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## Teaching practices in ESP

### Repurposing spoken professional genres to teach workplace video-based activity

La réorientation de genres oraux professionnels pour enseigner l'activité vidéo à but professionnel

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### Keywords

Assessment, explainer videos, genre-based pedagogy, language learning and teaching, multimodal rubric, professional communication

### Mots-clés

Communication professionnelle, didactique des langues, évaluation, grille de notation multimodale, approche générique de la pédagogie, vidéos promotionnelles

### Foreword

The early history of English for specific purposes (ESP) was full of program descriptions and accounts of syllabus and course design, often accompanied by examples of teaching materials. Since the introduction of the *English for Specific Purposes Journal* (ESPJ) in 1980 and of the *Journal of English for Academic Purposes* (JEAP) a couple of decades later, the articles appearing therein have had a decidedly textual bent with regrettably few instances of ethnographic inquiry into ESP situations, or of methodological or taskological innovation. This drift has often been to the chagrin of the editors, while regular reviewers, such as myself, frequently complain that these predominating discourse analyses (of various types and scopes) typically fail to offer toward any concrete accounting of the pedagogical implications and outcomes of their well-crafted analyses. It appears that the more practitioner-oriented submissions usually fail to survive the rigorous editorial process because they are unable to make sufficient points of general ESP interest amid their detailed accounts of their situated departmental or classroom activities. Indeed, today the chance of experienced practitioners with years of successful pedagogical innovations getting articles published in these journals is less than those finishing a doctoral thesis based on a corpus and offering some kind of genre-analysis.

My own limited efforts to try and rebalance this situation have not been marked by success. In 2015, I published an article on writing about pictures in *ESPJ*, based on a doctoral seminar I audited on “the history of art history”. Toward the end, I closed with a fully-articulated set of activities based on a small oil-painting that I happened to possess, closing with an eight-sentence reordering exercise. I even added this parenthesis: “(Readers might like to try this for themselves)”. Well, none of these possible readers in the ensuing seven years have ever contacted me with something like “Here is my answer; is it correct?” Three years later, Justine Post, an ex-doctoral student of mine, and I published a short “Research into Practice” piece in *JEAP*, a piece to which the citational response has been derisory.

It is not surprising therefore that I heartily welcome *ASp*'s emphasis on “Teaching practices in ESP” given the disciplinary and personal histories that I have alluded to in the preceding paragraphs. More particularly, in this case we have Dacia Dressen-Hammouda's account of reconfiguring an established course in professional spoken genres into, as she says, “a multimodal video-based activity”. This remarkable account addresses the needs, concerns and interests of a large undergraduate class, rather than (as is more common) much smaller groups of doctoral students, as in recent articles by the likes of An Cheng, Lisa McGrath and Rafaella Negretti. I should mention, I suppose, that I was Dacia's PhD advisor, when her research interests lay in geological writing and its acquisition, and wherein her main scholarly reputation resides. So it is gratifying to see her extend her ambit of publications to carefully-crafted exemplars of “Teaching practices in ESP”. Her students, in this piece, were being trained to produce “explainer videos”, those short instructional explanations of how to do things; in my latest case, how to stop the wretched fire-alarm in the basement from beeping like “The cricket in the Hearth”. But I am not going to comment on the technical details of this paper since I am one of the last surviving members of the Analog tribe in the academic universe. Rather, I close by congratulating more generally the journal on its applied initiative and, more specifically, Dr Dressen-Hammouda for responding to the opportunity to bring her “repurposed” course design initiative and its complex rubrics to a wider audience.

John M. Swales

## 1 Context and course setting

Since its inception in the late 1970s, the undergraduate *Langues étrangères appliquées* (LEA) program in Clermont-Ferrand has sought to emphasize its professional orientation by developing an applied, workplace-centered approach to the teaching and learning of language and relevant disciplines so as to make students' language skills applicable and useful for their professional purposes. While it has always integrated the teaching of cultural contexts, in more recent years the curriculum has moved away from a translation-centered approach (*thème-version* in spoken and written formats) toward a more integrated literacy and task-based approach to professional communication. In this regard, it now includes semester-long courses organized around specific professional activities and their related genre sets. For example, a course in the third semester (year 2, or N2) is dedicated to the written aspects of running meetings (e.g., emailing to arrange meetings, writing agendas, writing minutes, writing post-meeting memos). A fourth semester course

explores the written genres that support sales (e.g., describing products, making inquiries and responding, placing orders, invoices, payment).

Here I report on a genre-based pedagogical approach recently developed for an existing spoken English N2 course in response to a departmental request to better situate the teaching of spoken professional communication in English within current professional practices. The report will focus specifically on a segment of the revised course which was developed to teach the multimodality inherent in specific spoken professional tasks, notably with regard to the digitization of the professional workplace and growing need for video-creation skills. It describes how a multimodal rubric, designed for teaching and assessing a master's level video-based learning project (Dressen-Hammouda & Wigham, 2022a, 2022b), can contribute to the assessment of L2 students' English spoken proficiency.

