



General characteristics of audiovisual educational aids

Adrian Margolin

The coronavirus pandemic, and Russian aggression have become factors in the spread of online learning in Ukraine, which includes audiovisual media combining videos, films, platforms for online learning, etc. Audiovisual tools allow to form a wide range of competencies such as: learning with entertainment and habitual content consumption, increase the motivation of learners and the independent work, promote lifelong learning. Therefore, the study of the impact of audiovisual media on foreign language learning is important and interesting for the scientific community and society as a whole.

Audiovisual aids of learning were studied according to various aspects: the involvement of audiovisual aids in various pedagogical approaches [1], contiguity problems and a multimodal approach [4], development of writing skills with audiovisual aids [6], classification and methods of working with audiovisual aids [7].

However, the question of the classification of audiovisual teaching aids in view of the challenges of blended learning remained out of the attention of researchers. The purpose of writing the article is to review and develop classifications of audiovisual aids and clarify the advantages and disadvantages of using audiovisual aids in blended learning.

The purpose of the paper is to study existing classification of audiovisual aids, to present a new one and to analyze the effects of audiovisual aids on education. The tasks of the article are: to review the existing literature on audiovisual aids, to propose

two divisions of audiovisual aids based on their degree of authenticity and interactivity respectively, to examine the advantages and disadvantages of using audiovisual aids.

Methodology consists of theoretical methods, namely: *analysis* of scientific and methodological literature, *synthesis* for determining the advantages and disadvantages of audiovisual aids, *classification* for developing classifications of audiovisual aids, *abstraction method* for determining the disadvantages of audiovisual aids when studying them from a theoretical and philosophical angle as an image far from of the referent, the method of *generalization* for defining the concept and summarizing.

The results. The Larousse dictionary defines the concept of 'audiovisual' (audiovisuel) as 'belonging to information, communication or educational methods that combine images and sound' [3, p. 100]. S. Taammourt emphasizes that in audiovisual media, image and sound 'come from two simultaneous channels' [6, p. 19]. CEFR points out [2, p. 59] skills of audiovisual perception, during which the student 'perceives simultaneously' sound and visual information. Based on the analysis of the scientific and pedagogical literature, we determined audiovisual aids as those perceived simultaneously through visual and auditory channels; they are divided into authentic, didactic and adapted for educational purposes.

L. M. Hartwell argues that in audiovisual media, the image attracts more attention than the sound [4]. S. Soroka comes to the conclusion that thanks to the use of audiovisual aids, the student can receive and as-

simulate much more information due to the fact that 90% of information comes through the visual channel [7, p. 3-4]. According to the research of S. Taammourt, in audiovisual media, the combination of image and sound can create *redundancy* (redundance) or *complementarity* (complémentarité) [6, p. 28]. Some scientists [4, p. 3] point to a possible *conflict* between the visual sequence and the audio track, making comprehension difficult or impossible. In our opinion, this happens not only because of the complexity of the audiovisual medium, but because in this case the video track does not facilitate the understanding of the content, it does not duplicate the important information that is present in the audio track.

The logic of the study requires the consideration of two classifications of audiovisual aids. First, we consider the division of audiovisual aids into didactic, authentic and adapted aids. *Didactic* audiovisual aids are specially conceived for educational purposes [4, p. 23]. *Authentic* aids are those that were intended for native speakers, but which can also be used for educational purposes [6, p. 23], [1, p. 23]. *Adapted* aids (didactisés) refer to such tools that were created for native speakers as authentic, but then modified and adapted for educational purposes [6, p. 23].

Based on the study of the scientific and pedagogical literature [1, 2, 4–6], a new approach to the creation of a classification of audiovisual aids was proposed, it is based on the perception and way of interaction of the students with this audiovisual aids. On the basis of this approach, the research singles out non-interactive, conditionally interactive, and interactive audiovisual teaching aids.

Non-interactive audiovisual aids state for those that are not designed for feedback from users, their form can be characterized as the most passive. These include *television*, and *movies* which are viewed in a cinema.

To *conditionally interactive* we include *movies*, *videos*, etc., which allow you to

pause, slow down, rewind, etc. to understand the content, search for additional information, translate unknown words.

Interactive audiovisual aids ensure the active participation of students who can influence the content and form, ensure the interaction of students with the teacher or students-users with each other. Online learning platforms that offer audiovisual material, as well as a wider category of computer mediated communication technologies can also be included in such aids. We include Zoom, Telegram, Meta (with its products such as WhatsApp, Instagram, Facebook), Reddit and other social networks, video games.

The logic of the research determines the examination of *advantages* of audiovisual aids. One of them is *visualization*, thanks to which these aids allow you to associate lexical units with communicative situations in which they are used (even without the mediation of the native language), which contributes to better *memorization* and understanding of the meanings of words and their consolidation, which is especially useful in those cases where these words are ambiguous, do not have exact equivalents in the student's native language. Visualization and clarity of materials can be a text resources replacement for those acquirers who do not like to read. For S. Bielkov, it is obvious that the information transmitted by 'images, text and sound' is easier to process, 'understand or remember' than the information received by one channel of perception [1, p. 21].

