

Film Annotation in the Spanish Language Classroom: A Model for Intercultural Learning

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1. Title

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Written on the Screen: Film Annotation for Intercultural Learning

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2. Blurb

Written on the Screen: Film Annotation for Intercultural Learning presents an evidence– and theory–based approach to the use of digital artifacts as mediators of intercultural learning in the Spanish-language classroom. Reviewing the latest perspectives in contextualized, technology-mediated language learning, the book looks at the affordances of on-demand, digital film platforms, centering on the use of screen overlays as a space to enrich film with annotations that promote self-reflective intercultural learning.

Subverting a long tradition of using subtitles and captions to develop linguistic competence, this volume re-envision the potential of on-screen text, inviting the reader to consider digital film as an ubiquitous tool for intercultural learning.

A theoretical framework for the development of film annotation opens this volume, followed by a detailed description of the practical applications of annotated film in language classrooms. Also including a chapter dedicated to the development of digital competencies by way of creating film annotation, the volume traces a clear map for researchers and practitioners to think about the creative possibilities of new digital media.

3. Summary Description

Based on critical and current research in computer-assisted language learning (CALL) and intercultural learning, *Written on the Screen: Film Annotation for Intercultural Learning* provides a fresh perspective on the use of digital artifacts for intercultural learning in the Spanish language classroom. Centering specifically on the affordances of on-demand, digital film platforms, the monograph explores how annotations added to digital film via screen overlays can promote meaningful reflections on interculturality in Spanish-language classrooms.

In a time of growing interest in the study of new technologies in relation to intercultural learning, *Written on the Screen* claims a place for digital film within the repertoire of ubiquitous digital technologies that have gained attention in CALL due to their potential to offer contextualized, intercultural and interactional learning experiences (Reinhardt, 2016; Sauro and Zourou, 2019; Sykes and Reinhardt, 2013; Sykes, Oskoz, and Thorne, 2008; Thorne and Hellerman, 2017; Thorne, et al., 2015). In the pages of this book, readers will find an invitation to consider film annotation as a rich digital artifact capable of co-constructing interculturality along with learners, and promoting intercultural self-reflection.

Although for some time now film has been a key resource in language classrooms for its ability to present opportunities for cultural analysis, intercultural learning scholarship around

film has generally been limited to critical analysis and discussion of film clips, and to linguistic competence development by way of film subtitling, captioning, and dubbing. To date, scholars in CALL (and Spanish CALL, in particular) have yet to examine the possibilities of digital film as it exists in contemporary platforms, and the possibilities its digital presentation offers. In this monograph, I consider the affordances of digital film, and how they can be leveraged for learning. In particular, I look at the widespread and interactive use of screen overlays in on-demand film platforms, which I propose offer the possibility of adding film annotations that promote individual reflection and shared discussion about interculturality.

Taking the reader from the theoretical basis of this idea to its practical application, this book models how a focus on the affordances of new technologies can reveal pedagogical possibilities that would not exist if not for the transformative power of technologies. In doing so, the book adopts a sociocognitive approach to intercultural learning (Atkinson, 2014), based on which film annotation is considered a mediator of learning and a cognitive agent.

In line with this search for new pedagogies in computer-assisted language learning, another key contribution of this monograph is its critical look into current practices in technology-based intercultural learning. In recent years, scholars have highlighted this need, explaining that intercultural teaching models and practices today continue to present and perpetuate cultural differentialism. The fact that, over two decades after Byram's model of *savoirs* (1997), intercultural learning practices today continue to promote the essentialization of culture is due in part to an insistence on exploring contemporary intercultural interactions through the lens of old pedagogical frameworks. As an example of this, in the extensive practice of telecollaboration, students engage in intercultural interaction with each other using technology such as computers, mobiles, and the Internet as a means for connection. At first sight, this

practice seems like a harmless, creative way to transcend physical boundaries in favor of intercultural interaction. But upon closer inspection, such online exchanges reveal critical issues, not the least of which are underlying assumptions of "cultures" as delimited entities, and the idealization of native speakers as cultural representatives or ambassadors of "cultures" (Dervin, 2010, O'Dowd, 2018; Train, 2005).