The course was taught over a ten-week period with 20 hours of face-to-face classroom interaction; each class session lasted two hours. The course consisted of three segments organized around professional situations: (1) conversing with colleagues, (2) talking to potential customers, and (3) presenting a product or service to potential customers. The segment building toward multimodality and videos (segment 3) took place over the final five class sessions. While around 150 students are typically enrolled in the N2 course, a colleague and I team-taught five sections (roughly 100 students, 20 students per section) during Semester 4 of 2021–2022. Given that our course redesign was in a development phase, only those students from our sections took part in the digital project described in this report.

## **2 Teaching and learning outcomes**

The previous course's objective was to develop students' overall confidence in speaking English in general professional settings. It included oral and written activities for practicing various types of oral language production: individual, spontaneous, interactive and planned, while targeting specific linguistic skills (grammar, idiomatic expressions, language register) with an emphasis on oral production and listening comprehension. In response to departmental objectives intended to update the teaching of situated spoken professional communication in English, we built on previous course objectives by using genre-based pedagogy with the understanding that genres represent momentarily stabilized language patterns and communicative purposes which are both recognizable by members of an interpretive community and are situated within a specialized sociocultural context. In terms of specific learning outcomes, we worked with our students on the structure and production of spoken professional genres relevant for the workplace, including small-talk exchanges between speakers from different cultures, team meetings, telephone and video calls, pitch presentations and explainer videos.

A more targeted learning outcome of the revised course was tied to observations about multimodality in professional genres and the digitization of the workplace. In effect, while students must gain proficiency in the traditional spoken language tasks they will be expected to carry out as future workplace professionals (e.g., small talk with colleagues and clients, managing interactions over telephone and video calls, managing and participating in meetings, presenting company products and strategies), it is crucial for students today to also be proficient in adapting their spoken language to the emerging norms of

professional digitally mediated multimodal genres, such as video-based genres. In effect, small and medium-sized enterprises (SMEs) and multinationals are increasingly seeking professionals who can actively contribute to their digital strategies through the development of online content. One of the most commonly relied upon media in this transformation is video; its pervasiveness can be appreciated by the degree to which companies today recognize that effective communication strategies can no longer exist without video content.

A report on video marketing statistics collated from a 2021 survey of 582 respondents (Wyzowl 2022) states that 86% of the consulted businesses use video as a marketing tool; an overwhelming majority of marketers (92%) consider video to be an essential part of their marketing strategy. Explainer videos are by far the most common genre (74%), but a wide variety of video-based genres have emerged to meet an ever-increasing number of marketing goals (e.g., social media videos, presentation videos, video testimonials, sales videos, product demos, teaser videos, training videos, etc.). The trend toward video-based communication closely corresponds to customer preferences. According to Wyzowl (2022), 73% of informants stated they would rather watch a short video to learn about a product or service than: read a text-based article, web page or blog post (11%); view an infographic (4%); download an eBook or manual (3%); attend a webinar or pitch (3%); or receive a sales call or demo (3%). When one considers that only 12% of companies contract out to video specialists for their video communication needs, and that 55% create all videos in-house, while another 32% create some videos while outsourcing others (Wyzowl 2022), it becomes clear that the pedagogies deployed today in specialized language teaching for professional purposes must also integrate digitally mediated video-based genres into course design. In other words, it is no longer enough to teach students how to pitch a product in front of a live audience or send out written brochures, even ones with great color, images and layout. Because companies must also deliver that information in dynamic video form, our students must be able to do so, as well.

To address this pedagogical need, a segment on presenting products and services was integrated into our course design, focusing on similarities and differences between pitch presentations and explainer videos (Table 1, Segment 3). Explainer videos were targeted as relevant to our students' needs because they are the repurposed digital genre version of pitch presentations, one of the more traditional oral professional genres we wanted to teach. To be clear, our purpose was not to 'magically' transform LEA students into video communication specialists, especially given that the overall goal of the course was to help them develop proficiency in spoken English tasks for the company workplace. Rather, the aim was to get them to reflect engagingly about the differences between these professional genres, notably how those differences are expressed using the features of spoken language and other semiotic modes. A related goal was to heighten students' awareness of the inherent multimodality of professional communication.

### **3 Implementing the explainer video project**

#### **3.1 Overall course structure using genre-based pedagogy**

Our approach throughout the ten-week course was grounded in ESP genre-based pedagogy. It linked the teaching of language, genres, and situations both to the LEA

program's wider pedagogical context (i.e. a course in written sales genres taught during the same semester as our course) as well as to the genre sets and variety of speaking situations students could expect to encounter in a professional setting. To this end, the course content was presented as a progression of genre-based tasks organized with increasing complexity (Anthony 2018; GERAS S&A 2014), so as to allow students to gradually build the vocabulary, grammar, phrasal structures, genre knowledge and communicative confidence they would need in order to carry out subsequent, and more complicated, tasks. Each class session was structured using the same procedure: at the start of the session, we presented the professional situation, task and genre to be studied, describing and demonstrating the language patterns and discourse structures used. Students carried out short application exercises before autonomously reproducing the target genre within small groups during the second half of the session.

