to the last writing exercise in such a way that they encompassed previous elements and at the same time offered new ones both in terms of content and in how they were presented.

My aim with this approach was to reduce the impact that a new teacher and a different methodology could exert on the students as well as minimise any reluctance on their part to really be active in class. Typically, audiovisual materials are seen as part of leisure and, given the limited number of classes I could devote to them, it was my intention to make the most of the lessons. To that end, I strove to introduce elements from the materials I was given, including those exercises I saw fit with minimal changes. That way, I could introduce video clips, the main new elements, without creating too much of a disturbance on the usual flow of the methodology the students were already familiarised with. For the first lesson, the one that marked the inclusion of video clips into the class routine, I decided to use a couple of exercises that were present in the book as the main driving force. I believed that in doing so, students could ease themselves into the audiovisual element that in this first instalment only acted as complementary aid leaving for future lessons the most prominent role.

According to the Aragonese Curriculum Order ECD/489/2016, specifically the section of *Orientaciones Metodológicas: Recursos y TIC,* the use of videos for educational purposes is allowed in class. Two of the video clips I adapted to the lessons were taken from the film "Ratatouille". Released in 2007 and directed by Brad Bird, the film follows Remy, a rat, in his journey to become a chef in the city of Paris. There, he finds Alfredo Linguini, an apprentice in a restaurant. This

young man does not know how to cook but they soon strike a deal so that both of them can work in the restaurant. The third clip was taken from YouTube and shows a video tutorial on how to prepare the dish that names the film commented before, Ratatouille. Even though the film offered subtitles both in English and Spanish, I decided to subtitle the clips myself to adapt the text to the students and the tasks. In the case of the third video, there were no subtitles available, therefore I translated and edited the video to match the requirements of its attached activity.

In terms of vocabulary, the chosen clips offer a wide variety of vocabulary items that present different levels of proficiency. Verbs like "sautéed" or "whisked" are very rarely used in materials that students can find which could play a role against the suitability of the clips. However, I was told that the group of students I was assigned had a good level of English and I wanted to ensure the activities were going to represent an adequate degree of challenge as suggested by Krashen (1992) in his i+1 Input Hypothesis. Therefore, I decided to use the initial videos and adjust the focus on the vocabulary items once I could grasp their real level in terms of food knowledge. In the end, the tasks included all the items I deemed to be potentially unknown despite their difficulty; however, the tasks revolved around the vocabulary encompassed by the Aragonese Curriculum Order ECD/489/2016 specified for the 3rd year of ESO. The items above that benchmark were considered as a differentiation measure for those students that performed beyond the expected level so that they also had to engage in significant mental processes to complete the tasks.

5.1. First session

Material analysis

After analysing exercises 1, 2 and 3 (appendix I) I concluded that their main focus is on written linguistic outcome, there is an excessive emphasis on accuracy and there is no explicit instruction that students are meant to communicate with each other. Maybe the last exercise could be addressed as a two student activity but, due to its mnemonic nature, learners are asked just to remember different types of food which would not entail real communication. The lack of opportunities for the students to interact and engage in meaningful communication depletes the

tasks of any fluency focus which represents a serious deviation from CLT and TBL principles.

Another weakness of this set of exercises is that they provide minimal context for the activities. If it were not for the menu there would be virtually no background information, but even this text does not offer enough "setting of the scene" to be of real use. Moreover, the lack of context not only affects to the vocabulary section as a whole, but also to the exercises themselves. It is unlikely that students could infer the meaning of any unknown words in the first and second activities which forces the students to depend on the teacher or on the aid of a dictionary. Neither of the two resources entail engaging in cognitive processes such as analysing a text to extract at least a preliminary image of the meaning of the targeted word.

In addition, the exercises are repetitive, they ask the students to perform the same action several times within the same activity. For instance, in the first one, learners have to listen and repeat several words and then classify them in columns. There is not any room for creativity as answers are already pre-set for the first two tasks and even the third self-restricts itself by forcing students to use only what they can remember. Finally, in terms of the four skills, there is very little emphasis on speaking and listening skills, only reading and writing are being trained.

<u>Didactic proposal</u>

As I previously said, my intention was to salvage as much of the first set of exercises as possible to make a smooth transition from one teaching methodology to the new one. In order to do that I decided to use the text from the first exercise as the main element of the class as I saw it had a great potential to entice students' creativity. It would also represent a good opportunity to introduce the first clip and use it as general context for the session, an element that was lacking in the course book. The planning for the first session can be consulted on the appendix II.

The first activity started with the viewing (just one time) of the trailer of the movie "Ratatouille" with English subtitles. As this clip was the first to introduce the concept of audiovisual materials in class, I chose to include the subtitles in English to help students familiarise with them in an activity that was not focused

on analysing specific parts of the speech. The clip was meant to provide context for the session so students could absorb the importance of a menu within the daily routine of a restaurant. Subtitles, either in English for the first two lessons or in Spanish for the third, are going to be used to focus on vocabulary items in later sessions. Therefore, this activity acted as a tool to lower their affective filter towards this device so that subtitles can be fully exploited without interferences. In addition, as there would be another clip from the movie in the following lesson, using the trailer also gave me the opportunity to present the film to those students who had not seen it yet. In the second step, the class as a whole was asked to produce a summary of the plot from what they had seen on the trailer and predict possible endings for the film. For the last step, I created a PowerPoint slide with several questions for the students to discuss in pairs or in general as a class with the teacher.

