Audiovisual Input in the Swedish EFL Classroom

Author: Sebastian Nordlund

Supervisor: Elin Nylander

Term: Autumn 2022

Course: ÄEND14 English IV

Individual Paper (15hp)

English Teacher Education

Abstract

The aim of this essay is to gain insight into how audiovisual input is used in the classroom as a tool to teach vocabulary. This is done by exploring the use of digital audiovisual input in the form of film, documentaries, short videos, and cultural video content in the English as a foreign language (EFL) classroom. Audiovisual input contains a few key elements: audio, video, and on-screen text; the core concept of audiovisual input is to assist the comprehensibility of the aural language in the input to help students develop their vocabulary word knowledge and grammar. The study focuses on the positive learning effects of using audiovisual input for students' vocabulary acquisition. Through semi-structured interviews with three upper-secondary school teachers of English as a foreign language in Sweden, the study examines the participating teachers' perspectives on using film to teach vocabulary and how their views and practices align with current research on the topic. The findings suggest that the participating teachers view the use of audiovisual input in the classroom positively, and that their views and practices are mostly concurrent with relevant theory and research on vocabulary acquisition from audiovisual input. This study contributes to the understanding of the role of audiovisual input in vocabulary learning, and highlights the potential of film and other audiovisual media in the EFL classroom.

Keywords: audiovisual input, vocabulary learning, the input hypothesis, implicit/explicit learning, subtitles, captions, imagery.

Table of contents

1. Introduction

When learning a second language, one must often acquire new words. Words fit into many related systems and levels of language, and are needed to produce language forms through writing or speaking (Nation, 2013). There are many ways to teach and elicit the learning of vocabulary. Specifically, this essay focuses on the positive learning effects on students of using digital audiovisual input in the form of film, documentaries, short videos, and pop-culture video content in the EFL classroom. Audiovisual input will in this essay be referring to input received from digital video with audible language in the target language. This includes the use of subtitles in the first language, captions in the target language, and video input without text subtitles or captions (cf. Peters, Haynen, and Puimège, 2016).

To my knowledge, most existing studies on audiovisual input and vocabulary learning are quantitative in nature (see e.g., Peters, 2019; Peters et al., 2016; Peters & Webb, 2018; Sert & Amri, 2021) and approach the question by measuring student performances on various vocabulary tests after being given audiovisual input. In contrast, the current research is a qualitative study focusing on teachers' perspectives on using film to teach vocabulary. Such qualitative studies are needed as a complement to the before-mentioned quantitative studies as a means to further explore the role of audiovisual input and vocabulary learning in the classroom. The qualitative exploration of the role of audiovisual input and vocabulary learning in the classroom could offer some insight into the usefulness of the input and whether teachers are using audiovisual input to its greatest potential. By covering this niche there might be some additional insight into audiovisual learning in the upper-secondary Swedish classroom, specifically pertaining to why the teachers choose to use it and what they expect to gain from it.

Given the above-mentioned research gap, the aim of this essay is to gain insight into how audiovisual input is used in the classroom as a tool to teach vocabulary. To achieve this

insight, this study will explore how teachers in upper-secondary schools believe that they utilise film to teach English vocabulary and how concurrent their views and believed practices are with relevant theory and research by means of semi-structured interviews with three upper-secondary school teachers of English as a foreign language in Sweden. To this end, the following research question will be addressed:

How do the participating teachers view the use of audiovisual input in the classroom to teach English vocabulary and how concurrent are their views and reported practices to relevant theory and research?

2. Background

This sub-section outlines the educational context of the study in the Swedish upper-secondary EFL classroom. It also summarises previously established theoretical concepts and frameworks relating to the subject of vocabulary learning, and previous research in the field of audiovisual input.

2.1 The Educational Context

In the Swedish upper-secondary school, there are three EFL courses referred to as English 5, English 6, and English 7, with English 7 being the most advanced. The Swedish EFL courses have syllabi assigned by the Swedish National Agency for Education that all teachers teaching in Sweden must follow. Among the syllabi for the three courses, there is only a single mention of film in the English 6 course. This mention is in the context of teaching the students about the themes, forms, and content of film and literature; it does not relate to the learning of vocabulary (Swedish National Agency for Education, 2022). However, while the

use of audiovisual material to learn vocabulary is not mentioned in the syllabi, vocabulary is mentioned as a subsection of linguistic properties that are to be included in all three courses (Swedish National Agency for Education, 2022). There are very few explicit mentions of vocabulary in the Swedish EFL syllabi, which may have some effect on the teaching practices of the teachers (cf. Bergström, Norberg, and Nordlund, 2021). This study connects to the Swedish upper-secondary school EFL class syllabus by focusing on vocabulary learning as well as through the themes, forms, and content of the audiovisual input media if applicable films are used in the EFL classroom.

2.2 Theory

Before we look at how audiovisual learning affects language and vocabulary learning, we must take a look at a number of theoretical concepts and frameworks used in previous vocabulary learning research. What follows is an outline of Nation's (2013) idea of word learning, and what it means to know a word, as well as an outline of Krashen's (1983, 1985, 2017) input hypothesis.

2.2.1 Word learning and Nation's (2013) framework of what it means to know a word
According to Nation (2013), each word that a person learns has a *learning burden*; this learning burden represents the amount of effort it takes for a person to learn the word. Nation (2013) claims that the learning burden is lesser the more the word pertains to concepts, patterns, and knowledge that the learner is already familiar with. The concepts, patterns, and knowledge could be from the learner's first language (L1), earlier knowledge of the target language, or knowledge from other languages.