Table 1 Overview of the ten-week course structure

Professional situations	Session themes based on segments	Class sessions
<b>Segment 1.</b> <i>Conversing with colleagues</i>	1.1: Managing discussions with colleagues 1.2: Running team meetings	1 2–3
<b>Segment 2.</b> <i>Talking to potential customers</i>	2.1: Starting and ending telephone and video calls 2.2: Meeting a client for the first time	4 5
<b>Segment 3.</b> <i>Presenting a product or service to potential customers</i>	3.1: How to pitch an idea 3.2: How to structure pitch presentations for clients 3.3: How to adapt pitch presentations as explainer video	6 7–8 9–10

During Segment 1, students worked on managing discussions with colleagues both informally (i.e. small talk) and formally (i.e. managing and participating in team meetings). Segment 2 helped students plan for talking to potential clients. One session covered telephone and video calls while another was dedicated to the implicit cultural considerations students should be aware of when conversing with clients from different cultures. Segment 3, the focus of this report, gave students practice in orally presenting a company's products or services. In session 6, students completed short exercises on pitching an idea or a product (either real or invented). Working in small teams of 2–3 people, students then used sessions 7–8 to adapt and deliver a product pitch as a timed five-minute oral presentation using slideware support; students were also asked to produce a written script of their oral presentation they would then transform into speaking notes. In sessions 9–10, students adapted and transformed their oral presentation into a one-to-

three-minute explainer video, intended to pitch their product to a wider audience. To help students repurpose their oral presentation as a video-based genre, we looked closely at how formal pitch presentations and explainer videos are similar, but also differ in terms of audience, discourse organization, language formality/informality, temporality,<sup>1</sup> rate-of-speech, narration-pausing, intonation, stress, volume and body gestures. To help draw their attention to these features, students were also asked to transform their pitch presentation script for the explainer video and include necessary pausing, intonation and stress markers.

### 3.2 Teaching the explainer video

Session 9 began by describing what makes creating explainer videos challenging, emphasizing the specific nature of the video medium and how difficult it can be to recreate realistic social interaction in that format. Recreating relevant and believable social interaction is a key aspect of successful professional videos; videos that lack social interactional features are often considered uninteresting and viewers can easily ‘click off’ at any time if the video content does not suit their purposes (Dressen-Hammouda & Wigham 2022b). Unlike face-to-face presentations, where one can interact with the audience by both attracting and keeping their attention using eye contact and body posture, the video media is intrinsically devoid of such social interaction cues. Without them, however, viewers have a hard time focusing on content and making sense of it (Mayer 2014). With this in mind, students were instructed that in order to make their videos interesting and relatable to viewers, they needed to ‘re-inject’ a social presence into the video format (or “re-socialize” it) by carefully exploiting key social cues using three elements, personalization, voiceover and animation, described as follows.

#### 3.2.1 Custom characters and personalization

Personalizing the video around a character’s narrative, showing how they deal with a problem that the company’s product or service can help solve taps into people’s innate sensitivity to storytelling. Being able to identify with a video’s character and having a sense of connection with that character pushes viewers to become more receptive to the message being conveyed especially when it is given using a conversational style, as described by multimedia learning specialists (Mayer 2014; Mayer *et al.* 2004).

#### 3.2.2 Voiceover

Another closely related element for recreating social context is voiceover. Voice is one of the most important ways of ‘re-socializing’ the video medium. In effect, the human species is instinctively primed for human speech (Paas & Sweller 2014; Pinker 1995); when a voice is ‘interesting’ and ‘engaging’, i.e. conveying appropriate intonation, pitch, pauses and emotion, it naturally causes people to pay attention because they sense they are being addressed directly. Prosody, which includes rhythm (rate-of-speech, pausing), intonation and word stress, plays a crucial role in this process. Because video narration should largely

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<sup>1</sup> Professional videos are supposed to be ‘evergreen’, meaning that viewers will look at them in the morning, at midnight, or after dinner, tomorrow, next month or in two years. So unlike formal presentations, including pitch presentations, the way viewers should be addressed at the start of the video is very different. In an explainer video, for example, one would never say “Good morning. Today we’re going to talk about...”

mirror natural speech, getting the ‘rhythms, inflections and intonations’ of conversational English right is a key feature of effective videos (Dressen-Hammouda & Wigham 2022b; van der Meij & Hopfner 2022).