The second activity dealt with the vocabulary exercises and the identification of the structures and elements present in a restaurant menu. The menu was extracted from the first exercise we have already discussed. Instead of focusing only on the vocabulary items, students were also asked to identify the general structure of the menu and compare it with the ones they could have seen. Regarding the vocabulary aspect, instead of making it an individual effort, learners were supposed to cooperate with each other in pairs and with the rest of their classmates to decipher the unknown words. In order to do so, learners would write the items of the blackboard to create a world cloud that, once completed, would be discussed by the class as a whole.

Finally, the third activity consisted in the creation of a menu in groups of four. After they had finished, they would exchange the menus with other groups to attach a price to it based on their analysis. The price had to take into account aspects as the number of dishes for each course, the creativity of the meals, the writing itself, etc., and had to emanate from an agreement after a group discussion of such aspects.

With this proposal I strove to offset the lack of communicative purpose of the course book plan and provide a meaningful context for the activities. I also wanted to introduce a balance between form and fluency, but emphasising the development of fluency by means of meaning negotiation activities, an area that has been traditionally neglected. Creativity is present throughout the whole

session even in the vocabulary part that represents the explicit focus on form. By encouraging them to cooperate with the word cloud, a new and appealing tool for the students, my intention was to introduce dynamism and chances to exploit their visual creativity. None of the activities has a linguistic outcome as its main result. For instance, the writing activity does have a written final product but it has to be analysed by the groups of students and they have to reach an agreement to price it. The mental processes to perform this task encompass several layers of analysis: linguistic performance, degree of creativity, adherence to the previously identified genre conventions, etc.

5.2. Second session

<u>Material analysis</u>

The exercises from the course book that would have been used for the second session present similar deficiencies as the ones we have already examined (this set of activities can be consulted in the appendix I). The lack of context for the activities is still present and there is no real connection between the different groups of exercises. It appears as if the listening part has nothing to do with the pronunciation drills and the same happens with the other activities. There are no communication efforts in the tasks as they do not allow students to communicate in order to negotiate meaning. The only exception that actually allows the students to engage in real communication is the exercise number 10. In it, learners are asked to find the food likes and dislikes of their partners. This is an exercise that does not have a linguistic outcome as its goal and that leaves room to engage in free practice. Even if the wording explicitly tells the students that they can resort to the expressions from a previous exercise, they would have ample margin to gather their own resources to achieve the activity's goal.

Once again, the focus on form surpasses by far the emphasis placed on fluency as just one activity is not enough. Most of the answers are already pre-set which minimises the creative investment of the students. In terms of context within the tasks, number 9 is the most blatant example of the difficulties students would face when trying to infer the meaning of an expression like "being fuzzy about something" due to the little information they can analyse. In addition, the answers are unbalanced if we compare the level of formality of "I've rather have

peas" and "I love it". Students could fall under the impression that they all belong to the same register which, for instance, could cause them to misread a situation requiring a certain degree of formality.

Like in the previous part, there is also emphasis on repetition. Exercises 7 and 8 deal with pronunciation like exercise 1. They base their approach in a traditional manner, by means of listen and repeat drills leaving students unable to truly experiment with their pronunciation skills as free practice activities. As said before, the last exercise is the one that encompasses free practice, real communication efforts and does not have a linguistic outcome as its main objective. Even if we take this last good example into account, the exercises on this page do not comply with what emanates from CLT and TBL.

In sum, there is a need for more opportunities for students to interact and negotiate meaning to complete the tasks in order to balance the focus on accuracy and fluency. Activities should be more varied in their nature to avoid repetitive drills and the information gathered in them should be recycled if not in the same exercise, in the following one. This fact could establish a connection between the activities and result in a better transition from one to another creating a smooth transition for the session. Moreover, if the students see that the tasks are interconnected and what they achieve with one exercise is useful in another, they would be more likely to invest themselves in the process.

Didactic proposal

In this second session I used a new video, but, this time, it was not going to be used merely as a context provider and as a tool to familiarise students with the new format. The tasks accompanying the clip were going to engage students in active watching and listening in order to complete the different objectives that were heavily oriented towards vocabulary learning. As the exercises from the course book did not follow the teaching principles I required, I opted to design the lesson myself taking into account the previous sessions and the following one. I devised three activities that consisted of elements that students had seen in the first class to provide continuity to the teaching methodology and new ones as the video clip (see appendix II).

The first activity was meant to serve as a warm-up and to activate and review the vocabulary from the last session and as a first glance at the new items.

I created a word cloud in which I included the words I deemed to be more salient because of their difficulty and low frequency. The main aim of this first exercise was to prepare the students to the viewing of the clip containing the new words. In order to accomplish this, I also devised a step for the students to brainstorm the meaning of the unknown words. The ones that remained without a definition would be the focus of the vocabulary section of the following task.

The second activity consisted of two viewings of the designed clip, also from the movie "Ratatouille" that shows the workings of the kitchen of a restaurant and the elaboration of a recipe called "Ratatouille" that names the film. The clip was shown first with English subtitles and then without them. The reason behind the use of the subtitles was that I wanted the students to become familiar with, focusing their attention on an active listening and reading of the dialogues, not just gathering a general sense of the action. English subtitles served as a scaffolding measure as the students would be receiving the oral and written information in the same language. This measure will come to fruition in the next session in which students have to perform a similar task with another clip but with subtitles in Spanish.

