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THE DIDACTIC POTENTIAL OF CAPTIONED FILMS AND MUSIC VIDEOS FOR DEVELOPING STUDENTS' FOREIGN LANGUAGE SPEAKING SKILLS

Annotation. The article examines the use of film excerpts with same-language captions and music videos with synchronized lyrics to support students' foreign language speaking. Its aim is to develop a sequence of speaking tasks based on published research on captions, video viewing, songs, and classroom interaction. Eight research and framework sources were examined through a thematic review and pedagogical modelling. The proposed sequence consists of four stages: understanding the situation, noticing useful language, guided practice, and independent speaking. Film work culminates in retelling or role-based dialogue, while music video work leads to discussion and transfer of appropriate expressions to a new context. Criteria for assessing spoken performance and limitations of the evidence are specified. The proposed model has not been tested experimentally in this article.

Keywords: foreign language speaking, captions, films, music videos, audiovisual material, speaking tasks, higher education.

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СТУДЕНТТЕРДІҢ ШЕТ ТІЛІНДЕГІ АУЫЗША СӨЙЛЕУІН ДАМУДАҒЫ СУБТИТРЛІ ФИЛЬМДЕР МЕН МУЗЫКАЛЫҚ БЕЙНЕКЛИПТЕРДІҢ ДИДАКТИКАЛЫҚ ӘЛЕУЕТІ

Андатпа. Мақалада студенттердің шет тіліндегі ауызша сөйлеуін дамыту үшін оқытылатын тілдегі субтитрлері бар фильм үзінділері мен мәтіні бейнемен синхрондалған музыкалық клиптерді қолдану қарастырылады. Мақсат — субтитрлер, бейнематериалдар, әндер және оқу өзара әрекеті туралы жарияланған зерттеулерді талдау негізінде сөйлеу тапсырмаларының ретін ұсыну. Сегіз дереккөзге тақырыптық талдау және педагогикалық модельдеу жүргізілді. Түсіну, сөйлеу құралдарын анықтау, бағытталған жаттығу және өз бетінше сөйлеу кезеңдерінен тұратын модель ұсынылды. Ауызша сөйлеуді бағалау өлшемдері және дәлелдемелік базаның шектеулері көрсетілді. Ұсынылған модельдің тиімділігі осы мақалада эксперимент арқылы тексерілген жоқ.

Түйінді сөздер: шет тіліндегі ауызша сөйлеу, субтитрлер, фильмдер, музыкалық бейнеклиптер, аудиовизуалды материал, сөйлеу тапсырмалары.

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ДИДАКТИЧЕСКИЙ ПОТЕНЦИАЛ СУБТИТРИРОВАННЫХ ФИЛЬМОВ И МУЗЫКАЛЬНЫХ ВИДЕОКЛИПОВ В РАЗВИТИИ ИНОЯЗЫЧНОЙ УСТНОЙ РЕЧИ СТУДЕНТОВ

Аннотация. В статье рассматриваются педагогические условия использования фрагментов фильмов с субтитрами на изучаемом языке и музыкальных видеоклипов с синхронизированным текстом для развития иноязычной устной речи студентов. Цель — разработать последовательность речевых заданий на основе анализа опубликованных исследований о субтитрах, видеопросмотре, песнях и учебном взаимодействии. Применены тематический анализ восьми научных и нормативно-методических источников и педагогическое моделирование. Результатом является модель из четырех этапов: понимание ситуации, выделение речевых средств, управляемое воспроизведение и самостоятельное говорение. Для фильмов предложены пересказ с изменением точки зрения и ролевая реконструкция; для видеоклипов — обсуждение содержания, произносительная практика и короткое высказывание с переносом выражений в новый контекст. Указаны критерии оценки устной речи и ограничения доказательной базы. Эффективность модели в статье экспериментально не проверялась.

Ключевые слова: иноязычная устная речь, субтитры, фильмы, музыкальные видеоклипы, аудиовизуальный материал, речевые задания, высшее образование.