### *3.2.3 Animation*

Good professional explainer videos also show viewers what the product is and what it does. In alignment with research on multimedia learning principles (Paivio, 1986, 2006), presenting information both visually and verbally has been observed to make people more attentive than when presented in a single channel (e.g., language only). In addition, students were told that repeating the exact message using spoken narration and on-screen text should be avoided. In effect, putting written text on-screen and speaking it aloud causes split attention (Mayer & Moreno 1998; van der Meij & Hopfner 2022), or difficulty focusing on the information, resulting in distraction and loss of attention.

While strict limitations were thus placed on using on-screen text, students were encouraged to choose amongst several options to animate their videos: (1) live-action videos showing real people, animals or computer-generated effects; (2) 2D animation showing motion images including characters, creatures or backgrounds; (3) paper-slide videos using pieces of white paper which are slid across a space while someone video-records it; (4) whiteboard videos showing static images being drawn on a board or screen while a narrator tells the story being drawn; or (5) narrated slideware videos, created using slideware software (PowerPoint, Google slide, etc.) to which students add voiceover narration. Students were encouraged to choose the type of video they thought would be most engaging to work with, taking advantage of the fact that these were introductory classroom creations meant to focus on features of spoken English, not actual professional products according to a client’s specifications.

A variety of free video-creation platforms were presented, which students could choose from depending on how their team decided to animate their video, what sorts of editing they wanted to do, and whether or not they chose to embed music audio files.<sup>2</sup>

### *3.2.4 Video-creation worksheet with step-by-step instructions*

Session 10 consisted of a dedicated workshop for putting together the explainer videos: students used the entire two-hour session to collaborate in their teams and ask technical or practical questions. A video-creation worksheet (see Appendix 4) was made available on the Moodle as guidance. It organized students’ video-creation process step-by-step, leading them to (1) identify the explainer video’s communication goal; (2) choose and describe the genre’s target audience; (3) plan the overall structure of the video content; (4) create a storyboard and script; (5) rehearse the video; (6) record the animation and the narration; and (7) make the best choices concerning whether or not to include music. In effect, if the team decided to include music, it should not contain words, and the sound must be low enough to avoid distracting from, drowning or otherwise interfering with the narrator’s voice (van der Meij & Hopfner 2022).

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<sup>2</sup> Some free video creation platforms include Canva, Loom, Wideo, PowToon, Moovly, Animoto, Animaker and Prezi.



We emphasized that good scripts and storyboards were key to making effective professional explainer videos. Scripts and storyboards should be prepared at the same time to allow the teams to respect time constraints and ensure that the video narration is delivered smoothly, coherently, and with a logical flow. We explained that the storyboard is not the final design but the skeleton, or basic structure, of the video. It functions like a quality control roadmap showing where to put the video elements and should include: (1) the video genre parts (i.e. situation – challenge – solution – call-to-action); (2) indications of narrated speech and any written text; (3) images; (4) planned animations; and (5) timings. The script itself should map out each sentence to be narrated, and include narration pauses, intonation, stress and volume markings. We reminded the students to mold the language to fit their audiences' profiles, taking care not to overload their working memory with long sentences (Paas & Sweller 2014).

As a next step, the students worked from the script to rehearse the delivery. We reminded them that the narration should be engaging and conversational, as if the narrator were talking directly to viewers. The rate-of-speech should be leisurely and include appropriate pauses, intonations and stress. The narration pace should be slightly slower than a typical rate-of-speech (van der Meij & Hopfner 2022). Narrated speech should avoid stutter-starts, hesitations, rambling, and lack of enunciation (Powell 2010). Any words shown on-screen should match the narration exactly. Likewise, the animations shown should be smooth, without any halting between them.

As a final recommendation, we suggested that the teams practice using their chosen recording tool before recording. When recording, we recommended they record the animation in small segments, combining them during the editing phase. This makes it easier to re-do certain parts without having to re-record everything. Similarly, we emphasized the need to ensure visual and sound quality.

#### **4. Criteria and modalities of evaluation of learning outcomes**

Students were required to submit two documents for evaluation: their video file and the video narration script, including all appropriate pausing, intonation, volume and stress markers. Our intent was to use the script to assess how well students had planned their video narratives and how well they carried out those intentions (i.e. how well the planned narration matched the recorded voice in the video). We were also interested in targeting individual students' specific areas of concern in spoken English, including grammar. As mentioned previously, the purpose of the course was not to get students to create professional-level videos, with intricate and elaborate animations and visualizations, but to have them practice transforming the content of one spoken professional genre (pitch presentation) to another (explainer video), in so doing, gaining greater awareness of the features of spoken professional English as well as when and how to adapt them for different situations, audiences and purposes. We were especially concerned with how well students created a human presence in their videos using 'voice power' (Powell 2010), including projection, pauses, intonation, and stress and giving the impression of conversationality.