There were several steps within this task. First, learners had to watch the clip and infer the meaning of the still unknown words from the previous task. After the clip, there was room for students to compare their findings in pairs. Before watching the video or the second time, the class discusses with the teacher the definitions of the words so that they can reinforce the meaning and re-check any words that remain to be completed. The second viewing had a new exercise attached and entailed gathering information about the recipe that is being prepared in the clip, namely, the ingredients and the different steps. It was taken into account that students may not have enough with one viewing to identify all the information related to the recipe, the possible gaps will be addressed in the third session. Finally, students share the information about the vocabulary and the recipe with the rest of the class.

Delving into the topic of using audiovisual materials to learn vocabulary items, I hoped that the clip would offer enough visual information for the students to work with. As this film has children as their main audience, it heavily relies on presenting rich images so that younger viewers can also follow the main events of the action. Therefore, I concluded that the film, and the clip in particular, would

provide students with clear paths to create visual representations of the unknown words that they would receive from the aural channel and also in written form by means of subtitles. For example, there is a point in the clip when once of the main characters gives orders to their partners to prepare the food that is going to be served in the restaurant. This sequence is full of references to actions related to cooking that were going to be new to the learners and that were likely to be the ones to remain unanswered in the previous activity. It is here where the visual nature of the film offers a great aid to the students to infer the meaning of the cooking verbs as they can see the actual performance of the action signified by the verbs. As a result, vocabulary acquisition would be heightened thanks to the rich input provided by the visual, verbal and written channels. The second viewing had a supplementary task attached that was not focused on inferring the meaning of vocabulary items, but students could also use that second time to finish the first task.

As the final activity, I designed a new writing exercise to create a recipe. Before writing it, students had to identify the conventions of the genre from two examples that were projected on a whiteboard. Once they had established the structure and the linguistic traits of this type of text, students were asked to form groups and write the recipe of a dish they already knew or create one of their invention. Although students were supposed to engage in free writing, the only constriction was the type of text, they were reminded that they should try to include vocabulary from the session and previous ones. This text was not going to be taken into account for their marks of the unit so they could experiment with the new vocabulary items. On one hand, this was intended to provide students with a safe environment in which they knew mistakes were not going to result in low marks. On the other hand, if students did not feel they were being tested, they would not be pressured to resort to expressions they already had mastered. As a consequence, they would be more likely to use the new vocabulary which was the aim of the task.

5.3. Third session

<u>Material analysis</u>

The materials offered by the course book for this final lesson present the same deviations from CLT and TBL (appendix I). There is a general lack of context for

the activities and there is not a smooth transition from the first two exercises to the last one. Once more, the activities are focused on accuracy with no room whatsoever for interaction among students. In addition to the repetitive nature of the first two activities, their answers are also pre-set and do not entail engaging in deep thinking processes. The writing task, embedded in the last exercise, is conditioned by the chart students have to complete in the first steps. Therefore, the writing constricts the free writing practice of the students and annuls almost every trace of creative potential.

Didactic proposal

For this last session, I had to preserve the writing task as the final activity as the teacher used the writings at the end of each unit as part of the continuous assessment of the students. The rest of the planning did not reflect the use of any materials from the course book as I preferred to devise a session that shared elements with the previous one. Using similar models would allow me to build on my teaching methodology and the mechanics of the tasks as well. The activities can be consulted on the appendix II.

The first activity is similar to its counterpart from the last session in which students were provided with a word cloud containing new and already discussed vocabulary items also as a warm-up activity and to activate previous knowledge. After identifying the new items, learners had to discuss and predict the meaning of the unknown words that would later be inferred using a video clip. The new element in this exercise is the review of the structure and conventions of the recipe genre as it would play an important role in the following exercise. The fact that I implemented a task so similar to the one in the previous session is due to the serious deviation I decided to make in terms of the materials. Since I did not use the course book in the last two sessions I decided that it would be beneficial for the students to have elements that provided them with continuity. Therefore, the first and second tasks in this session share elements with the ones in the last lesson and are also sequenced in the same manner.

The second activity consisted of two viewings of a clip, this time a cooking tutorial, depicting the preparation of the recipe called "Ratatouille". The fact that students may have some gaps in the second task of the last session would constitute an advantage rather than a disadvantage as part of the activity entails

comparing the two ways people can access to instructions on how to prepare a recipe. In the first step, students had to watch the clip with Spanish subtitles to infer the meaning of the unknown words from earlier. Subtitles were in Spanish due to the faster talking speed as this video does not have children as their specific target audience. In addition, given that the students would be already familiarised with the dynamics of the exercise, I preferred to design an activity that represented a challenge. Now the language of the audio and the text would not help students establish the connection by matching those two elements. After sharing their findings, students were asked to retrieve the information they gathered about the "Ratatouille" recipe from the clip of the previous lesson and complete it with any new elements they could identify (the second viewing was performed without subtitles). In the last step of the activity students, in pairs, shared the new elements of the recipe; and, finally, the class discusses which format seems more useful to prepare a dish providing reasons for their arguments.