By introducing new lexical items through a medium that concerns concepts that the students are already familiar with, by Nation's (2013) definition, the learning burden should

be lessened. Therefore, students should be able to learn new lexical items more efficiently when the items are introduced in a documentary or film that covers something that the students are familiar with, such as the animals of the savannah or global events. According to Mayer (2014), learners' access to the aural and pictorial forms of words in audiovisual input helps them construct new knowledge, at least in the case of imagery-supported words. A visual image used in conjunction with aural language links two sources of information; this link is also applicable to subtitles and captions as visual input as well (Mayer, 2014). The concept of visual imagery used in conjunction with aural language linking two sources of information and positively affecting word learning further strengthens the claim that audiovisual input can help lessen the learning burden. Nation (2013) claims that implicit learning takes place, without any other conscious processes, through attention to stimulus. In order to achieve explicit learning, that is to say for the learner to be able to link knowledge of a word form to the knowledge of a word's lexical meaning, the learner must make a conscious effort to search for structure (Nation, 2013). To a teacher, this means that while using audiovisual input in the classroom can support the implicit learning of their students, it should be complemented with exercises and conscious thought about the meaning of new lexical items in order to create explicit learning.

Table 1

Nation's (2013) Framework for knowing a word.

Form	Spoken	R	What does the word sound like?
		P	How is the word pronounced?
	Written	R	What does the word look like?
		P	How is the word written and spelled?
	Word parts	R	What parts are recognisable in this word?
		P	What word parts are needed to express the meaning?
Meaning	Form and meaning	R	What meaning does this word form signal?
		P	What word form can be used to express this meaning?
	Concepts and referents	R	What is included in the concept?
		P	What items can the concept refer to?
	Associations	R	What other words does this make us think of?
		P	What other words could we use instead of this one?
Use	Grammatical Functions	R	In what patterns does the word occur?
		P	In what patterns must we use this word?
	Collocations	R	What words or types of words occur with this one?
		P	What words or types of words must we use with this one?
	Constraints on use (register, frequency)	R	Where, when, and how often would we expect to meet this word?
		P	Where, when, and how often can we use this word?

Note: R=receptive knowledge, P=productive knowledge.

In addition to the concept of learning a word, Nation (2013) also provides a framework for what it means to know a word, which is the product of learning a word (see table 1). Nation (2013) presents nine constructs of knowing a word and provides an example of receptive knowledge, as well as an example of productive knowledge for each of the constructs. While the present essay focuses on vocabulary acquisition and development, it is important to include a framework for the result of vocabulary acquisition and development, which is why Nation's (2013) framework for knowing a word was included. According to González-Fernández (2022), other researchers have proposed different frameworks to classify and identify vocabulary knowledge but Nation's (2013) framework is the most complete and refined one to date, and is hence referred to in the current essay.

2.2.2 The input hypothesis

When considering the effect of audiovisual input, it is important to consider the effect of input overall; since if input, in general, does not elicit vocabulary learning, then neither would audiovisual input in specific. To this end, it is interesting to explore Krashen's (1985) input hypothesis. The input hypothesis is the claim that people learn language by receiving *comprehensible input*. The input hypothesis suggests that language learners benefit from receiving input one level beyond their current level of understanding, and we must progress along *the natural order of grammar*. The way we must learn is then to acquire input that is one level beyond our current level, what Krashen denotes as *i + 1*, along the natural order before we assimilate that information and achieve the next level. The higher level that we strive to achieve includes grammar that we have not yet acquired but it is made comprehensible to us by using context, relevant content knowledge, and previous language knowledge (Krashen, 1985). Utilising relevant content knowledge could be part of facilitating explicit learning.

Krashen (1985) creates two propositions for the input hypothesis:

1. Speech in a target language cannot be learned directly, it only emerges as a result of learning the target language through comprehensible input.

2. The language teacher does not need to make an active effort to teach the next level of the natural order; if the comprehensible input is sufficient, the grammar for the next level of the natural order will be automatically provided.

Krashen and Terell (1983) differentiate between finely-tuned input, when the speaker tries to include examples of the learners' i + 1, and roughly-tuned input, when the speaker focuses on being understood. The roughly-tuned input would then provide examples of language from several different levels along the natural order and therefore apply to more learners, assuming

that not all learners are at the exact same level. Additionally, Krashen (1985) claims that in order for comprehensible input to elicit acquisition, the learner must be 'open' to the input. Krashen (1985, p. 81) writes that "if the learner is unmotivated, lacking in self-confidence, or anxious" they may be listening and understanding input but the input never reaches the *language acquisition device*. According to Krashen (1985), learners acquire language best when they are not concerned with failure or their weakness in language being revealed. Krashen (1985) calls this *the affective filter hypothesis*.

According to Peters (2019), visual support in the form of imagery is a key characteristic of audiovisual input and can, in combination with aural text in the form of captions, help provide the required context that can make advanced input more comprehensible. The context can be created from social cues on-screen where students are often able to follow what is happening from a simple understanding of how people interact with each other even if they do not completely understand the language. It is also useful to use input when the subject of the language is made overly clear; for example, actors in theatrical performances will often 'act out' emotions and motivations clearly using their body language (Peters, 2019).

Based on the fact that during the use of audiovisual input, students are not required to produce language, then by using audiovisual input, the learners are able to relax and focus their entire attention on the content of the input without having to worry about producing language themselves.

2.2.3 The comprehension hypothesis

The comprehension hypothesis can be explained as the idea that a language is learned by understanding (or comprehending) verbal and textual forms of social communication. The language that is processed could be textual or vocal, but the core idea is that all

community-specific communication structure skills are mastered through comprehensible input (Krashen, 2017).