Written on the Screen: Film Annotation for Intercultural Learning addresses the request for critical perspectives on intercultural learning that scholars have raised in recent years, as well as the need to integrate these perspectives into the uses and development of modern technologies. In doing so, the book presents annotated film as a point of self-reflection and discussion for learners, understanding these annotations or digital artifacts as cognitive agents that participate in the co-construction of interculturality.

The book will be particularly useful to Spanish-language CALL scholars and instructors, as it presents them with a fresh theoretical take on Spanish-language and intercultural teaching with digital technologies, as well as with a unique model for designing technology-based, impact-driven Spanish-language learning opportunities. Because the applied chapters of this monograph present research and materials stemming from a doctoral study conducted with learners in an advanced Spanish language classroom, the examples and resources provided will be of direct value to instructors teaching Spanish language, and Spanish-language film.

Merging theoretical aspects and practical applications, *Written on the Screen* aims to be not only a valuable reference for CALL research, but also a practical model on how to transform Spanish-language classrooms into intercultural spaces for digital innovation.

Written in English language to reach a broad audience of scholars, graduate students, and instructors of Spanish, and other languages, the monograph will run at approximately 75,000 words including chapter contents, front and back matter, and references.

4. Intended Completion Date

The proposal for this monograph is based on an existing completed doctoral dissertation. Considering that the original audience for the original text was a highly specialized academic audience and understanding that this monograph will address a much broader readership than a doctoral investigation does, I expect it will take me 15 months from the contract signing date to complete the manuscript. Using the steps and timeline provided by the series editors as a guide, my expected date for delivering the completed manuscript is December 2021.

5. Content Overview

The basis for this monograph is the doctoral dissertation *Film Annotation in the L2 Classroom: A Tech-Mediated Model for Intercultural Learning*, which I have re-envisioned and restructured in the ways I will describe in this section. In the comparison chart below, I list the table of contents of the original dissertation (left), highlighting in red a section for which the premise appeared in a published article (Ocando Finol, 2019). A second table of contents appears in this comparison table (right), which constitutes the structure of the proposed monograph.

Table of Contents: Dissertation	Table of Contents: Proposed Monograph
List of Tables	Introduction
List of Figures	
Introduction	Chapter 1. Putting Technology First: A Sociocognitive Approach to CALL research
Chapter 1. Review of Literature	Chapter 2. Intercultural Learning for Social Transformation
<u>1.1 Towards a Sociocognitive Approach</u>	

<p><u>to Technology-mediated Language Learning</u></p> <p>1.2 A Technology-Mediated Approach to Interculturality</p> <p>1.3 Using Film Annotation to Mediate Intercultural Learning</p> <p>Chapter 2. Method</p> <p>2.1 The Microgenetic Method</p> <p>2.2 Research Design</p> <p>2.3 Gathering and Analyzing Qualitative Data</p> <p>2.4 Data Analysis Procedures</p> <p>Chapter 3. Results</p> <p>3.1 Intercultural Learning: Processes and Outcomes Results</p> <p>Chapter 4. Discussion, Implications, and Conclusions</p> <p>4.1 Discussion</p> <p>4.2 Pedagogical Implications</p> <p>4.3 Conclusions</p> <p>References</p> <p>Appendix</p>	<p>Chapter 3. Learning with Film, Re-Envisioned</p> <p>Chapter 4. Teaching with Film, Re-Envisioned</p> <p>Chapter 5. Integrating Film Annotation into Language Teaching</p> <p>Chapter 6. Creating Film Annotation: Developing Digital Skills</p> <p>Future Research and Conclusions</p>
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Note: The premise of this section appeared in Ocando Finol (2019). I expect to cite this publication and further develop the ideas presented there within this monograph.