As in the equivalent activity from the second session, this exercise was also focused on using audiovisual materials to learn new vocabulary. The mechanics of the task is slightly changed as subtitles do not provide learners with an instant match sound-visual performance of a verb, for example. Now students have to resort to their encyclopaedic knowledge and establish the connection through a more elaborate process. As an example, the word "shingle"[1] is mentioned in the third clip which I translated as "tejas" in the Spanish subtitles. It is used several times throughout the clip so students could create a rich mental image of its meaning from different angles. Learners' mental process to create a representation of this potentially unknown item could take many paths all of them triggered by the hearing and identification of the word. Then, they would read the word "teja" and retrieve the image of the item to compare it with any similar objects of the clip. When the clip shows different vegetables organised in a shingled manner, it resembles the roof of an old village house made with layers of shingles. This vegetable disposition could trigger the image of the roof in the students' minds, thus connecting the spoken word "shingle" with its Spanish

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[1] Shingle: **a** thin, flat tile usually made of wood, that is fixed in rows to make a roof or wall covering (*Cambridge Dictionary Online,* retrieved from
https://dictionary.cambridge.org/es/diccionario/ingles/shingle).

translation and the visual representation as a vegetable. Of course, this is just an instance of the mental process that the students could follow, but it reflects how the connections are established to attain the aim of this step of the task.

This last session had to include a writing exercise in the form of a restaurant review that would constitute a part of the mark for the continuous assessment the usual teacher conducted throughout the course. As the students had already visited the genre of reviews, I decided to activate their previous knowledge on the topic by projecting two examples of this type of text and asking them to identify the general structure, linguistic devices and the different points of analysis present in them. As a scaffolding measure, I highlighted some of the most important items of the examples to help students remember them. To provide this final task with meaningful context, I retrieved a blank *TripAdvisor* form for the students to fill with the information of a restaurant of their choice. This activity was to be completed individually but, students were allowed to comment on their choices in pairs as long as they did not copy from each other. The writing itself was set as homework as students had an agreement with the teacher for this type of elaborate tasks. As in previous writing activities, students were allowed to engage in free writing practice but they were reminded of the useful vocabulary they had learned throughout the unit and they were also encouraged to use them in their restaurant reviews as this exercise was going to be graded.

6. Conclusions

In my opinion, one of the main strengths of this three-lesson plan is the smooth transition between sessions and the interconnections that they share. The first class served as an introduction of the topics developed in later sessions such as the routine in a kitchen of a restaurant or the use of websites to check reviews of a restaurant. One of the main linking elements is the context provided by the Ratatouille movie and the recipe that is introduced by the second and the third clip. Not only do they share the main topic of food, but the different clips also allowed the students to get in touch with two different tools to know how to prepare a dish: a written recipe portraying the traditional approach to cooking, and a video tutorial representing modern trends that have become popular thanks to TV programmes as *MasterChef*. Students can bridge the gap between their home and school environments thanks to these materials as they are easy to find on the Internet and they are part of their daily lives. In turn, the entertaining nature of clips extracted from movies and TV series could lower their affective filter towards the tasks since they are not typically associated with language learning in class.

Another strong point of my proposal is that there is ample room for students to engage in meaningful and functional communication with a specific purpose in every task. This fact serves a two-fold purpose: on the one hand, students have opportunities to negotiate meaning to complete the exercises cooperatively and, on the other hand, it allows them to extend their "zone of proximal development". This term was used by Vygotsky to refer to the idea that the intellectual development of a student is the distance between the real level of the learner and the level that could be reached with the aid of a more knowledgeable peer (Vygotsky 1987, cited in Chaiklin 2003). By allowing students to work with each other in the different steps of the tasks, they are levelling with the help of another learner who is slightly beyond their level. Therefore, students that have difficulties following the tasks will receive help suited to their level from a partner freeing the teacher to concentrate on those cases that do not advance.

Having stated that the nature of the exercises from the course book was repetitive, it may seem odd that the three sessions I designed have writing activities. The reason behind their inclusion in my plan to that extent is that they

provided a unique vehicle for the students to use the vocabulary of the lesson. As the first two writings were performed in groups, students could discuss even further the meaning and how to use the words in sentences created by them, which would heighten their personal investment both on the discussion and the task. Moreover, these writings also acted as scaffolding for the last activity of this type. Students would have familiarised with the new words and expressions and would maximise the chances of their use in the final individual exercise. In addition, forming small groups increased the opportunities for all the students to participate actively, something that could prove to be difficult in oral activities involving the whole class where there is not enough time for all of them to participate.

Such strong points prove that audiovisual materials are usable in the classrooms in any sort of task as their open nature is a great advantage in the design of activities meant to exploit their educative potential. The didactic proposal offered in this essay is an example of how this kind of materials could be implemented in a real school context within the requirements of the CLT and TBL teaching methods. This paper focuses its attention on vocabulary as it is an area of language that has been traditionally approached through mnemonic techniques such as writing lists of unknown items. Although this methodology could be in tune with some of the students' learning styles, vocabulary learning could benefit to great extent from the context that video clips can offer. Moreover, introducing clips in the class lowers learners' affective filter towards the tasks due to the dynamism and routine brake they can provide. If students' performance is not obstructed by a negative attitude, the learning potential of the lessons increases. Furthermore, class environment could improve thanks to the positive attitude which, in turn, would result in a smoother flow of the lessons and would also boost students' readiness and motivation.

In terms of vocabulary learning, they are perfect sources of input because they offer up-to-date language used as it would be in real situations. In addition, if students have to engage in deep analysis of a clip to decipher a new word, the chances of forming a clear mental representation of its meaning are much higher. This mental image could be even richer if subtitles were enabled in the clips. With them, there would be a connection between the three channels providing the input in different formats: images, written text and aural information. Subtitles are

of great use regarding scaffolding measures as they give students the opportunity to go back to the text and re-process it if they need it. If subtitles were enabled, video clips would encompass different learning styles as students that prefer reading in order to extract meaning would also be addressed. Additionally, subtitles help the audience comprehend the linguistic input, therefore, more complex videos could be adapted and tasks would have more chances to present students with input tailored to bridge the gap between their present level and the one they are expected to reach.