      According to Krashen (2017), comprehensible input-based methods of teaching have always produced better results when compared to rival methods that are based on the conscious learning of grammar and grammar structures and there are a number of studies (see Mason, 2004) showing that methods such as hearing stories or reading for pleasure are more effective for learning more language per unit of time than what one may call a more traditional study of language.

2.3 Previous Research

The aim of this essay is to explore how the participating teachers view the use of audiovisual input in the classroom to teach vocabulary and how concurrent their views and reported practices are to relevant theory and research. Accordingly, this sub-section accounts for the findings of some of the relevant previous research in the field. The following subsections include findings from research on the use of subtitles, captions, and imagery, implicit learning in students as an effect of audiovisual input, and students' sequence repairing and correcting during film-based discussion tasks examined with multimodal conversation analysis. The following research papers were chosen for their focus on audiovisual input learning and their complementing contributions to the field.

2.3.1 Subtitles, captions, and imagery

Peters, Haynen, and Puimège (2016) conducted two quantitative experiments in order to investigate the benefit of using audiovisual input. The participants for the two experiments were recruited from a general secondary school in Flanders, Belgium and a vocational school respectively, which in terms of EFL learning represents a similar level of education to the

Swedish upper-secondary school EFL learning. Peters et al. (2016) differentiated between *subtitles* (text in the learner's L1) and *captions* (text in the target language) and found that though subtitles did provide a benefit for the learner when learning new words, they were not as beneficial as captions when learning word forms, that is the spelling and tense of a word. Of the two experiments, one used a documentary and the other used a comic which included more visual support in the form of imagery. Peters et al. (2016) found that short interventions of audiovisual input have a positive effect on vocabulary form recognition and meaning recall and that short videos have the potential to result in vocabulary acquisition among the participants. While Peters et al. (2016) did find some positive results from the two experiments, there should ideally have been a larger number of participants to form a reliable theory, and more research is needed to validate the benefit from captions over subtitles, as well as the effect of different imagery.

Peters (2019) expanded on Peters et al. (2016) by conducting a study investigating both the effect of imagery, as well as the role of captions and subtitles. Peters (2019) divided 118 participants from a secondary school in Flanders, Belgium into three groups and gave them the same audiovisual input, with the exception that one group was shown subtitles, one group was shown captions, and one group was not shown subtitles nor captions; this speaks to the validity of the study as well as the relevance to the current essay. By doing this, Peters (2019) hoped to see some difference in student performance on vocabulary tests based on the subtitles and captions as well as the importance of imagery for word learning. Peters (2019) did find that imagery seemed to be a facilitating factor for word learning to such a degree that words with on-screen imagery were almost three times as likely to be acquired implicitly compared to words without on-screen imagery. Concerning captions and subtitles, Peters (2019) found that on-screen text facilitates word learning in the form recognition and meaning recall levels, and that captions were more beneficial to vocabulary acquisition than

L1 subtitles and no subtitles, though vocabulary learning did take place in all three conditions and captions/subtitles did not seem to amplify the effect of imagery, adding only its own facilitating effects, but did also not come at the expense of imagery effects.

Sergeeva (2021) conducted a mixed-method approach study aimed to investigate teachers' use of captions and subtitles with 96 survey respondents and 10 interviews with teachers of different teaching profiles; this speaks to the validity of the study and its relevance to the current essay. The findings suggested that the vast majority of teachers used captions, and a minority of teachers used subtitles. Sergeeva (2021) also noted that teachers were more prone to use captions with younger, less proficient students, and would tend to progressively remove captions and subtitles as the proficiency level of the learners increased. These findings will be interesting to compare and contrast with the findings of the current study.

The authors of the research that was included in this section all focused on the visual support structures that are present in audiovisual input in order to assist in the comprehensibility or understanding of the language used. These support structures can be used to guide attention and learning and can, if used correctly, be a powerful tool when teaching vocabulary with the help of audiovisual input. In the current essay, it is interesting to compare the findings of the previous research on this topic in specific to the reported practices of the participating teachers.

2.3.2 Implicit learning

Puimège, Perez, and Peters (2021) conducted a study with 28 EFL speakers which included giving the participants audiovisual input with captions where some multiword units of the captions were underlined while using eye-tracking equipment. Puimège et al. (2021) found that the participants spent longer and skipped fewer words of the underlined captions and that

they were more likely to be recalled correctly in an immediate posttest. In this way, implicit learning can be guided towards desired word units by the use of underlined or enhanced captions.

Peters and Webb (2018) investigated the implicit vocabulary learning effect of watching a full-length television programme by conducting pre- and posttest on 63 EFL speakers in their first or second year of university. Peters and Webb (2018) found that watching a full-length television programme had a significant implicit learning effect on meaning recognition and recall. Since many people enjoy watching television programmes, it can be considered an appropriate tool for long-term extramural language learning.

Puimège and Peters (2019) showed that watching English television can result in incidental learning of single words as well as formulaic sequences in three levels: form recall, meaning recall, and form recognition by collecting data from 20 EFL learners in their first year of university. Despite the small sample size of participants, it is interesting to note that Puimège and Peters (2019) found some evidence supporting the claim that watching English television could provide gains for form recall, which has previously been difficult to directly link to implicit learning from audiovisual input. Additionally, the audiovisual input was given without subtitles or captions.

Puimège and Peters (2020) later conducted a similar experiment with a slightly larger participation pool (42 EFL learners) and this time exposing the participants to audiovisual input in the form of a full-length documentary, forgoing the choice of short videos and instead showing the full one-hour documentary in order to mimic a more authentic viewing experience. Just like Peters and Webb (2018) found that full-length television programmes could yield a significant implicit learning effect, Puimège and Peters (2020) found that the full-length documentary without subtitles or captions yielded significant learning gains for form- and meaning recall of formulaic sequences.