In order to preserve the theoretical richness of the doctoral dissertation on which this monograph is based, and at the same time conceptualize the new text as a practical resource for a much broader audience, I implemented the following changes:

First, I restructured the format and division of chapters. The first chapter of the dissertation was composed of three subsections, each dealing with the literature review of

technology-mediated language learning theoretical frameworks, intercultural competence models, and the use of film for intercultural learning. The first two subsections now constitute chapters one and two of the proposed monograph. I divided the third subsection into two chapters in the proposed monograph: a theoretical chapter reviewing the use of film in intercultural teaching, and an applied chapter proposing film annotation as a tool for intercultural learning. The method and results sections of the dissertation were condensed into chapter five of the monograph, presenting the research design, process, and results of the study. Finally, I expanded the fourth chapter of the dissertation to become the last two sections of the book, which focus on the development of digital skills via creating film annotation, and a future research and conclusions section focused on next steps for tech-mediated intercultural learning.

In the section that follows, I list the proposed chapters of this book, describe their inner structure, and provide a thorough account of their content.

Introduction

This section contextualizes the book within the frame of current global affairs and the state of technology today as determining factors in the need for new pedagogies in technology-mediated intercultural learning. I present the basic premise of this monograph: that using innovative technology within old teaching paradigms is not enough if we are to learn to live within a global, tech-driven society, and that technology-mediated intercultural learning should be a foundational element of teaching in general, and of language teaching, specifically.

Chapter I. Putting Technology First: A Sociocognitive Approach to CALL research

(11,500 words)

Chapter one provides a bird's-eye view of computer-assisted language learning (CALL) theoretical frameworks and explains how holistic frameworks for language learning have paved

the way for innovative approaches to CALL research. Looking into the theoretical frameworks that have dominated CALL research, the chapter proposes that new pedagogical and theoretical approaches are needed in order to understand the transformative role of technology in today's globalized society. This chapter is subdivided into the four sections below.

New Pedagogies for New Tools. In this section, I offer a summarized review of CALL frameworks and present the urgency to look into them from a critical perspective and to, eventually, move past them toward theoretical foundations that focus on technology as a crucial element in language learning.

Themes in Eco-CALL. Here, I review contemporary approaches to CALL that are concerned with understanding elements of learners' environment as key contributors to language learning. (Lafford, 2009; van Lier, 2004).

Toward Tech-Positive Frameworks. Although there is much to be learned from holistic approaches to CALL, there are also many gaps in research, including but not limited to the continued focus of these approaches on the human individual, and their lack of further insight into the role of technology as a cognitive agent that mediates learning.

Technology-Mediated Intercultural Learning. In this last section, I argue the need to center intercultural learning within second language curricula. I offer that, by bringing the sociocognitive approach (Atkinson, 2014) into intercultural learning, we can reveal the transformative role that technology plays in the global society.

Chapter 2. Intercultural Learning for Social Transformation (11,500 words)

This chapter deals with intercultural learning, its competence models, and critiques. Divided in four sections, chapter two takes the reader through key issues in contemporary

intercultural education, arriving at the proposal of technology-mediated intercultural education as a catalyst for social change.

State of the Field. The section includes a look at intercultural learning and its models (Bennetts, 1986; Byram, 1997; Deardorff, 2006), outlining their contributions and limitations. Dervin's (2011) notion of co-constructed interculturality as a key concept for the future of intercultural learning is introduced as a path to follow.

What We Mean when We Talk about Culture. This section leans into Dervin's (2011) critique of intercultural education practices that promote cultural differentialism, advocating for Dervin's model of interculturality as a means to promote self-reflection and analysis.

Critical Perspectives on Telecollaboration. Through a critical lens, here, I review intercultural teaching methods in the computer-assisted language classroom. Namely, I focus on telecollaboration, its contributions, and the issues it has left to address.

Forward Design. In this last section, I propose that forward design (as opposed to backward design) can be a helpful lens to move past instrumental uses of technology in structured learning environments, and into transformative uses of technology for social change.

Chapter 3. Learning with Film, Re-Envisioned (9,500 words)

Chapter three begins with a review of how language and intercultural learning have integrated film thus far, and continues with an exploration of two key concepts from the field of literary translation that support the use of annotated film for intercultural learning: thick translation, and abusive subtitling. The chapter closes by offering a definition of film annotation and looking at its potential applications in and beyond the classroom. The chapter is subdivided into three sections: *Laying the Groundwork*, which looks at research and teaching practices so far on the topic of film for intercultural learning; *From Thick Translation to Thick TV*, which

provides the theoretical foundation for film annotation based on Kwame Anthony Appiah's concept of thick translation, and Abé Mark Nornes' critique of the subtitling apparatus; and Annotated Film, Defined, which offers a definition of film annotation, and summarizes its potential applications within and beyond the classroom.