To provide course instructors with a common ground for evaluating the students' video productions, a multimodal rubric was adapted from previous studies on teaching and assessing instructional video-tutorials, i.e. professional 'how-to' videos created by technical

communication professionals. The theoretical background and impetus for the multimodal rubric are explained in Dressen-Hammouda and Wigham (2022a, 2022b); suggestions about the core features which should appear in video-based multimodal rubrics are also provided.

The rubric we used for summative assessment of the explainer videos is shown in table 2 and is organized as follows. In the first column (left), the type of mode is identified. Here, the term 'mode' is taken to mean the "set of socially and culturally shaped resources for making meaning a 'channel' of representation or communication".<sup>3</sup> Examples of modes include the linguistic mode (written and spoken words, word choice, grammar, sentences, text, etc.), aural mode (speech, sound, music), visual mode (image on the page, moving image, color, typography, animation), spatial mode (proximity, spacing) and gestural mode (gaze, posture in embodied interaction). The rubrics presented in Dressen-Hammouda and Wigham (2022a, 2022b) adopt the New London School's original five-part modal classification scheme (Cope & Kalantzis 2000), and also include the temporal mode, a crucial characteristic of the video medium. Videos draw on such temporal semiotic resources as length, speed, tempo, pacing, pausing, and temporal cueing. Knowing about temporal modal resources is important for helping students, as non-native speakers of English, get a better sense of the key features of conversational English to be conveyed through the narration. In effect, prosody, while a feature of spoken language, is closely linked to temporal resources.

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<sup>3</sup> Mode <<https://multimodalityglossary.wordpress.com/>>, retrieved 13/05/2022.

Table 2 Multimodal rubric used for explainer video summative assessment, scored on 20 points (adapted from Dressen-Hammouda & Wigham, 2022a, 2022b)

Mode	Competency	#	Competency criteria	Y/N	Points *	Comments		
Format	Respects submission requirements	1	Submission includes file with video link and script		/3			
		2	Script indicates pausing, intonation and stress markers					
		3	Script indicates which speakers narrated which lines					
		4	Script contains no grammatical or spelling errors					
Organization	Video supports viewers' information needs	5	Video demonstrates clear understanding of target audience		/2			
		6	Video describes product and goals in terms of benefits to viewers					
		7	Video is organized using a clear structure: situation, challenge, solution, call-to-action					
Narration	Makes the video & narration socially-oriented	8	Video is narrated using spoken human voiceover, not just written text or music		/1			
		9	Narrated speech exactly matches any words (e.g., labels) shown on screen					
		10	Narrational style is conversational, not formal					
		11	Narration is sensitive to viewers' listening needs: uses appropriate intonation, pausing, stress	/3			/3	/3
Spoken Language control	Exercises good pronunciation, intonation & stress	12	Narrating voice uses appropriate inflexion and emotion (engagement, excitement, passion)		/3	/3		
		13	Narrator consistently maintains high degree of grammatical accuracy. Errors are rare and difficult to spot	/3			/3	/3
		14	Narrator expresses her/himself fluently. The flow of language is smooth and fluid					
Sound & Music	Ensures sound quality	15	Narrator's pronunciation is accurate and does not hinder comprehension		/3	/3		
		16	Narrator's intonation and stress are appropriate	/3			/3	/3
		17	Voice recording adheres to quality standards (narrator is close miked, recording level is adequately loud without over-saturation, avoids distortion)				/1	
18	Audio recording avoids extraneous sound (random, uncontrolled sounds in the audio)							
19	Music (if used) does not contain words and sound is low enough to not interfere with narration							
Visual	Screen allows for viewers to see content easily	20	Video shows what the product is and what it does		/1			
		21	For live videos: uses good lighting, camera shots are stable					
		22	For live videos: narrator is present but does not distract from message through excessive body movement					
		23	For animated videos: uses clean background					
Time	Adapts video length to viewers' working memory capacity Matches speed of unfolding scenario to viewers' ability to process information	24	Where necessary, key information is highlighted using pointing techniques to draw viewers' attention to relevant areas on screen (color, arrows, circles, spotlighting, callouts...)		/1			
		25	Overall video length is meaningful : 1-3 minutes (may be as short as 30 seconds)					
		26	Length of narrated sequences respects viewers' working memory, limiting information to 1-4 information bits					
		27	Animated actions and voice are in synch, with the message announced a split second before the same content is shown on the screen (tempo)					
	28	Narration marks a beat to allow viewers to view screen content before actions are further narrated (narration pacing)						
	29	Narration uses a 'leisurely' conversational tempo, does not speak too quickly and uses expected prosody (rate of speech)		/2			/2	/2
30	Natural speech pauses are slightly extended for video format, including appropriate 'over-articulation' and 'over-pausing', allowing for longer (2-5 second pauses) when necessary to help viewers process information (narration pauses)							

The rubric also reflected particular course contents. For example, information was included about submission requirements ('Format'), although format is not a 'mode'. Likewise, some of the terms used by multimodality specialists were considered less helpful to our students. We thus replaced 'linguistic mode' by 'organization', and broke down the aural mode into three parts: narration, spoken language control and sound/music. Two other modes included were the visual and temporal modes; for simplification, the spatial and gestural modes were excluded from the rubric. In effect, it was concluded that there was already enough detail for students to focus on in our feedback without additional attention paid specifically to spatial organization or to facial and body movement. Nevertheless, for live-action videos, criteria 22 could be used to address the general concerns raised in class about body language (i.e. taking care not to pace or move around the screen).