In summary, Puimège, Perez, and Peters (2021) found that using underlined or enhanced captions in audiovisual input can guide implicit learning towards desired word units. Peters and Webb (2018) discovered that watching a full-length television program had a significant implicit learning effect on meaning recognition and recall. Puimège and Peters (2019) found that watching English television can result in incidental learning of single words and formulaic sequences. In a similar experiment with a larger participation pool, Puimège and Peters (2020) found that a full-length documentary without subtitles or captions also yielded significant learning gains for form and meaning recall of formulaic sequences, mimicking a more authentic viewing experience. This is interesting to the current essay because the findings show that it is not only possible, but could even be beneficial to use audiovisual input as a tool to teach English vocabulary. This section also provides a large part of the previous research to which we are comparing the reported practices of the participating teachers.

2.3.3 Multimodal conversation analysis

Sert and Amri (2021) offer a unique perspective on audiovisual input in the Swedish EFL classroom by switching the focus to student interaction during film-based discussion tasks by collecting data from an upper-secondary English 7 class of 25 students using cameras and audio recorders and then applying multimodal conversation analysis. The experiment attempted to show how films could benefit collaborative attention work, such as film-based discussion. The analysis data was focused on three parts: how students build collaborative attention work, what happens when a student has difficulty with a word or phrase, and how words or phrases that had elicited combined focus were used again later in the discussion.

Sert and Amri (2021) found that during task-based discussions, students engaged in repairing sequences through correction initiated by other students and word- and content

searches by individual initiative. Beyond the sequence reparation and lexical correction, the authors also found that the film-based tasks allowed and pushed students to engage in meaningful interaction of social issues.

This study provides insight into the vocabulary acquisition that takes place in the classroom surrounding the event of the audiovisual input being provided and shows that the linguistic input can be beneficial to learners beyond what has been observed in previous research. These findings are very interesting to the current study since it gives an example of a situation that is more realistic to the common EFL classroom. The findings are also specifically interesting to the current study because of the research location.

3. Method

In order to address the research question of how Swedish upper-secondary school teachers of English as a second language view the use of audiovisual input in the classroom to teach English vocabulary and how concurrent their views and reported practices are to relevant theory and research, semi-structured interviews were conducted with Swedish upper-secondary school English teachers and analysed using qualitative content analysis. In this section, the chosen method, participants and procedures are further outlined in relation to the aim of this essay.

3.1 Participants

The participants of the study were three EFL teachers in different upper-secondary schools in southern Sweden. The only requirements for the participants were that they were currently working as EFL teachers in an upper-secondary school in Sweden, that they were qualified teachers for their subjects, and that they were willing to participate in an interview. All

participants were Swedish, and qualified to teach EFL in Swedish upper-secondary schools (English 5-7). All participants had more than ten years of experience as EFL teachers and had taught all three upper-secondary EFL courses (English 5, 6, 7), though only two were currently teaching all three courses while one was teaching English 5 and 6. Two of the participants were also teaching Swedish as a first language, while the third taught physical education and health as an additional subject. All three participants were female.

3.2 Semi-Structured Interviews

As mentioned in section 1, the aim of this essay is to gain insight into how audiovisual input is used in the classroom as a tool to teach vocabulary. This is done by qualitatively exploring how teachers in upper-secondary schools believe they utilise film to teach English vocabulary and how concurrent their views and believed practices are with relevant theory and research. To this end, semi-structured interviews were conducted with the three participating teachers. This method was chosen because it provides a flexible and in-depth approach to exploring participants' experiences with audiovisual input. Unlike structured interviews, which follow a predetermined set of questions and response options, semi-structured interviews allow for flexibility in the questioning and the ability to probe for more detailed responses (Nunan, 1992). This is particularly important in the present study, as we are interested in understanding the views and believed practices of teachers with regard to using audiovisual input in their EFL classrooms. Overall, the use of semi-structured interviews allowed for a rich and detailed exploration of the participants' views and believed practices of audiovisual input.

Another option could have been to use teacher questionnaire data. However, given that the aim of this essay is to find out the views of the participating teachers, this option was discarded in favour of semi-structured interviews that would allow a more in-depth

exploration of the teachers' views and reported practices. Yet another alternative could have been to conduct more structured interviews. However, since the aim was to explore the views and reported teaching practices of the participants, this was deemed inappropriate because it would limit the opportunity for the participating teachers to expand on their explanations of their practices. An additional option could have been to do a case study in order to explore the practices of a specific teacher. However, this would only yield data on how a single teacher utilises audiovisual input (Nunan, 1992).

3.3 Procedures

The semi-structured interviews were conducted by the researcher in a private setting and in the participants' first languages, which happened to be Swedish for all participants. The reason for using the participants' first languages was to make them feel at ease in order to elicit more natural and truthful responses. Each interview was approximately half an hour in length and consisted of a set of questions designed to elicit the participants' perceptions and experiences with audiovisual input and its effect on students' learning of vocabulary in their classrooms (see appendix 1). The interviews were recorded using a digital voice recorder for analysis. See appendix 2 for relevant transcriptions.

The data collected from the interviews was analysed using a thematic analysis approach. This involved identifying common themes and patterns in the data and organising these themes into meaningful categories as described by Braun and Clarke (2021). In the case of this study, the interview answers were extracted from the transcripts and compiled in a graph which described the frequency of occurrence of different themes within the reported teaching practices. These themes included the usage of audiovisual input as a whole, the integration of vocabulary teaching with audiovisual input, the use of subtitles or captions, and the noticeability of positive learning outcomes. The thematic analysis approach was selected

to allow for a wide range of options in the analytical process to be determined by the researcher.