Chapter 4. Teaching with Film, Re-Envisioned (12,000 words)

This chapter uses the doctoral study, *Film Annotation in the L2 Classroom: A Tech-Mediated Approach to Intercultural Learning*, as a model for Spanish language teachers to explore intercultural learning through annotated film in their own classrooms. In offering this model, I provide a detailed description of the learning activities I designed for the study, the digital tools used, the learning outcomes and structure of the advanced Spanish language course in which I conducted the study, and the characteristics of its learners.

Setting up the Learning Environment. Presents the research questions of the study which looked at whether film annotation could mediate intercultural learning in advanced Spanish language learners. The section also describes the design of the study, the technology used to create the annotations, and the methodology for data collection and analysis.

Taínos or Quechuas? Linguistic Colonization in "Even the Rain." Explores in detail the intercultural relationships portrayed in the scenes from the film "Even the Rain" (Bollaín, 2010). I explain how this content served as the foundation for the annotations created for the study in question, providing images of the annotations and how they appeared on the screen.

Annotated Film in Action. This section describes learner-to-learner and learner-to-artifact interactions of participants in this study, how these interactions were observed and triangulated to generate analyzable data, and the key results obtained after a qualitative analysis of the data.

Chapter 5. Integrating Film Annotation into Language Teaching (9,000 words)

Chapter five dives into the pedagogical applications of film annotation in structured learning environments. Perspectives in digital pedagogy, critical making, task-based learning, and sociolinguistic variation approaches come together to make this section a helpful guide for Spanish instructors using film in their language classroom, and for instructors of film in Spanish language and other programs. The chapter includes learning outcomes and active learning proposals stemming from the above-named perspectives.

Chapter 6. Creating Film Annotation: Developing Digital Skills (8,000 words)

Based on the concept that technology-mediated intercultural learning must prepare students to live, create, and innovate in today's globalized, tech-driven world, this chapter presents a blueprint for creating film annotation as part of the Spanish- language classroom. The chapter describes in detail how to integrate intercultural learning outcomes with digital competencies and literacies outcomes to make the classroom a space for critical digital making. This chapter will be useful for both language instructors interested in asking students to create annotated film clips, as well as for film and digital media instructors looking to integrate intercultural outcomes into the critical development of new media.

Future Research and Conclusions (6,500 words)

Closing the monograph, this section explores future directions for technology-mediated intercultural learning framed within a sociocognitive perspective. Specifically, the section considers the possibilities of film annotation from three potential angles, including online learning in the post-pandemic world, tech-mediated self-directed language and intercultural learning, and the integration of film annotation into commercial film-streaming platforms. The section concludes by offering the need to further develop structured learning environments that

merge digital and intercultural learning outcomes to prepare learners for the demands of tomorrow's societies.

6. Credentials of the Author

I am currently an educational technology specialist at Bryn Mawr College's in Bryn Mawr, Pennsylvania, U.S. where my work focuses on advancing curricular and extracurricular integrations of technology, consulting on digital projects, and implementing the College's Digital Competencies Program. At Bryn Mawr, I am also project coordinator of the Online Teaching Institute, an iterative professional development program that supports faculty in developing hybrid and online courses.

I received my Ph.D. in Spanish from Arizona State University's School of International Letters and Cultures, where I specialized in Spanish second language acquisition, computer-assisted language learning, and literary translation.

Based on my dissertation, in 2019, I published "Past the Anthropocentric: Sociocognitive Perspectives for Tech-Mediated Language Learning" in the *Annual Review of Applied Linguistics* (39), addressing the need for CALL research to embrace the transformative power of technology as a mediator of human cognition and language learning. An expanded exploration of this topic constitutes the first chapter of my proposed monograph.