The second column on the left describes the specific competencies, or communicative goals, taught during the course, while the fourth column describes the ways in which the modal competencies should be carried out, i.e. what is important for their successful implementation. Thirty competency criteria were identified for the purposes of our

assessment. Column 5 allows evaluators to quickly indicate whether or not the criteria have been met (Y/N).

Given our emphasis on oral speaking skills, we wanted to pay particular attention to students' demonstration that those skills had been acquired, as reflected in criteria 8–12 ('making the video and narration socially oriented'), 13–14 ('exercising good grammatical control'), 15–16 ('exercising good pronunciation, intonation and stress'), and 29–30 ('managing narration pacing'). Two other modal competencies specifically targeted in our teaching and assessment relate to thinking about audience and establishing a clear genre structure (criteria 5–7). Finally, although the focus of the course was not on video design per se, we did want to provide some feedback to students on how well their videos held together as a whole, hence the decision to also include feedback on other modes and skills (criteria 17–28). An example of an instructor's summative assessment and feedback is found in Appendix 3.

## 5. Assessment of the video-based project for use by ESP students and teachers

In this section, I will briefly describe the impact of the video project on student motivation and assess the usability and potential of the multimodal rubric for teaching and evaluating ESP video-based digital projects.

Overall, students' impressions about the project were overwhelmingly positive despite the complexity of putting together an explainer video for the first time. Although only informal feedback was sought as students worked through the steps of the video creation process, their motivation and engagement are clearly reflected in the time, care and creativity evident in their final video productions. Figure 1 shows screen captures from one of the student video-based projects; it includes notations from the script devised by students to guide their spoken narration during recording. The full version of the animated video, corresponding script with students' notation key and summative evaluation rubric can be found in Appendices 1–3. Informed consent was obtained from the students to use their productions for research and training purposes.

The attractiveness of video-based learning projects for students and teachers in languages for specific purposes has, of course, been well detailed in the L2 literature (Birch-Becaas 2021; Biroš & Fries 2021; Hafner & Miller 2011; Hoskins 2022; Peake & Reynolds 2020) given the powerful impact such creative projects have on driving student motivation and engagement with important consequences for language learning (Liu *et al.* 2016; Noels *et al.* 2019; Wang *et al.* 2021). As much as traditional paper-based literacy tasks encourage language-learning processes, such as noticing, reflection on language and cognitive comparison (Manchón 2017), multimodal design further supports language learning because of its "true demand for formulation, i.e. a real struggle to transform ideas into language, a process propitious to language development because of the learning mechanisms it [activates], and the corresponding ... changes in the L2 user's underlying linguistic system it [induces]" (Manchón 2017: 94). We have found these observations to also apply to video-based projects. In future course implementations, we plan to further investigate the effects of studying multimodality with students by examining how the rubric, used for formative self- and peer assessment, might promote students' critical

awareness of spoken English features, including an awareness of students' own prosody and confidence as extended to other planned and semi-spontaneous professional speaking situations, such as live presentations, telephone and video calls, and managing and participating in online meetings.

Figure 1 Screen captures and notated script from student-produced video project

<p>Chloë : <b>Hi everyone !</b></p>	
<p>By any chance Milo.../ Do you use a laptop in class ?</p> <p>Milo : I do !</p>	
<p>Chloë : Actually, it's the case for <u>most</u> students. //</p>	
<p>A survey conducted in 2010 by the University of Michigan / showed that over <u>50%</u> of respondents / bring their laptops to class /</p>	
<p><u>at least</u> once a week.</p>	

In particular, following results from Dressen-Hammouda and Wigham (2022a, 2022b), we would expect for the multimodal rubric to play an important role in redirecting

students' attention to the features of spoken English and multimodal interactions when introduced as part of the course and made available as guidance during the video design process. In our pedagogical context, because the rubric was created at the end of the course for summative evaluation purposes, it was not available for student use. We anticipate that the multimodal rubric would be instrumental in helping students better target the aspects of spoken English which support social interaction and facilitate collaboration in international workplace settings.

