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Audio-Visual Aids in English Foreign Language (EFL) Teaching: A Multimodal Discourse Analysis

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Abstract

Through a multimodal discourse analysis, this study investigates the use of audio-visual aids in English Foreign Language (EFL) education. The study looks into the multimodal characteristics of audio-visual aids, their interaction, and their impact on language acquisition. The study employs a qualitative research methodology and a variety of data collection methods, such as classroom observations, video recordings, and interviews with EFL teachers. The data is examined using multimodal discourse analysis approaches, with a focus on the incorporation of visuals, audio, gestures, and interactive aspects. The findings highlight the various multimodal characteristics of audio-visual aids and their importance in providing a rich and engaging learning environment. The study emphasizes the interactive aspect of audio-visual aids and their potential to improve language learning experiences by connecting language to real-life circumstances, adapting to different learning styles, and encouraging active engagement. There is also discussion of pedagogical strategies for effective integration and advice for dealing with issues related with audio-visual aids in EFL instruction. This study adds to the current body of knowledge on audio-visual aids in EFL instruction by giving empirical evidence of its multimodal nature and impact on language learning. The findings provide educators with insights into how to best use audio-visual aids and encourage effective language learning in the EFL classroom.

Keywords: multimodal, audio-visual aids, English Foreign Language (EFL).

INTRODUCTION

English language education methods and practices have evolved in several respects during the last few decades. The emphasis of language training has switched from forms to functions; interpersonal and communication aspects of language have become the focus of instruction in second languages (Onishchuk et al., 2020). The goal of most language learning is to be able to converse with others in the target language. We are currently in a culture encircled by signs, which may or may not be considered linguistically, but all of which convey and express meaning in specific contexts. Kress (2010) argued that language (spoken or written) is no longer the primary means of representing and communicating meaning. Language, on the other hand, is considered a medium of communication as crucial in the process of meaning-making as music, gestures, and visuals. As a result of technological advancements and the shift from page to screen, there has recently been a profusion of new

types of discourse that emphasize a multimodal approach. The adoption of audio-visual aids in English as a Foreign Language (EFL) instruction has received a lot of attention as a way to improve language learning experiences. Audio-visual aids have become significant tools for engaging learners and facilitating effective language education as technology has advanced and more multimedia materials have become available (Olagbaju & Popoola, 2020). The focus of this article is to undertake a multimodal discourse analysis of the use of audio-visual aids in EFL teaching, with the goal of investigating their possible impact on language acquisition and teaching practices. As stated by Anderson (2019) traditional language training methods have frequently depended primarily on textbooks and teacher-led instruction, but the use of audio-visual aids has opened up new avenues for engaging students and improving language learning experiences.

The establishment of technology and the widespread availability of multimedia resources have transformed the way languages are taught and acquired (Hermes & King, 2013). Videos, photos, interactive presentations, animations, and online resources are all examples of audio-visual aids. These aids provide visual and audio stimulation to learners, providing a multimodal learning experience that involves many senses and enhances comprehension and retention of language knowledge (Papanastasiou et al., 2019). The employing of audio-visual aids in EFL instruction has various advantages. Teng (2022) stated this multimodality enables learners to assimilate material visually and auditorily, resulting in improved comprehension, retention, and overall language acquisition. Audio-visual aids offer an immersive learning environment that connects language learning to real-world circumstances and encourages meaningful discourse by providing contextualized language input and accurate cultural representations.

There are various advantages to using audio-visual aids in EFL instruction. First of all, they offer an immersive and dynamic learning environment that captures learners' attention and encourages active participation (Frasson, 2021). Visuals and films can give learners with contextualized language input, accurate cultural representations, and real-life language use, helping them to connect language learning to real-world circumstances. Second, audio-visual tools accommodate a wide range of learning styles and preferences (Singh, 2021). When it comes to interpreting data, different learners have varied strengths and preferences, and audio-visual aids provide a multimodal approach that fits multiple learning styles. Images and videos aid visual learners, audio input benefits auditory learners, and interactive components and gestures benefit kinesthetic learners. The utilization of images and videos, which provide visual representations of language concepts and structures, benefits visual learners. Auditory learners, on the other hand, gain from auditory information, such as recordings or conversations, because they are exposed to natural language use and intonation patterns. The multimodal nature of audio-visual aids guarantees that learners with varying learning styles can efficiently access and understand language content (Shaojie et al., 2022). Moreover, audio-visual tools encourage the use of authentic language and communication skills. Videos and authentic audio materials expose students to a variety of accents, intonations, and communicative settings, assisting them in developing more natural and realistic listening and speaking abilities. Visuals and multimedia tools also help with vocabulary acquisition because they allow students to correlate words with graphical representations, making vocabulary learning more memorable and pertinent.