I first developed the concept of film annotation for intercultural learning while working on the annotation of scenes from the Venezuelan film "Pelo Malo" to provide historical and political context. The project won the Judith J. Radke Award for Translation at Arizona State University, later evolving into the theoretical foundation for this monograph's third chapter, *Learning with Film, Re-Envisioned*.

In addition to my research, my work with Bryn Mawr College's Digital Competencies Program informed the development of this monograph's fifth chapter which suggests using film annotation to develop digital skills and digital literacies.

As an advocate of CALL professional communities, I have developed a robust professional network of my own, and am a current member of organizations such as the International Association of Technology and Language Learning (IALLT), the Computer Assisted Language Instruction Consortium (CALICO), the Liberal Arts Collaborative for Digital Innovation (LACOL), among others. At Arizona State University, I was founding president of the Computer-assisted Language Learning (CALL) Club, focused on promoting CALL research and professionalization. My active engagement in these communities makes me exceptionally qualified to promote this monograph among scholars and professionals in the areas of Spanish second language acquisition, and computer-assisted language learning.

7. Readership and Market

This book is intended primarily for scholars, instructors, and academic professionals in the field of Spanish second language acquisition and Spanish cultural studies. The theoretical components of this monograph are particularly useful for those whose specialized teaching and research focuses on computer-assisted language learning, technology-mediated intercultural learning, and film and visual studies. The applied chapters of this book are aimed not only at this specialized audience, but also at instructors of Spanish and other languages wishing to integrate film into intercultural learning in innovative ways. The pedagogical implementations proposed in this book—which do not exclusively apply to formal learning environments—can be applied to commercial contexts, as well as to unstructured intercultural learning in the digital wild.

Faculty and Graduate Students in Computer-Assisted Language Learning

This audience will find the book's theoretical sections useful as they explore the inclusion of technology in language learning from a socio-cognitive perspective that highlights how digital artifacts mediate learning. This specific readership will also benefit from the book's critical exploration of intercultural learning, and of telecollaboration, the dominant practice for technology-based intercultural learning. Faculty and graduate students will be interested in the pedagogical applications offered in this book, as they showcase how innovative theoretical frameworks can be put into action.

Spanish cultural studies faculty and graduate students will also be enticed by the innovative exploration of film as a resource for intercultural learning. Specifically, the cultural themes presented for the film "Even the rain" and the film annotation process based on these themes constitute a useful model for using film annotation to promote individual reflection on interculturality.

At Arizona State University, where I received my doctoral degree, courses that engage these groups of faculty and graduate students—and for which this monograph could constitute mandatory or suggested reading—include:

- Computer-Assisted Language Learning
- Computer-Assisted Language Learning Praxis
- Second Language Methodologies
- Intercultural Communicative Competence
- Studies in Latin American Film
- Latin American Feminist Film
- Spanish Film
- Film and Culture of Mexico

Instructors

The applied components offered by this book will be most-interesting to instructors of Spanish language and film, Spanish culture through film, or advanced Spanish courses that include film as additional resources. Additionally, instructors of other languages will also find this book's pedagogical applications useful, as they are not limited to films in Spanish language. In particular, chapter six, *Creating Film Annotation: Developing Digital Skills*, will draw the attention of instructors looking to integrate students' reflections of film with digital innovation.

At Arizona State University, a specific example of courses that include film as a key element is the *Spanish Advanced Conversation and Composition* upper-division language course, based entirely on Spanish-language films that explore cultural and political matters concerning the Spanish-speaking world.

At Bryn Mawr College, the courses listed below study interculturality using film:

- Compassion, Indignation, and Anxiety in Latin American Film
- Cultural Analysis and Grammar in Context
- Global Latin America

This book constitutes an ideal resource and recommended reading option for instructors preparing to teach the above-described courses.

Educational Technologists

As a learning technology, film annotation and the use of screen overlays for learning purposes, is an appealing topic for educational technologists and academic staff supporting technology-based language learning projects. As an example, at the University of California, Berkeley, *Lumière* (originally known as the Library of Foreign Language Film Clips) is an

exemplary learning technology born from the work of academic staff focusing on the pedagogical uses of video annotation.