In sum, subtitled videos could prove to be a powerful ally in activities focused on vocabulary. Such activities usually entail memorizing items without engaging in deep cognitive processes to extract their meaning from an authentic material. Video clips could represent a new format of class materials more suited to present times. The fact that students are already familiarised with them and form part of their leisure time is a good opportunity to bring the school environment closer to the learners. Of course, teachers would need to present these materials as educational tools but this could be approached as a gradual process. If successful, the result of the procedure could change students' opinions towards learning vocabulary and bring a new approach towards this language area. Furthermore, in an era in which multimedia platforms thrive and learners can easily access these materials, this approach would help students become autonomous in their learning process and continue learning once they leave school.

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Aragonese Curriculum

Orden ECD/489/2016, de 26 de mayo, por la que se aprueba el currículo de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón.

8. Appendix I: Course book

A PLATE OF FOOD

VOCABULARY Menus

[1C] VOCABULARY PRESENTATION

🎧 ① Listen and repeat the words in colour in the set menu below. Then copy the chart and write each word in the correct column. Which words do NOT belong in the chart?

CASTLE RESTAURANT

Dinner Menu

€20 SET MENU
STARTER: Shellfish / Grilled vegetables
MAIN COURSE: Beef / Grilled lamb
SIDE DISH: Mashed potatoes / Fried rice

€15 SET MENU
STARTER: Carrot and cabbage salad / Pea soup
MAIN COURSE: Roast chicken / Roast pork
SIDE DISH: Boiled vegetables / Baked potato

€10 SET MENU
STARTER: Lettuce and mushroom salad / Fried cauliflower
MAIN COURSE: Noodles with grilled vegetables / Baked potatoes with cheese sauce
SIDE DISH: Carrots in butter / Boiled spinach

CHOICE OF DESSERTS
Ice cream
Apple pie
Fresh fruit salad
Chocolate cake
Lemon pie

Meat	Vegetables	Parts of a meal	Adjectives to describe cooking

② The words in bold in the sentences below are wrong. Replace them with the correct words below.

shellfish · spinach · fried · main course · grilled · beef · mushrooms · boiled

1 Chips are **mashed** potatoes.
2 **Pork** is a type of meat that comes from a cow.
3 **Cauliflower** is a green vegetable.
4 We prepare **baked** carrots by cooking carrots in water.
5 The **starter** is usually the most expensive part of a meal.
6 People who go to a barbecue often eat **roast** meat.
7 **Peas** come from the sea.
8 You mustn't eat some types of **cabbage**.

Tip!
Many adjectives on a menu end in -ed. We form these adjectives by adding -ed to a verb.
grill + ed = grilled   fry + ed = fried

☁ ③ How many different types of food can you remember? Include starters, main courses, side dishes and desserts.

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LISTENING A food discussion

4 Listen to three friends at Castle Restaurant discussing the set menu. Listen to the first part of the conversation. What two things below does Callum like about the restaurant?

1 the atmosphere   4 the chefs

2 the music   5 the vegetables

3 the desserts   6 the grilled lamb

5 Listen to the second part of the conversation. Which meal does each person order?

6 Listen again and complete the sentences in your notebook.

1 Callum is allergic to ..... .

2 Michael is mad about ..... .

3 Michael chooses ... for his side dish.

4 Sophie doesn't eat any ..... .

5 Sophie chooses ... for her main course.

[IC] SLIDESHOW

PRONUNCIATION

/ɪ/ • Intonation: Tag questions

7 Listen and repeat.

1 enough   2 tough   3 laugh

8 Listen and repeat. Pay attention to the intonation of the tag questions.

1 You haven't fried the rice yet, have you?

2 The tea isn't sweet enough, is it?

3 He doesn't like grilled fish, does he?

4 She's mad about spinach, isn't she?

5 You burnt the chicken, didn't you?

PRONUNCIATION APPENDIX PAGE

FUNCTIONAL LANGUAGE

9 Match the questions in A to the answers in B. There may be more than one answer.

A

1 Do you like ice cream?

2 You don't like shellfish, do you?

3 Is there anything that you don't eat?

4 How do you like your fish – fried or grilled?

5 What would you rather have – peas or spinach?

6 What's your favourite dessert?

7 You're not keen on Japanese food, are you?

B

a I'd rather have peas. Spinach is too plain.

b Yes, meat that isn't cooked enough.

c I'm mad about apple pie.

d Yes, I love it.

e I much prefer spinach.

f Not especially.

g No, I'm not fussy about food.

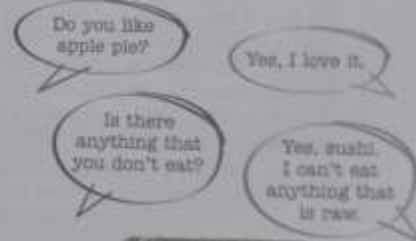h It doesn't really make a difference to me.

i No! I can't stand it!

Tip! Some expressions show likes, while others show dislikes.

☺ I love
    I'm mad about
    I'm keen on
    I don't especially like
☹ I can't stand

SPEAKING Discussing food preferences

10 Find out which types of food your partner likes and dislikes. Find at least two types of food that you both like and two that you both can't stand. Use the questions in Exercise 9 to help you.