4. Results and Discussion

This essay seeks to explore how teachers in upper-secondary schools believe they utilise film to teach English vocabulary and how concurrent their views and believed practices are with relevant theory and research. By the findings of this study, the participating teachers tend to utilise audiovisual input that includes relevant content knowledge; this includes audiovisual sources such as documentaries, TED talks, short films, and full-feature films based on culturally important historical events or previous literature, which is concurrent with the government-mandated syllabi that mention the cultural content aspect of using film in the classroom (Swedish National Agency for Education, 2022). One teacher would also focus on the social aspects and current events in the world when choosing the content of the audiovisual output.

> *"We have just recently watched* 'Sex Education' *and we're currently watching* 'Breaking Bad'. *I think it's good because with them we have the opportunity to talk about social aspects as well."* - Teacher C

According to Sert and Amri (2021), audiovisual input with social aspect content pushes students to engage in meaningful interaction, where they repair sequences and words through correction and content searches. As a means to ensure the anonymity of the teachers, the participating teachers will be named Teacher A, Teacher B, and Teacher C.

4.1 Teachers' views on audiovisual input in the classroom

Of the three participating teachers, two (Teachers B and C) claimed to use audiovisual input frequently (at least once per week), and one (Teacher A) used it only a few times during the length of an entire course. Only Teacher C claimed to frequently and actively integrate audiovisual input with vocabulary teaching.

> *"I use [audiovisual input] almost every day. I use TED talks, series, films that are connected to the books we're reading, and I use videos from UR - kortfilmsklubben… Every time, after I've shown a film or a clip, the students get to write what the plot was and a little bit about their own thoughts about it in their notebooks. Then I collect their books and assess them for next week, so they're continuously being corrected."* - Teacher C

Teachers B and C would always use captions in the target language while Teacher A would use captions conditionally, depending on whether the students had difficulties understanding the aural input.

> *"I usually don't use captions at all. Sometimes I will if it's a class I know will struggle to understand the content without the text, but in that case, I always use [captions] in English. And if the purpose is for them to practice listening comprehension I obviously can't show captions."* - Teacher A

Teachers B and C saw a positive effect on the students' vocabulary knowledge from the use of audiovisual input. Teacher A was uncertain if the audiovisual input really did have a

positive effect on vocabulary acquisition at all, but this was the same teacher that used audiovisual input infrequently.

> *"No, it's difficult to say but I don't think [the student's vocabulary acquisition benefits from audiovisual input]. Those who are struggling with vocabulary are struggling with it after I show them film, and those who don't struggle still don't struggle afterwards so it's difficult to say if it has helped them."* - Teacher A

It is unclear whether the teacher chose to limit the use of audiovisual input because she saw no notable effect on vocabulary acquisition or if there was no notable effect because of the limited use of audiovisual input. A further study might be conducted to investigate the relationship between teachers choosing to limit audiovisual input and the extent to which they notice it is beneficial to their students.

4.2 Teachers' reported practices

It was found that the participating teachers would try to enable vocabulary learning through student discussions and essays on the topic of the audiovisual input, allowing the students to use and assimilate the words they had heard and comprehended, which is concurrent with Krashen's (2017) comprehension hypothesis since Krashen (2017) claims that the implicit comprehensible input-based methods of teaching have always produced better results than rival methods that are based on conscious learning. Teacher A would sometimes give the students word lists before showing them the audiovisual input in order to better their understanding of the language and content of the input.

> *"...sometimes they receive word lists with translations as an aid"* - Teacher A

This is one way to guide implicit learning towards desired word units by making the students conscious of the target words, similar to how Puimège et al. (2021) guided implicit learning towards underlined or enhanced captions. The same teacher found that after being given audiovisual input, students had an easier time understanding the language and content of a text related to the audiovisual input content and would often use audiovisual input to summarise a module of content in the current course. This is concurrent with the input theory, where the comprehension of the input language is required in order to assimilate to the language and progress along the natural order of grammar (Krashen, 1985). In contrast, Teacher C would use audiovisual input several times a week in the form of short films, series, and, occasionally, full-feature films. When showing a series to the students, Teacher C would have the students write down what had happened in the episode as well as some small personal reflections the students may have had in a log book; before showing the next episode, Teacher C would proofread the logbooks and provide feedback on the grammatical use of language. Teacher C found that when doing this, the vocabulary and grammatical proficiency of the students increased noticeably over the span of the course.

> *"You can see a clear improvement in their notebooks so you can tell that their vocabulary is constantly improving."* - Teacher C

According to Nation (2013), for a learner to be able to link knowledge of a word form to the knowledge of a word's lexical meaning, the learner must make a conscious effort to search for structure, which is what is happening when Teacher C is asking her students to write in their log books. This means that Teacher C's reported practices are very much in line with Nation's (2013) theories of explicit learning.

Teachers B and C would always use captions in the target language, which by the findings of previous studies (Peters, 2019, Peters et. al., 2016, Sergeeva, 2021) is the optimal way to use audiovisual input in order to elicit vocabulary learning in students. Teacher A would use captions only if she deemed the language too complex for the students, if there were too many content details for the students to take note of, or if there were students in the group who were particularly weak in hearing comprehension. If she did use captions, they were always in the target language. Teacher A also mentioned that if the purpose of the audiovisual input was to practice listening comprehension, no captions would be used as it would counteract the intended outcome of the task. The fact that two teachers would use captions, while one tends to avoid them is in line with the findings of Sergeeva (2021), who claims that the majority of EFL teachers use captions but tend to progressively remove the captions as the proficiency level of the learners increases.