Despite the advantages of audio-visual aids in EFL instruction are well acknowledged, a better understanding of their use and pedagogical methodologies is required. This study seeks to address this void by undertaking a multimodal discourse analysis, concentrating on the interaction of several modes, such as audio, visuals, and gestures, within the framework of EFL education. This study aims to shed light on effective pedagogical techniques that maximize the potential of audio-visual aids in EFL classrooms by evaluating the multimodal aspects of audio-visual aids and assessing how these parts interact to produce meaning and improve language learning.

METHODOLOGY

A multimodal discourse analysis was used in this study on the usage of audio-visual aids in English Foreign Language (EFL) education. This method provides for a thorough examination of the interaction of many modes, such as visuals, audio, and gestures, in the context of language learning and teaching (Jabeen et al., 2023). This study intends to provide insights into successful pedagogical techniques for their integration into EFL classrooms by evaluating the multimodal aspects of audio-visual aids and examining the effects on language learning.

The research employs a qualitative research design, with an emphasis on in-depth data analysis and interpretation. This format allows for a thorough examination of the multimodal features of audio-visual aids and their use in EFL instruction. Multiple methods are used to capture comprehensive and rich data during the data-gathering process. Among these methods are:

a. Classroom Observations: The scholar watches EFL classrooms that make utilize audio-visual aids. The implementation of audio-visual aids, the sorts of materials utilized, the interaction between the educator, learners, and the aids, and the overall learning environment are all captured in observations.

b. Video Recordings: EFL lessons are video recorded to capture the multimodal interactions between the instructor, students, and audiovisual tools. This enables a detailed examination of how various modes are utilized to transmit meaning and facilitate language learning.

c. Interviews: Semi-structured interviews with EFL teachers are undertaken to get insights into their perceptions, experiences, and tactics for using audio-visual aids. These interviews provide useful information about the pedagogical choices, obstacles, and triumphs involved with using audio-visual aids in EFL instruction.

The data collected is rigorously analyzed utilizing multimodal discourse analysis techniques. The study focuses on identifying the many modes used in audio-visual aids, how these modes interact, and how these interactions affect language learning. The analysis also takes-into account teachers' pedagogical practices for effectively integrating audio-visual aids and facilitating multimodal language learning experiences. The interpretation of findings is the result of data analysis. The research results emphasize the multimodal characteristics of audiovisual aids, the pedagogical tactics used by teachers, and the impact of these aids on language learning. The findings are interpreted using applicable theoretical frameworks and literature.

RESULT AND DISCUSSION

a. Analysis audio-visual aids from Learn English by Pocket Passport (Small Talk | Everyday English https://youtu.be/ry9SYnV3svc)

Direct gaze can be accompanied by either lateral or frontal body orientation, but all movies with the opposite speaker's frontal orientation must use direct gaze to provide the effect of eye contact with the other speaker. Similarly, to lateral orientation, guided gaze is employed in all videos with different shots of the presenter in the background of a café table to focus the viewer's attention to the images being exhibited and the speaker being uttered. The difference is that guided views are only employed in this instance. Furthermore, movies with diverse backgrounds use a changed perspective to create the illusion of the presenter conversing with others, particularly when the presenter simulates a dialogue at the beginning of the video until the speaker sits face to face. Furthermore, the figure reveals that the direction of short videos is typically vertical, which may be related to YouTube platform peculiarities. The majority of the sequences were shot indoors, with the house and whiteboard serving as the primary backdrops. The combination of the scene of the dialogue, namely the café and the speaker, is the center of most videos. When the spectator sees this movie, the camera is usually over the shoulder, and the major purpose is to provide a trade-off between face visibility and motions (Hiemann et al., 2021).

Meaning in terms of representation in this study, three participants were involved: two conversing and one acting as a waiter for the side actor. In the video, they were having a chat in a café with drinks, tables, chairs, and newspapers. This film also includes interactive players who converse with one another while holding visual depictions of what they are discussing. The visual contact in this video is obvious because they are speaking face to face, there is a frame size in audio-visual assistance, and there is perspective. After the researcher determines that the video is a combination of image and material supplied in order to produce a material or meaning for the audience (Ramseyer, 2020).

b. Analysis audio-visual aids from Learn English by Pocket Passport (Daily Routines | Travel https://youtu.be/TTn0J7MT5lU)

In this study, three persons were involved: two people chatting between mother and son and one person as a guest at the café where the side actors were. However, there are some people in New Zealand that are friends of her son. The video depicts the boys going about their normal activities in New Zealand, including eating tables, buses, offices, parks, gyms, and houses. Because the reciprocal connection between mother and kid is supplemented by visual pictures in the movie, this video also includes participatory participants. The visual contact in this movie is evident because the boys communicate with a variety of people, there is a frame size in the video, and there is a visible perspective. After the researcher determines that the video is a combination of the image and the material provided in order to create a material or meaning that is easy for learners to understand (Teng, 2022).