Do you like apple pie?

Yes, I love it.

Is there anything that you don't eat?

Yes, sushi. I can't eat anything that is raw.

WORKBOOK PAGE

UNIT 5

WRITING A restaurant review

In a restaurant review, we usually give details about the restaurant (location, opening hours). We include information about the food and the atmosphere and give a recommendation.

ADJECTIVE ORDER

When writing a restaurant review, we often use a variety of adjectives to make our descriptions precise and interesting. Typical adjective order is:

opinion • size • colour • nationality

We went to a *wonderful, little Greek restaurant*.
They served the food on *strange, big orange plates*.

WRITING GUIDE WORKBOOK PAGE 114

1 Copy and complete the sentences with the adjectives in brackets in the correct order.

1 The band in the restaurant played some ___ (beautiful, Russian) songs.

2 La Casa is a ___ (Mexican, fantastic, huge) restaurant in our town.

3 They served the food on ___ (unattractive, purple, large) plates.

4 We ate ___ (French, delicious, long) bread.

5 The waiter was a ___ (Chinese, hard-working, thin) man.

2 Read the model. How many adjectives can you find? Which adjectives describe opinion, size, colour or nationality?

MODEL

🔥 THE RED DRAGON ⊕⊕⊕⊕○

The Red Dragon is a Chinese restaurant in Newhill. It's open every day of the week from 11.00 am till midnight.

The food at The Red Dragon is excellent. Their speciality is sweet and sour chicken. They serve the rice in beautiful, little red bowls. The other food comes on plates which are decorated with tiny flowers. On the walls there are lovely, colourful Chinese paintings. The Red Dragon is a beautiful place and they also play relaxing music, so the atmosphere is pleasant.

I recommend having a meal at The Red Dragon. It's got the most delicious Chinese food in town and the prices aren't too expensive. It's the kind of place where you can relax and enjoy a meal with family or friends.

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3 Answer the questions about the model in Exercise 2.

1 What is the name of the restaurant and where is it?

2 When is the restaurant open?

3 What types of food and special dishes does it serve?

4 What is the atmosphere like?

5 Does the writer recommend the restaurant? Why?

TASK

Write a restaurant review.

1 Choose a restaurant.

2 Copy and complete the chart about the restaurant.

Paragraph 1
  Name of restaurant:
  Location:
  Opening hours:
Paragraph 2
  Types of food / Special dishes:
  Atmosphere:
Paragraph 3
  Recommendation:

WRITING PLAN WORKBOOK PAGE 171

3 Use the information in the chart and the model to help you write your restaurant review.

WORKBOOK PAGE 45

9. Appendix II: Lesson plan

Session 1

Aims	Activities	Timing	Interaction pattern
Analyse the clip to extract the general plot Predict events from the information of the clip Describe oneself in terms of cooking and eating habits	Activity 1: Warm up Step 1: Viewing of the trailer from the movie Ratatouille (one viewing with English subtitles). Step 2: Summarize the plot from the action of the clip. Predict possible endings. Step 3: Comment questions from the PowerPoint slide.	10 mins	Class
Identify the structure of a restaurant menu Predict the meaning of unknown words Discuss the meaning of the vocabulary items	Activity 2: Vocabulary from the course book (page 66, items from exercises 1 and 2) Step 1: Students identify the general structure of a menu and compare it with other examples they can remember. Step 2: Students read the menu, identify the unknown words individually and write them down on the blackboard to create a word cloud. Step 3: In pairs, students predict the meaning of the words that are on the blackboard. Step 3: The class as a whole brainstorms the meaning of the vocabulary items with the help of the teacher.	25 mins	Individual-pairs - class
Create a restaurant menu Examine the other students'	Activity 3: Creating a menu Step 1: Students form groups of four and create a menu with at least three dishes for each course (groups that finish early can name the restaurant).	20 mins	Groups of 4

menus to attach a price	Step 2: The groups exchange the menus and examine the creations of the other students. Based on their impression of the meals, they decide on a price.		

PPT slide

Getting started: COOKING!

Do you prefer eating in restaurants or at home?

How do you picture a day in a restaurant kitchen?

Do you check rating websites before you go to a restaurant?

Do you like cooking? Any special dish?

Would you like to learn and go to a cooking programme, for example, Master Chef?

Session 2

Aims	Activities	Timing	Interaction pattern
Identify new vocabulary related to food

Predict meaning of | Activity 1: Word cloud

Step 1: Students go through the vocabulary items and identify the new ones and those that they saw in previous sessions.

Step 2: The class as a whole brainstorms the meaning of the unknown words (words that remain without a definition are left for following activities). | 10 mins | Class |

unknown words Review vocabulary about food from the previous class			
Infer meaning from context to define unknown words Identify the steps and ingredients of a recipe from a videoclip	Activity 2: Recipe structure Step 1: First viewing of the video (with English subtitles https://www.youtube.com/watch?v=Fjx14FAKlHs). Students have to infer the meaning of the unknown words from the first activity using the clip as context provider first individually and then in pairs. Before talking about the vocabulary with the teacher, students have time to share their thoughts about the words. The instructor does not give the definitions of any words that remain missing, this will be addressed in the last step of the activity. Step 2: Second viewing of the clip (without subtitles). Students now have to identify the different steps and ingredients of the recipe that is being followed in the clip. Step 3: Students share their thoughts with their classmates about the vocabulary items and the recipe. The teacher writes the information on the blackboard and checks if the definitions for the unknown words are correct.	20 mins	Individual-pairs/small groups-class
Identify the general structure of a recipe Apply vocabulary to write a recipe	Activity 3: Writing a recipe Step 1: The class as a whole extracts a general structure of a recipe from the examples projected on the screen. Step 2: Students form groups and create a recipe, it can be invented or based on one they already know. (If they finish early, they can invent a name for the recipe or they can create a new one).	20 mins	Class-groups of 4