Audiovisual aids provide *motivation* to learners by increasing the interest of learning, show different language use (depending on the region, age, group, activity), highlight the traditions and mentality of people, can help reduce stress by creating a certain distance between the learner and the material and allowing it to be perceived in the form of a game or entertainment. Such tools do not cause shame due to a mistake made, and also help to overcome the fear of students, preparing them for full-fledged communication.

Audiovisual aids provide an optimal *balance between accessibility and challenge*; they lower the input threshold for understanding the material, as the complexity of text, perceived by an auditory modality, is clarified or explained by the visual cues and context. At the same time, there is no threshold for those acquiring higher levels of language proficiency either, as they can expand the range of work with audiovisual aids, finding additional content or phonetic, lexical, or grammatical material, for additional processing, so the interest in working with such aids does not fade. Thus, each student, regardless of level, can find his own individual pace while working with audiovisual aids, without experiencing excessive tension or boredom. Audiovisual aids also contribute to development *autonomy* and skills of *independent educational activity* and *lifelong learning*.

Audiovisual aids also help to become aware of sociolinguistic and cultural features of language, such as speech style or sociolect (slang, for example), discourse characterized by certain verbal features (grammatical, phonetic and lexical) and non-verbal aids of communication. Learners can observe how speakers adapt their speech to different communicative situations and interlocutors. In this way, students will be more prepared for them, which, besides, it will help control stress.

The biggest *drawback* of audiovisual aids is a '*semiotic gap*' described by the theorist of photography A. Rouill, who explains that 'the referent is the image, not the world' [3, p. 173]. Students deal with the map, not the territory. Depicted phenomena and ways of communication, can be distorted, manipulated or interpreted in various ways, including through the prism of artistic vision, media involvement.

The same happens with lexical material, gestures, speech styles. "When the student consumes content of a certain type or style, for example, funny videos that are aimed at young people and are characterized by informality of presentation, active gestures and other features of non-verbal

communication, relaxed and spontaneous informal speech, colloquialism or coarseness of vocabulary, certain types of word formation, obscenity of jokes, parody; then the student may transfer this manner of communication to those communicative situations, such as a job interview, for which this manner is inappropriate (this is also true for an academic environment, that often require a formal style, violating which can potentially cause misunderstandings or conflicts). In addition, if the sample of content watched by the student is limited and unrepresentative, his internal subjective statistics of the frequency of word usage, which for native speakers almost coincide with objective statistics, are violated.

Audiovisual aids make distant worlds and *cultures accessible*, but on the other hand, we interact only with *images*, we do not feel emotional involvement. And *the psycho-emotional distance increases* even between those who are close. There is a cessation of communication between different groups of people. *The referent is trivialized and anonymized*, and the recipient of the images becomes more and more impenetrable.

Another disadvantage of using audiovisual aids independently, without proper communication, is *the impossibility of forming communication skills*. This leads to gradual *apathy*, *low self-esteem*, *loss of connection with reality*, awareness that there is an excessive amount of materials to work with and the impossibility of grasping all of them in a limited lifetime, despite the fact that their application does not give the desired and expected practical result. Thus, the student may want to cover even more aids for mastering new knowledge and will fall into a closed circle, provided that only audiovisual aids are used for their intended purpose.

Among the shortcomings, *the inability of students to communicate*, establish a dialogue, ignorance of social norms of behavior, spending time and energy of teachers to prepare interesting and high-quality tasks

for audiovisual aids or even independent production of didactic audiovisual aids is also identified.

By only viewing audiovisual media (without doing any extra activities to remember and use the learned material), the learning process becomes extensive. This means that it is not very challenging, but it requires more time. This can have both positive and negative aspects.

A division of audiovisual aids into authentic, didactic and adapted was detected. The author's classification by interactivity was also proposed, according to which audiovisual aids are divided into non-interactive (which are devoid of interaction with the acquirer), conditionally interactive (the playback of which can be influenced, for example, by pausing, stopping, etc.) and interactive audiovisual aids (in which users actively affect the form and content of the aids). The advantages of using audiovisual aids, such as stress reduction, accessibility, autonomy, clarity, and better memorization, have been clarified and specified. The disadvantage is the semiotic gap, which in the case of incorrect and inappropriate use of audiovisual aids leads to the opposite effect — apathy, lowering of self-esteem, loss of connection with reality and the possibility of dialogue.

Відомості про автора:

Марголін Адріан Геннадійович — аспірант кафедри освітології та інноваційної педагогіки; Харківський національний педагогічний університет імені Г. С. Сковороди; Харків, Україна; E-mail: tourmente@ukr.net; ORCID: <https://orcid.org/0000-0003-4974-349X>; науковий керівник — доктор педагогічних наук, професор О.І. Башкір.

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