Introduction

Developing speaking skills in a foreign language requires more than recognizing words and understanding utterances. Learners must be able to formulate ideas independently, sustain a conversation, and select expressions appropriate to a particular situation. In university education, students regularly engage with films and music videos in a foreign language. These materials present speech in context, but watching and listening are primarily receptive activities. To develop speaking, teachers need to organize a transition from comprehension to learners' own spoken performance [7, 8].

Captions in the target language connect spoken utterances with their written form. A meta-analysis identified benefits of this type of video viewing primarily for listening comprehension and vocabulary learning [1]. Experimental studies confirm that captioning conditions and task types affect comprehension and retention [2, 3]. Findings about receptive skills, however, cannot be treated as direct evidence of improved speaking. Some studies have linked captioned video tasks to spoken performance [4], whereas research on songs has mainly examined the retention of phrases and words [5, 6].

The research problem addressed here is the insufficiently specified link between perceiving captioned audiovisual material and producing an independent utterance in classroom practice. The purpose of the article is to substantiate the didactic potential of films and music videos accompanied by on-screen text and to propose a sequence of tasks

for developing students' foreign language speaking skills. In this article, "captioned music videos" means videos displaying synchronized lyrics in the target language; unsynchronized printed lyrics are treated as supplementary material.

Materials and Methods

This is a theoretical and methodological study. Its materials comprise seven published research works [1–7] and a Council of Europe framework document containing descriptors of communicative language activities [8]. Sources were selected purposively for their relevance to four questions: how captions support comprehension and vocabulary; what evidence concerns speaking; how songs contribute to acquiring spoken language material; and how spoken production and interaction can be assessed. The selection was thematic and does not constitute a systematic review of the entire literature.

The methods were comparative analysis of research findings, distinction between receptive and productive outcomes, and pedagogical modelling of a lesson sequence. The unit of methodological analysis was a task enabling a student to move from an observed speech model to an original utterance. The design took account of the group's language proficiency, the length and clarity of the excerpt, caption quality, the relevance of its content to the learning context, and the possibility of discussing it without reproducing the original dialogue verbatim.

The proposed model is not based on an experiment conducted by the author: the article reports no student sample, control group, or pre- and post-instruction measurements. Accordingly, the Results section presents the outcome of literature analysis and methodological design rather than data from classroom implementation.

Results

Principles for Selecting Materials

Analysis of the publications identified three distinct mechanisms. First, captions help learners connect audible speech with written forms, supporting comprehension of an excerpt and noticing new language items [1–3]. Second, a film provides a communicative situation in which the interlocutors, their intentions, and the context of an utterance are visible. This creates a basis for response, retelling, and dialogue tasks, although speaking still requires separate practice [4, 7]. Third, repetition of a song may support retention of heard words and phrases [5, 6]; transfer of these phrases to spontaneous speech needs to be assessed separately.

For film work, a short, self-contained scene with a clear communicative purpose is appropriate: a request, explanation, clarification, or discussion of a decision. For a music video, intelligible lyrics, a manageable pace, suitability for the students' age and proficiency, and expressions usable outside the song are important. Slang, metaphorical wording, and unusual grammar require explanation and should not be presented as

universal models for everyday conversation.

A Model for Working with Audiovisual Excerpts

The pedagogical model yielded a four-stage sequence: “understand — notice — reproduce — speak independently.” At the first stage, students identify the situation and speakers’ intentions without having to memorize every word. At the second, they compare speech with captions and select two or three useful utterances or constructions. At the third, they practise pronunciation, pausing, and the use of selected expressions in a controlled exercise. At the fourth, they complete a new communicative task without relying on full captions.