Wordcloud

Examples of recipes

Recipe 1: Spaghetti carbonara

Prep 10 min
Cook 15 min
Serves 2

1 tbsp olive oil
1 garlic clove, peeled and sliced
75g unsmoked pancetta (or guanciale), cut into small cubes
250g dried spaghetti
2 whole eggs plus 1 egg yolk
25g pecorino romano, finely grated

25g parmesan, finely grated
Black pepper
Nutmeg (optional)

1 Heat the plates

You'll be taking the pan off the heat to finish the dish, so put two plates or shallow bowls in a low oven to heat up: this will help keep your carbonara warm.

2 Fry the garlic

Heat the oil in a wide, shallow pan on a medium flame, cook the garlic until it turns pale gold, then scoop out and discard. Be careful not to burn it or it will taste bitter.

3 Fry the meat

Add the pancetta to the pan, and fry until it turns translucent and is just starting to brown, then turn the heat right down.

Add the pancetta to the pan, and fry until it turns translucent and is just starting to brown, then turn the heat right down. Many recipes call for *guanciale*, or cured pork jowl, but unsmoked pancetta is more widely available and makes a great substitute. If you can find only bacon, go for unsmoked dry-cured streaky, cut as thickly as possible.

4 Cook the spaghetti

While the meat is frying, cook the spaghetti in a large pan of well-salted boiling water, according to packet instructions or to taste (usually nine-11 minutes): the pasta won't cook much more in the frying pan in this instance, so don't whip it out while it's still chalky, unless that's how you like it.

5 Prepare the eggs

In a large, heatproof bowl, beat the eggs and the extra yolk with plenty of black pepper.

In a large, heatproof bowl, beat the eggs and the extra yolk with plenty of black pepper: the yolk will add richness without the need for cream or any of the other dairy products that are often chucked into carbonara, while the pepper is said to give the dish its name (*carbonai* means charcoal burner).

6 Add cheese

Finely grate both cheeses, then beat all the pecorino and most of the parmesan into the egg mix.

Finely grate both cheeses, then beat all the pecorino and most of the parmesan into the egg mix. You can use just 50g of one or the other, but each cheese brings something different to the dish: the parmesan is richer and more deeply savoury, while the pecorino is lighter but sharper in flavour: the ideal combination.

7 Mix the pasta into the sauce

Use tongs or a couple of forks to work the pasta into the sauce, until every strand is coated.

Scoop out a small mugful of the pasta cooking water, then drain the spaghetti and immediately dump it into the pancetta pan and toss well to coat every strand in porky oil. Tongs are the ideal tool for this and the next step, but the energetic use of a pair of forks will do the job, too.

8 Emulsify the sauce

Take the pan off the heat, then, working very quickly, add the egg mixture to the pasta pan, then toss the spaghetti furiously, so the sauce clings to the pasta and doesn't settle

on the base of the pan, where it will cook quickly and turn into scrambled egg. That will still be delicious, but it's not quite the same thing.

9 Coat the pasta

Once the egg sauce begins to thicken around the pasta, which will happen in a matter of seconds, add a dash of the reserved cooking water and carry on tossing the pasta, until it's well coated with sauce and the pancetta is evenly distributed. If it threatens to become claggy, add a little more cooking water.

10 The finishing touches

Once you're happy with the consistency, and bearing in mind that both pasta and sauce will be cooling all the time, quickly divide the spaghetti between the warmed bowls, then top each with the remaining parmesan and a good grind of black pepper and nutmeg (the latter's optional, but it works very well with egg and cheese). Serve at once.

Recipe 2: Pepperoni Pizza

Ingredients

Dough:

    1 1/2 cups bread flour (all-purpose flour works too)

    3/4 teaspoon yeast (instant yeast or active dry yeast)

    3/4 teaspoon sugar

    1/4 teaspoon salt

    Up to 2/3 cup warm water (120-130° F for instant yeast or 110-120°F for active dry)

    1 Tablespoon olive oil

Pizza:

    2/3 cup pizza sauce

    4 ounces part-skim mozzarella cheese, shredded

    About 20 slices reduced fat turkey pepperoni

Instructions:

Dough:

1- Place the flour, yeast, sugar & salt into a mixing bowl.
2- Add warm water and oil slowly until dough forms a mass (you may not need all the water)

3- Combine and knead until dough is smooth & elastic (knead 2 min. with the mixer or 3 min. by hand).
4- Cover with plastic wrap and let rest at least 10 minutes.

Pizza:

1- Set oven with bottom rack and preheat to 425° F.
2- Using 2 teaspoons olive oil, grease the entire surface of a 14" pizza pan with holes.
3- Place pepperoni slices between double layers of paper towels, between 2 plates, and microwave for 30 seconds. Other toppings (mushrooms/peppers) should be microwaved the same way (but for 1 minute) to remove moisture. Blot afterwards if needed.
4- On a lightly floured surface, roll the dough into a 10-inch circle.
5- Stretch the dough by hand, using a closed fist, letting the dough hang down to stretch.
6- Press the dough into the pan. Add sauce, cheese, and pepperoni. Bake 15 - 20 minutes.