The results demonstrate that in the video, direct gaze can be accompanied by either lateral or frontal body orientation, but all movies with frontal orientation opposite the speaker must utilize direct gaze to accomplish the effect due to eye contact between boys and other speakers. Similarly, to lateral orientation, guided gaze

is used in all videos with separate shots of the presenter in the background of cafes, parks, offices, gyms, homes, buses, and other locations to direct the viewer's attention to the object being displayed and the speaker speaking. The difference is that guided views are only employed in this instance. Furthermore, movies with diverse backdrops use a changed perspective to create the illusion of the presenter conversing with others, especially when the presenter simulates a dialogue from the beginning to the finish of the video (O'Meara, 2023). Furthermore, the graphic demonstrates that the direction of short films is generally vertical, which may be related to the features of this YouTube site. The shooting background is done in a combination of indoor and outdoor locations. Most videos center on a blend of discussion scenarios, i.e., indoor settings such as offices and homes. When the spectator sees this movie, the camera is usually over the shoulder, and the major purpose is to provide a trade-off between face visibility and motion.

c. Analysis audio-visual aids from Learn English by Pocket Passport (Hobbies and Interests https://youtu.be/f7KX1AwgZ3w)

The results of the study reveal that direct gaze can be accompanied by lateral or frontal body orientation, but all videos with a frontal orientation opposite the speaker must use direct gaze to achieve the effect of eye contact with other speakers while the speaker faces the camera as if speaking to an audience or student. Likewise, to lateral orientation, the guided gaze is employed in all videos with different shots of the presenter on a simple or classroom background to direct the viewer's attention to the visuals being exhibited and the speaker speaking. The difference is that guided views are only employed in this instance. Further, movies with varied backgrounds use a changed perspective to create the illusion of the presenter conversing with students or viewers, particularly when the presenter simulates a dialogue from the beginning to the finish of the video. Furthermore, the images demonstrate that the direction of short films is generally vertical and horizontal, which may be related to YouTube platform characteristics. The shooting scenes were primarily indoors, with the classroom and background serving as the major backdrop. The majority of the film focuses on the mix of the dialogue scene, mainly the classroom, with grayish-white walls. Cameras are typically mounted on the shoulder, with the ultimate purpose of providing a trade-off between facial visibility and gestures when students watch these films as hobby-related learning material (Katsini et al., 2020).

Meaning with regard to representation in this study, two people were involved: one person who spoke and many students who appeared as side actors at the end of the film. The classroom or room is where people conduct chats, and the video contains visuals relating to activities, particularly sports. This film also includes interactive players who converse with one another while holding visual depictions of what they are discussing. Visual contact is clearly obvious in this video since the speaker appears to be speaking to the student in front of him, there is a size of frame in audio-visual aids, and there is perspective in this video. The researcher determined that the movie was a combination of the image and the material supplied in order to build a material about hobbies for the audience (Ludwig, 2019).

CONCLUSION

The entire design of the multimodal short movie adheres to the notion that the visual mode directs learners' attention, the textual mode supplements it, and the aural mode emphasizes the offered target. The brief movie, in particular, employs above-the-shoulder vertical shots to integrate the presenter's verbal compensating tactics. Gestures, body orientation, and gazes are chosen according on the content and form of the presentation, and in some cases, they co-occur with the text to create a visual focus. The limitations of this study are as follows: i) there is only a generalized analysis of the constituent elements and relationships of the various modes of short videos; and ii) the videos in the corpus are all from the YouTube platform and last approximately 2-3 minutes, which may be a feature of the platform or a trend in video development. And the video's orientation is uneven, both vertically and horizontally. Although the theoretical underpinning for multimodality in this study originates from standard video studies, we discover that the majority of these studies can explain the principles of design of multimodal short video. There has been no research to show whether short videos constructed according to these theoretical guidelines can also achieve the contribution of these multimodal integration approaches to traditional video, and there has also been no analysis of how short videos can be used in practice to avoid redundancy and cognitive load.

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