Secondary Readership

A secondary market for this book includes students enrolled in innovative programs that explore intercultural studies in relation to technology. I propose this audience as a secondary—and not primary—market because such curricular offerings are not yet the norm for intercultural learning programs. Below, I list two model programs and the courses for which this book could constitute mandatory or suggested reading.

At Georgia Tech University, the Ph.D. major in *Digital Media*, *Master of Science in Global Media and Cultures*, and *Master of Science in Digital Media*, are cutting-edge programs applying humanities paradigms to the analysis, design, and production of digital media. Courses in these programs include:

- The computer as an expressive medium
- Educational applications of New Media
- Experimental Media

At the University of Maryland, Baltimore County, the *Master of Arts in Intercultural Communication* offers a specialized track in intercultural filmmaking. Courses in this program include:

- Theory and History of Intercultural Media
- The Field of Intercultural Communication

8. Comparison with Competing Books

Listed in reverse chronological order, the five titles below address language faculty, graduate students, teachers, and educational technologists. Despite being excellent resources for

the topics they explore, the titles focus *either* on technology for intercultural learning (broadly speaking), film for second language learning, *or* multimedia pedagogies. My monograph stands out in relation to these titles as it weaves the three topics together, offering an integrated approach to technology-mediated intercultural learning, particularly through film annotation.

- a) Herrero, Carmen and Isabelle Vanderschelden, eds. *Using Film and Media in the Language Classroom: Reflections on Research-led Teaching*. Bristol: Multilingual Matters, 2019.

A strong, evidence-based resource that gathers multiple approaches to using film in the language classroom, this edited volume begins by centering multilingualism and intercultural awareness development, but swiftly moves toward the use of subtitling, dubbing, audio description, and voice-over in film to develop oral/aural skills, vocabulary acquisition, and reading comprehension. Although the volume includes updated, current research, the exploration of how to use film and on-screen text for intercultural learning is underexplored.

- b) Dooly Owenby, Melinda and Robert O'Dowd, eds. *In This Together*. Bern: Peter Lang CH, 2018.

In this volume, Dooly Owenby and O'Dowd explore the pedagogical and theoretical underpinnings of virtual exchange, and provide a compilation of eight chapters that portray virtual exchanges in action. The book's value stems from its explanation, through the voices of different teachers, of project designs, materials and activities used in virtual exchanges. With the description of each project, this volume provides a guide to teachers wishing to explore internet-mediated intercultural exchanges in their classroom. However, the book is limited to the practice of telecollaboration, and does not explore additional pedagogies for computer-assisted intercultural learning.

- c) Tafazoli, Dara and Margarida Romero, eds. *Multiculturalism and technology-enhanced language learning*. Hershey: IGI Global, 2017.

Presented as a critical collection of the latest perspectives in cross-cultural studies and technology, this volume's strength lies in its variety of tech-enhanced contemporary teaching practices including mobile learning and game-based learning. However, in casting a wide net, the collection does not present a significant exploration of technology in relation to multiculturalism.

- d) Vanderplank, Robert. *Captioned Media in Foreign Language Learning and Teaching*. London: Palgrave Macmillan, 2016.

In this book, Vanderplank explores the not uncommon topic of captions and subtitles from an interesting new perspective—the use of same-language subtitles to enhance language learning. Vanderplank's book succeeds at challenging the traditional uses of subtitles and captioned media in the language classroom, and as such, appeals to language instructors and researchers wishing to add video to their teaching. Although the book does not intend to explore intercultural issues through film, it lacks critical perspectives on subtitling as an ideological practice.

- e) Wankel, Laurel and Patrick Blessinger. *Increasing student engagement and retention using multimedia technologies video annotation, multimedia applications, videoconferencing and transmedia storytelling*. Bingley: Emerald Group Publishing Limited, 2013.

The variety of multimedia technologies explored in this volume—including video annotation, multimedia maps, videoconferencing, among others—make it a strong resource for teachers interested in innovative ways to use technology in the classroom. The volume, however,

is limited to an exploration of student engagement and retention, and does not provide significant information on intercultural or critical experiences.

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