A final point concerns the multimodal rubric's usefulness for teachers in evaluating student performance and providing feedback. The rubric was used by both course instructors to evaluate and provide feedback on videos produced by 41 student teams; we spent approximately 20–25 minutes per video, which can be considered equivalent to the time typically spent evaluating final written papers or timed essays. It allowed us to quickly focus our attention during the video viewing on the specific points of interest we wanted to target in students' oral language production. In particular, the rubric's structure enabled us to pay particular attention to prosody, pronunciation, overall grammatical correctness and flow, and tailor comments accordingly. At the same time, we also provided feedback on other modal competencies by indicating those specific skills in the Y/N column without necessarily making them the focus of our assessment. Future implementations of the course, which we consider to be a work-in-progress, will integrate the rubric as part of the course's formative assessment, allowing us to examine these issues more closely by targeting their potential in providing students with opportunities to exercise their capacities as autonomous learners within a structured language-learning context.

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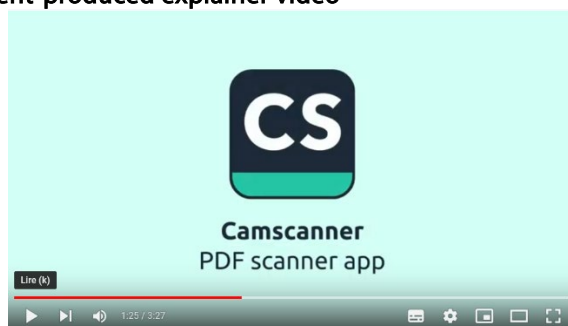
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## Appendices

### Appendix 1: Student-produced explainer video



<<https://youtu.be/ERd-4jR8xel>>

### Appendix 2: Corresponding narration script for student-produced explainer video

Worksheet: Making a 1-3 minute explainer video

VIDEO SCRIPT

Markings:

Stressed words

Quieter parts

Louder parts

Intonation

Chloé: Hi everyone! By any chance Milo... Do you use a laptop in class?

Milo: I do!

Chloé: Actually, it's the case for most students. // A survey conducted in 2010 by the University of Michigan / showed that over 50% of respondents / bring their laptops to class / at least once a week. It has obviously skyrocketed with the pandemic. / Remote work has also increased tremendously.

Milo: Yeah and in college, / my professor asked me to deliver a written homework assignment through email. // I totally forgot about it, / and on the day / I was supposed to submit it, // I realized I don't even have a scanner at home. // So in the end, / I submitted it late / after spending the entire afternoon looking up solutions, without even finding a good one. //

Please, tell me I'm not the only one like this!

Chloé: I've found the perfect app for you! / I'm super nice friend, right?

Milo: Yep, you are.

Chloé: Camscanner is a PDF scanner app. // but not only! // You can share your scanned documents on your drive, / or to your classmates or coworkers in different formats, / such as JPEG, Word or Excel for example... / Just give it a try!

Milo: Right, let me download it now.

Chloé: As you can see, you can take pictures of your documents with your own camera, / then you reframe them / and adjust the settings of the resulting image / if the automatic ones don't fit your taste or expectations.

Milo: Oh there's also an OCR feature // -OCR stands for Optical Character Recognition, right? // - / and it recognizes texts in images and extracts them from it for later searching, editing or sharing. // if I remember.

Chloé: Yeah // and you can also edit them to add a signature /, a watermark / or use it as a QR code scanner. // Its pretty useful!

Milo: That's a nice app and it's available for free on the Google store! // Oh but there are possibly features...?

Chloé: Right, they are pretty interesting / but don't worry! // They just disable ads and add storage to the cloud.

Milo: It's very user-friendly, / you can easily understand how it works!

Chloé: Also, be very aware of the apps you're downloading, a well-known internet security company has shown that similar apps actually contain malware!

Milo: Ohh I'll be careful! / Thanks!

Chloé and Milo: Thanks for listening!

Chloé: If you feel like you need the same app as Milo / be sure to check our websites for more information!

Chloé and Milo: Bye!



## Appendix 3: Instructor's multimodal summative assessment with feedback

Speakers' names: (1) Chloé (2) Milo (NOTE: for evaluation of narration/grammar, column corresponds to speaker #)