All of the participating teachers noted that they would use documentaries and TED talks. Documentaries often use footage of the topic of the content while playing a voice over the footage; in this way, imagery is utilised to facilitate word learning. As mentioned in section 2.3.1, Peters (2019) found that words supported by on-screen imagery were almost three times more likely to be acquired compared to words without on-screen imagery. This means that showing documentaries seems to be an effective way of facilitating vocabulary acquisition. At the same time, TED talks tend to use footage of the speaker, with less imagery connected to the content of the words being used. While TED talks may often have content that is interesting for peer discussions, it seems to be a less effective way of facilitating vocabulary acquisition as an audiovisual input than documentaries.

5. Conclusion

This essay sought to explore how teachers in upper-secondary schools believe they utilise film to teach English vocabulary and how concurrent their views and believed practices are with relevant theory and research. What follows are the conclusions of the findings of this essay.

The use of audiovisual input in the form of film, documentaries, short videos, and pop-culture video content in the EFL classroom has, through previous research (see e.g., Peters, 2019; Peters, Haynen, and Puimège, 2016; Peters & Webb, 2018; Sert & Amri, 2021), been shown to have positive effects on students' vocabulary learning. This study sought to explore how teachers in upper-secondary schools in Sweden view the use of audiovisual input in the classroom to teach English vocabulary and how concurrent their views and reported practices are to relevant theory and research. Through semi-structured interviews with three upper-secondary school teachers of English as a foreign language in Sweden, it was found that the participating teachers mostly view the use of audiovisual input in the classroom favourably and believe that it can be an effective tool for teaching vocabulary, as described in section 4.1.

However, it was also found that the teachers' views were not always concurrent with current research on the use of audiovisual input in language learning; Teacher A did not seem to believe that audiovisual input had any positive effect on vocabulary acquisition based on her observations, even though previous studies have found significant benefits from audiovisual input (see Peters, 2019; Peters, Haynen, and Puimège, 2016; Peters & Webb, 2018; Sert & Amri, 2021). This indicates the need for further education on the subject in order to improve teachers' understanding and use of audiovisual input in the EFL classroom. It is important for teachers to be aware of the potential benefits and drawbacks of using

audiovisual input in language learning, as well as the most effective ways to incorporate it into their teaching practices.

Overall, this study adds to the growing body of research on the use of audiovisual input in language learning, and provides valuable insight into the perspectives of upper-secondary school teachers on the subject. As stated in section 1, most existing research on the topic of audiovisual input is quantitative in nature. As such, further qualitative research is needed to confirm the findings of this study and to explore other potential benefits and drawbacks of using audiovisual input in language learning. This could be done with wide-scale case studies over an extended period of time, where the benefits and drawbacks of audiovisual input might become more apparent when one group might perform differently from a control group. One line of research that may be interesting to follow would be a series of case studies in the classrooms, in order to investigate the teaching practices of the participating teachers, instead of the teachers' reported practices.

One potential limitation of this study procedure is the small sample size of only three teachers (Nunan, 1992). However, this was a purposeful choice to allow for in-depth explorations of the participants' responses given the limited timeframe of the study.

Since this study is largely localised in one area of Sweden, it would in the future be interesting to investigate the same topic in a wider range. Perhaps one could include semi-structured interviews with teachers from different parts of the country, or even conduct an international study to compare the views and reported practices of teachers in different countries. In order to make a valid comparison between countries there would need to be a number of teachers interviewed from each country that is part of the comparative study. As mentioned in section 4.1, it might also be interesting to investigate the relationship between a teacher's views of the positive vocabulary effects of audiovisual input and their reported practices with audiovisual input. Another direction of future research could be to examine the

most effective ways to integrate audiovisual input into vocabulary instruction. This could include studying the optimal frequency and duration of audiovisual exposure, as well as the most effective types of audiovisual materials (e.g., films, short videos, documentaries, TED talks) for vocabulary acquisition. Another area of interest is the role of interactivity in vocabulary acquisition through audiovisual input. For example, the research could examine the benefits of using audiovisual materials that allow learners to actively engage with the content, such as through games or activities that involve selecting the correct vocabulary word in a given context. Additionally, research could focus on how individual differences, such as language proficiency and learning style, may influence vocabulary acquisition through audiovisual input. For example, do learners who are more visually oriented benefit more from audiovisual input compared to those who are more auditory learners? Finally, it would be useful to examine the long-term retention of vocabulary acquired with the help of audiovisual input and compare it to vocabulary acquired through other methods, such as traditional vocabulary drills or reading. This would provide insight into the sustainability of vocabulary acquisition through audiovisual input and whether it is a viable alternative to more traditional methods.

Audiovisual input can be an effective way to teach vocabulary in a classroom setting. The use of visual aids such as images and videos, as well as audio examples of words being used in context, can help students better understand and retain new vocabulary.

One of the key benefits of using audiovisual input is that it can provide students with a more concrete and memorable representation of a word. For example, showing a video of a lion hunting in the wild can help students better understand the meaning of the word "predator," and hearing the word used in a sentence can help them learn how it is pronounced and used in context.

Another benefit of using audiovisual input is that it can make vocabulary instruction more engaging and interactive. For example, using videos or images to introduce new vocabulary can capture students' attention and make the learning process more enjoyable. Additionally, using interactive activities such as quizzes and games can help students actively engage with new vocabulary and make it more memorable.

Moreover, using audiovisual input can also help to promote cultural understanding. For example, showing a video of a traditional dance from a different culture can help students understand the meaning of new vocabulary words in the context of that culture and thus, promote understanding and appreciation for different cultures.