Session 3

Aims	Activities	Timing	Interaction pattern
Identify new vocabulary related to food Predict meaning of unknown words Review vocabulary about food from the previous classes Review the general structure of a recipe	Activity 1: Word cloud Step 1: Students go through the vocabulary items and identify the new ones and those that they saw in previous sessions. Step 2: The class as a whole brainstorms the meaning of the unknown words (words that remain without a definition are left for following activities). Step 3: Students revisit the structure of a recipe as a whole to activate previous knowledge.	15 mins	Class
Infer meaning from context to define unknown words Identify new elements of the ratatouille recipe from a video clip	Activity 2: cooking tutorial Step 1: First viewing of the video (with Spanish subtitles https://www.youtube.com/watch?v=iCMGPRiDXQg). Students have to infer the meaning of the unknown words from the first activity using the clip. Before talking about the vocabulary after watching the clip, students have time to share their thoughts about the words. The instructor	25 mins	Individual-pairs - class

	does not give the definitions of any words that remain missing, this will be addressed in the last step of the activity. Step 2: Second viewing of the video (without subtitles). Students have to complete the recipe from the previous session with any additional details they did not get from the Ratatouille clip. Step 3: Students compare in pairs the similarities and differences of a written recipe and a cooking tutorial and share the meaning of the vocabulary. Later, the class discusses which format is more useful to them and provide reasons for their choice.		
Review the general structure of a recipe Create the context with the *TripAdvisor* form for the restaurant review.	Activity 3: Step 1: The class as a whole reviews the structure of a restaurant review from the examples projected on the screen (they are already familiarised with the genre). Step 2: The teacher asks the students if they know about any websites that contain reviews of restaurants like *TripAdvisor* and if they have ever used them to check the quality of one. Step 3: Students are handed a *TripAdvisor* form to complete as a context provider and warm-up activity for the writing of a restaurant review that would be set as homework. They are encouraged to discuss their models with their partners in pairs but are reminded that they have to be their own choices as the writing exercise is individual.)	15 mins	Class-pairs-individual

shingling mandolin
tenderized
sauteed
slicing whisk blanch
stove lid
assemble
pureed stewed

Examples of restaurant reviews

A restaurant review

One of my favourite restaurants is El Refectorium. **It is located** just behind the popular Malaga bullring, in the zone called La Malagueta. **It's the best** traditional

Mediterranean cuisine restaurant in my town.

This establishment is quite small so reservations are recommended on weekends and at bullfights. The old-fashioned furniture makes the atmosphere very cosy. **The waiters** always seem to be in high spirits and they are really kind to the customers.

As you come into the restaurant, you see the tables and a bar where you can have some "tapas", like anchovies in vinegar as well as the well-known Salad Olivier (or more commonly, and incorrectly, called with the term Russian salad in other countries).

In my opinion, every dish you order will be tasty. **One thing you shouldn't leave without trying** is "gazpachuelo", a soup with potatoes, fish and seafood. **You can also enjoy** eating fresh fish. As for the desserts, the one I like most is the "profiteroles", a chocolate-flavoured cake with cream; it's particularly delicious.

Even though it's rather an expensive restaurant, **I recommend it because** of the high quality of all their products. I have no doubt that you will be satisfied.

Chamas Brazilian Steakhouse

Chamas Brazilian Steakhouse is fun, different, and apparently (I am told) authentically Brasilian. For $30, there's a buffet of salads, cheeses, vegetables, etc. to

start. There are many different cuts of beef prepared in various ways, lamb, pork, poultry, and fish. **The servers,** in what I imagine are traditional costumes, cut the pieces you wish, and you then use tongs to pull the slices from the spit onto your plate. You can eat all you want as the servers periodically keep coming round and offering more.

(If you want the waiters to serve you meat, you just have to put a green card next to you on the table and once you have finished or you don't want any more, you just have to turn it on the other side which is red).

The combination of quantity and festive atmosphere more than compensates the inconsistent food quality, **although** some of the meats are quite good. **When we went with friends** the lamb was very good, the steak and chicken also good. The fish was awful, but hey--it's really a meat place! And once you find things you like, you can pile your plate high. They also provide complimentary fried bananas (excellent) and mashed potatoes.

Dessert, in the highly unlikely event you have room, is an extra charge, and the selections look nice. Alternatively, for no extra charge, you can go back to the buffet and have cheeses and bread.

Name:

○○○○○

⊘ Adress

Type of restaurant:

☎ Phone number   💻 + Add website

Overview

○○○○○

Excellent		%
Very good		%
Average		%
Poor		%
Terrible		%

Hours

CUISINES

🍴

RATINGS

○○○○○ Service

○○○○○ Value

○○○○○ Food

LOCATION

All Details | Improve This Listing

Can a vegetarian person get a good meal at this restaurant? ☐ Yes ☐ No ☐ Unsure

Reviews

Traveler rating			**Traveler type**	**Time of year**	**Language**
☐ Excellent		0	☐ Families	☐ Mar-May	○ All languages
☐ Very good		0	☐ Couples	☐ Jun-Aug	
☐ Average		0	☐ Solo	☐ Sep-Nov	
☐ Poor		0	☐ Business	☐ Dec-Feb	
☐ Terrible		0	☐ Friends		