Mode	Competency	#	Competency criteria	Y/N	Points	Particular comments
Format	Respects submission requirements	1	Submission includes file with video link and script	Y	1.5/3	Rising intonation lacking "hook up" => look for I'm a super nice friend Share to your friends => share with Be very aware => careful
		2	Script indicates pausing, intonation and stress markers	Y&N		
		3	Script indicates which speakers narrated which lines	Y		
		4	Script contains no grammatical or spelling errors	N		
Organization	Video supports viewers' information needs	5	Video demonstrates clear understanding of target audience	Y	2/2	
		6	Video describes product and goals in terms of benefits to viewers	Y		
		7	Video is organized using a clear structure: situation, challenge, solution, call-to-action	Y		
Narration	Makes the video & narration socially-oriented	8	Video is narrated using spoken human voiceover, not just written text or music	Y	1/1	Mostly good, but be careful at the end: you say 'thanks for listening' but write 'thanks for watching'  We can hear you really worked on intonations and emotions! Well done
		9	Narrated speech exactly matches any words (e.g., labels) shown on screen	Y/N		
		10	Narrational style is conversational, not formal	Y		
		11	Narration is sensitive to viewers' listening needs: uses appropriate intonation, pausing, stress	Y		
Spoken language control	Exercises good grammatical control	12	Narrating voice uses appropriate inflexion and emotion (engagement, excitement, passion)	Y	1.5/3	Pronunciation pb Chloé: conducted, has, reframe, adjust (stress pb), signature Pronunciation pb Milo: assignment, professor (stress pb), deliver (stress pb), afternoon (stress pb), download, recognition, images
			Narrator consistently maintains high degree of grammatical accuracy. Errors are rare and difficult to spot			
			Narrator expresses her/himself fluently. The flow of language is smooth and fluid			
Sound & Music	Exercises good pronunciation, intonation & stress		Narrator's pronunciation is accurate and does not hinder comprehension		3/3	3/3
			Narrator's intonation and stress are appropriate			
Sound & Music	Ensures sound quality	13	Voice recording adheres to quality standards (narrator is close miked, recording level is adequately loud without over-saturation, avoids distortion)	Y	1/1	
		14	Audio recording avoids extraneous sound (random, uncontrolled sounds in the audio)	Y		
		15	Music (if used) does not contain words and sound is low enough to not interfere with narration	Y		
Visual	Screen allows for viewers to see content easily	20	Video shows what the product is and what it does	Y	1/1	
		21	For live videos: uses good lighting, camera shots are stable	Y		
		22	For live videos: narrator is present but does not distract from message through excessive body movement	Y		
		23	For animated videos: uses clean background	Y		
Time	Adapts video length to viewers' working memory capacity	24	Where necessary, key information is highlighted using pointing techniques to draw viewers' attention to relevant areas on screen (color, arrows, circles, spotlighting, callouts...)	Y	1/1	Video length is a bit too long, but since the speaking speed is so good, it works.
		25	Overall video length is meaningful: 1-3 minutes (may be as short as 30 seconds)	Y		
		26	Length of narrated sequences respects viewers' working memory, limiting information to 1-4 information bits	Y		
		27	Animated actions and voice are in synch, with step announced a split second before action is demonstrated (tempo)	Y		
		28	Narration marks a beat to allow viewers to view screen content before actions are further narrated (narration pacing)	Y		
Time	Matches speed of unfolding scenario to viewers' ability to process information	29	Narration uses a 'leisurely' conversational tempo, does not speak too quickly and uses expected prosody (rate of speech)	Y	2/2	2/2
		30	Natural speech pauses are slightly extended for video format, including appropriate 'over-articulation' and 'over-pausing', allowing for longer (2.5 second pauses) when necessary to help viewers process information (narration pauses)	Y		

Final grade Speaker 1: 17.5 / 20

Final grade Speaker 2: 17.7 / 20

## Appendix 4. Explainer video step-by-step worksheet

### Worksheet: Making a 1–3 minute explainer video

#### Identify your goal

What is the benefit of your product for viewers? Brainstorm your ideas here...

#### Choose and describe your target audience

Having a clear idea of who your target audience is will help you adapt your video to their preferences and expectations. Brainstorm your ideas here...

#### Plan your video content (part 1): Think about structure

The best explainer videos always have a clear structure. In a couple of sentences for each part, describe the following for your product:

the situation

the challenge

the solution

call to action

#### Plan your video content (part 2): Write your script and storyboard

Good scripts and storyboards are THE KEY to making good videos: your viewers enjoy the feeling of watching a movie or a cartoon while you show or demonstrate your product natively and organically.

## Script

Adapt your product presentation script to a 1–3 minute format.

Plan and write out your narration.

Think about how to make your narration ‘sound’ **conversational – as if you were talking directly to the viewers. Be sure to include pauses, intonation and stress markings in your script.**

Make sure to proofread your script for grammatical errors!

## Storyboard

A storyboard isn’t the final design, but the skeleton, or basic structure, of what you’re working with.

Laying out where everything will go in advance (including text and images) will save you time.

It’s like a roadmap showing you where to put the images, animation, and narration.



- Start by grabbing a piece of paper and a pen.
- Don’t be afraid of making mistakes! You can always redo as needed.

Remember: It’s always more ‘cost-effective’ to design first on paper before putting your ideas into a digital format.



## Practice and rehearse

Make sure you take time to run through everything a few times to check your timing and ‘conversationality’.

## Record the animation or slides

Record in small segments: it’s better to record smaller segments and combine them during the editing phase. It makes it easier to re-do certain parts without having to re-record everything.

**Add the narration**

Record your script and add it to the video.

**Choose the best music**

The music should convey the same feel you're attempting to create with your video.

Take care to not drown out or distract from your speaking voice!

**Other tips:**

For live videos: use good lighting, and stabilize your camera shots: ex. lay the camera down on a stable flat surface.

For animated videos: use a clean background to help viewers keep attention and focus on the video's main subject.

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