Additionally, using audiovisual input can also help to accommodate different learning styles. For example, students who are visual learners may benefit from seeing images and videos, while students who are auditory learners may benefit from hearing words being used in context. By providing multiple forms of input, teachers can reach a wider range of students and help them learn more effectively. However, it is important to note that while audiovisual input can be an effective tool for vocabulary instruction, it should not be the only method used. It is important to provide students with multiple opportunities to practice using new vocabulary in different contexts and through different activities. For example, students should also be given the opportunity to read, write, and speak new vocabulary words in order to solidify their understanding. Additionally, while audiovisual input can be a valuable tool for vocabulary instruction, it is not always necessary or appropriate. For example, some words may not have a corresponding visual representation or may not be easily represented through video or audio. In these cases, other methods such as definitions or examples sentences may be more appropriate. In conclusion, audiovisual input can be an effective way to teach vocabulary in a classroom setting. By providing students with visual and auditory examples of new vocabulary, teachers can help students better understand and retain new words.

However, it is important to use audiovisual input in conjunction with other methods, such as practice and repetition, to ensure that students have a comprehensive understanding of new vocabulary. Furthermore, it should be noted that not all vocabulary can be taught through audiovisual input and different methods should be utilized as well.

6. Reference List

Bergström, D., Norberg, C., Nordlund, M. (2021). "The text comes first" - Principles Guiding EFL Materials Developers' Vocabulary Content Decisions. *Scandinavian Journal of Educational Research*, *67*(1), 154-168. DOI: 10.1080/00313831.2021.1990122

Braun, V., Clarke, V. (2021). *Thematic analysis: a practical guide.* SAGE Publications, Limited.

González-Fernández, B. (2022). Conceptualizing L2 vocabulary knowledge: an examination of the dimensionality of word knowledge. *Studies in Second Language Acquisition, 44*(4), 1124-1154. doi:10.1017/S0272263121000930

Krashen, S.D. (1985). *The input hypothesis: Issues and implications.* New York, Longman.

Krashen, S.D. (2017, July 17). *The case for comprehensible input.* Language Magazine. https://www.languagemagazine.com/2017/07/17/case-for-comprehension/

Krashen, S.D., Terrell, T.D. (1983). *The natural approach: Language acquisition in the classroom.* Oxford: Pergamon.

Mason B. (2004). The effect of adding supplementary writing to an extensive reading program. *The International Journal of Foreign Language Teaching, 1* (1), 2–16.

Mayer, R. E. (2014). Introduction to multimedia learning. In R. Mayer (Ed.), *The Cambridge handbook of multimedia learning* (pp. 1-24). Cambridge: Cambridge University Press.

Montero Perez, M. (2022). Second or foreign language learning through watching audio-visual input and the role of on-screen text. *Language Teaching, 55*(2), 163-192. https://doi.org/10.1017/S0261444821000501

Nation, I. (2013). The goals of vocabulary learning. In I. Nation (2nd Ed.), *Learning Vocabulary in Another Language* (Cambridge Applied Linguistics, pp. 9-43). Cambridge: Cambridge University Press. doi:10.1017/CBO9781139858656.003

Nunan, D. (1992). *Research methods in language learning.* Cambridge University Press.

Peters, E. (2019). The effect of imagery and on‑screen text on foreign language vocabulary learning from audiovisual input. *Tesol Quarterly, 53* (4), 1008-1032.

Peters, E., Heynen, E., Puimège, E. (2016). Learning vocabulary through audiovisual input: the differential effect of L1 subtitles and captions. *System, 63,* 134-148.

Peters, E., Webb, S. (2018). Incidental vocabulary acquisition through viewing L2 television and factors that affect learning. *Studies in Second Language Acquisition, 40* (3), 551-577.

Puimège, E., Montero Perez, M., Peters, E. (2021). Promoting L2 acquisition of multiword units through textually enhanced audiovisual input: an eye-tracking study. *Second Language Research, 0*(0).

Puimège, E., Peters, E. (2019). Learning L2 vocabulary from audiovisual input: an exploratory study into incidental learning of single words and formulaic sequences. *Language Learning Journal, 47* (4), 424-438.

Puimège, E., Peters, E. (2020). Learning formulaic sequences through viewing L2 television and factors that affect learning. *Studies In Second Language Acquisition, 42* (3), 525-549.

Sergeeva, M. (2021). *Subtitled Audiovisual Materials in the FL Classroom: Teachers' Perspective* (Publication No. 357858722) [Master's thesis, University of Barcelona: Department of Modern Languages and Literatures and English Studies.] ResearchGate.

Sert, O., & Amri, M. (2021). Learning potentials afforded by a film in task‑based language classroom interactions. *The Modern Language Journal, 105,* 126-141. https://doi.org/10.1111/modl.12684

Swedish National Agency for Education. (2022). English language (Engelska).

https://www.skolverket.se/undervisning/gymnasieskolan/laroplan-program-och-amne

n-i-gymnasieskolan/gymnasieprogrammen/amne?url=-996270488%2Fsyllabuscw%2

Fjsp%2Fsubject.htm%3FsubjectCode%3DENG%26version%3D6%26tos%3Dgy&sv.

url=12.5dfee44715d35a5cdfa92a3

Appendix 1

Interview Guide

The following questions have been chosen to create structural support for the semi-structured interviews of teachers:

1. (a) Do you use audiovisual input (film/series/documentaries/short films) in the classroom?

    (b) How often do you use audiovisual input?

2. (a) Do you make an active attempt to integrate audiovisual input with vocabulary learning/teaching?