Table 1 – Speaking tasks for two types of audiovisual material

Stage	Film excerpt	Music video
Comprehension	After the first viewing, identify the participants, purpose, and outcome of the exchange.	After listening, identify the topic, addressee, and emotional tone.
Noticing language	Check two or three utterances against the captions and explain why they fit the situation.	Match key words to their audible forms and distinguish conversational expressions from figurative language.
Guided practice	In pairs, reproduce the purpose of the exchange while changing the circumstances and roles.	Practise short phrases and pronunciation difficulties; use the phrases in new sentences.
Speaking	Discuss another outcome or role-play a continuation without captions.	State and justify an opinion on the song’s theme using appropriate expressions.

The nature of the material determines the final task. A film dialogue offers a model of turn-taking and speech acts, so pair interaction is a natural outcome. A song supports repeated exposure to spoken phrases, but its lyrics are often monologic and figurative. Following a music video, students therefore need to express their own position or discuss the topic rather than merely sing or repeat a line.

Assessing Spoken Performance

Progress should be assessed through spoken performance rather than the number of excerpts viewed or captions correctly reconstructed. Drawing on CEFR descriptors for spoken production and interaction [8], four features are proposed for observation:

completion of the communicative task, coherence and intelligibility, appropriate use of words and expressions, and the ability to sustain interaction. For a monologue, the fourth feature is replaced by the logical development of ideas. Pronunciation is evaluated in terms of intelligibility rather than imitation of a particular accent.

One practical way to document progress is to make two comparable audio recordings before and after a series of lessons, using tasks of the same type and criteria defined in advance. Ideally, the assessor should not know which recording was made first; task materials should be retained, and students' initial proficiency taken into account. These procedures are proposed for a future evaluation of the model and were not applied in the present study.

Discussion

Published findings support the potential value of captions for comprehension and vocabulary learning, but they do not justify a claim that any viewing activity improves speaking. The studies by Winke and colleagues [2] and Montero Perez and colleagues [3] addressed listening and vocabulary tasks. The study by Borrás and Lafayette [4] directly examined students' speaking performance, although its particular conditions cannot be generalized to all proficiency levels, languages, and video formats without further testing. The methodological contribution of this article is therefore the organization of a subsequent speaking task.

Research on songs likewise calls for careful interpretation. In the experiment by Ludke and colleagues, singing facilitated short-term memorization and spoken reproduction of phrases in an unfamiliar language [5]. Pavia and colleagues investigated several dimensions of vocabulary knowledge acquired through repeated listening [6]. These findings support work on sound and vocabulary, but they do not amount to evidence of improvement in free conversation. Repetition and singing along are therefore intermediate exercises in the proposed model; its principal outcome is assessed through a new utterance.

When choosing captions, it is important to distinguish target-language text from translation into students' first language. Translation may help learners grasp a complex plot initially, but target-language captions are the relevant support when the task is to relate spoken sounds to words in the language being learned. This support can be used flexibly: students first determine the general meaning, then consult the written cue, and finally complete a speaking task without it. The amount of support depends on the group's level and the difficulty of the material; no single sequence has been established for all learners [1-3].

The study is limited by the thematic rather than systematic review, the heterogeneity of the studies considered, the absence of research devoted specifically to music videos

with synchronized lyrics in the selected evidence, and the lack of implementation data from the author's own classes. The model is a testable methodological hypothesis. A future evaluation could compare groups completing equivalent speaking tasks after viewing with and without captions, while controlling for initial proficiency, practice time, and material difficulty.

Conclusion

Captioned films and music videos have didactic potential as sources of contextualized spoken input and language models. The strongest evidence concerns comprehension, vocabulary learning, and retention of phrases. Developing speaking requires a deliberately organized transition to independent production and interaction.

A four-stage model is proposed: understanding the content, noticing useful language, guided practice, and completing a new communicative task without textual support. Film work can culminate in dialogue or role-play, while song-based work can culminate in discussion of the theme and appropriate use of selected expressions in students' own speech. The model's effectiveness should be tested in a subsequent pedagogical study that assesses speaking before and after instruction.

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