    (b) If so, how?

3. Do you use subtitles/captions when showing the audiovisual input?

4. Which courses (English 5/6/7) would you use audiovisual input in?

5. Have you found a notable positive effect on vocabulary learning from audiovisual input?

Appendix 2

I = Interviewer

T = Teacher

Interview 1:

I: Använder du dig av audiovisuell input i form av till exempel videoklipp, kortfilmer,

        eller dokumentärer i klassrummet?

T-A: Ja, jag använder ibland dokumentärer eller ted-talks för att intoducera eller

        sammanfatta ett ämne som vi arbetar på. Just nu läser vi 'Stolthet och Fördom' och då

        tänker jag visa filmen för eleverna efter vi är klara med den.

I: Upplever du att det hjälper eleverna att lära sig vokabulär när de får se filmen?

T-A: Jag har märkt att de har lättare att förstå texten efter att jag har visat filmen.

I: Hur ofta skulle du säga att du använder dig av audiovisuell input?

T-A: Inte så ofta, bara när jag introducerar eller sammanfattar ett arbetsområde som sagt.

I: Hur länge stannar ni vanligtvis inom ett arbetsområde i så fall?

T-A: Det kan vara två veckor till en månad kanske.

…

I: Försöker du integrera inlärning av vokabulär när du använder dig av audiovisuell

        input?

T-A: Nej, inte direkt… ibland har vi diskussioner om det vi såg på efteråt och då får de ju

        chansen att använda sig av de orden som fanns i filmen. Och sen skriver de ju

        uppsatser om det också.

I: Ger du eleverna någon hjälp angående orden som de inte känner igen?

T-A: Ja, ibland får de ordlistor med översättningar som hjälp.

I: Sätter du på undertext när du visar audiovisuell input? Och är det på Svenska eller Engelska i så fall?

T-A: Jag brukar inte sätta på undertexter alls. Ibland gör jag det om det är en klass som jag vet har svårt för att förstå innehållet utan texten, men i så fall är det alltid på Engelska. Och om det är meningen att de ska öva på hörförståelse så kan jag såklart inte visa undertexter.

…

I: Använder du audiovisuell input likadant i alla kurser, Engelska 5, 6, och 7?

T-A: Ja, jag använder det kanske lite mindre i Engelska 7, men jag använder det i alla kurserna.

I: Har du märkt om eleverna har lättare för att lära sig nya ord efter att de har sett orden i audiovisuell input?

T-A: Nej, det är svårt att säga men jag tror inte det. De som har svårt för vokabulär har svårt för det efter att jag har visat dem film, och de som har lätt för det har fortfarande lätt för det efteråt så det är svårt att säga om det har hjälpt dem.

Interview 2:

I: Använder du dig av audiovisuell input i form av till exempel videoklipp, kortfilmer, eller dokumentärer i klassrummet?

T-B: Ja, jag använder det rätt så ofta, säkert en eller två gånger i veckan.

I: Vilken sorts audiovisuell input använder du? Filmer, kortfilmer, ted-talks, dokumentärer?

T-B: Jag använder ted-talks rätt så ofta, och dokumentärer. Ibland sätter jag på en film om det är relevant.

I:	Försöker du på något sätt få eleverna att lära sig vokabulär genom audiovisuell inlärning?

T-B:	De får ju disktutera och skriva om det som jag visar för dem, så då använder de orden som finns i inputen

I:	Så inget explicit lärande för vokabulär då, bara implicit?

T-B:	Ja, precis.

…

I:	Använder du undertexter när du visar audiovisuell input?

T-B:	Ja, jag använder alltid undertext på Engelska.

I:	Använder du audiovisuell input likadant i Engelska 5, 6, och 7?

T-B:	Ja, det skulle jag säga att jag gör. Det är kanske lite annorlunda innehåll i de olika kurserna, men det används på samma sätt.

…

I:	Har du märkt om det har varit lättare för eleverna att lära sig nya ord efter att de har sett orden användas i audiovisuell input?

T-B:	Det ser ut som att det hjälper dem, ja. De får se hur orden används och så.

Interview 3:

I:	Använder du dig av audiovisuell input i form av till exempel videoklipp, kortfilmer, eller dokumentärer i klassrummet?

T-C:	Jag använder det nästan varje dag. Jag använder ted-talks, serier, och filmer som hör till böckerna vi läser, och jag använder videos från UR - kortfilmsklubben. Kortfilmsklubben är något jag rekommenderar starkt om man inte använder det redan.

I:	Gör du ett aktivt försök att integrera audiovisuell input med vokabulärt lärande?

T-C: Varje gång efter att jag har visat en film eller ett klipp så får eleverna efteråt skriva vad handlingen var och lite om sina egna tankar kring det i sin skrivbok. Sen samlar jag in deras böcker och rättar dem till nästa vecka så de rättas fortlöpande.

I: Tror du att deras vokabulär blir bättre av all audiovisuell input?

T-C: Det syns en tydlig förbättring i deras skrivböcker så det syns att deras vokabulär blir bättre hela tiden.

I: Använder du audiovisuell input i alla kurser?

T-C: Jag har bara Engelska 5 och 6 just nu, men jag använder samma filmer och så för båda kurserna. Jag har haft Engelska 7 innan och då använde jag också mig av filmer som jag gör nu.

I: Vilka filmer/serier är det du använder dig av?

T-C: Vi har precis sett 'Sex Education' och vi håller på att kolla på 'Breaking Bad'. Jag tycker att de är bra för med dem får vi chansen att prata om sociala aspekt också. Sen använder jag klart UR - kortfilmsklubben rätt så mycket. Har du använt dem innan?

…