

**POLIFEMO**

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Numero 28 • Anno 2024



La ricezione  
dell'opera letteraria:  
fra traduzione e paratesto

Liguori Editore

“POLI-FEMO” – NUOVA SERIE DI “LINGUA E LETTERATURA”  
Libera Università di Lingue e Comunicazione IULM  
Via Carlo Bo, 1  
20143 MILANO

# POLI-FEMO

Numero 28  
Anno 2024

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FRA TRADUZIONE E PARATESTO

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*PoliFemo*, rivista semestrale di comparatistica letteraria, vuole promuovere il dialogo e la riflessione sulla letteratura, incoraggiando l'approccio interdisciplinare, nello spirito autenticamente plurale, costitutivo della disciplina. *PoliFemo* è una pubblicazione che, oltre alla lingua italiana, accoglie anche le lingue inglese e francese, lingue ufficiali dell'AILC/ICLA, Associazione Internazionale di Letteratura comparata.

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Via Carlo Bo, 1 – 20143 Milano  
e-mail: redazione.polifemo@iulm.it  
Poli-Femo. Nuova Serie di Lingua e Letteratura  
Registrazione Tribunale di Milano n. 284 del 26.5.2008

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Autorizzazione del Tribunale di Milano n. 284 del 26.5.2008

«POLI-FEMO» is a Peer-Reviewed Journal

Anno 2024 numero 28

ISSN 2037 - 6847 (edizione a stampa)

eISSN 2037 - 6855 (edizione digitale)

Periodicità semestrale.

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Amministrazione e diffusione:

Liguori Editore - Via Riviera di Chiaia, 95 - I 80121 Napoli NA

<http://www.liguori.it/>

Informazioni per la sottoscrizione di abbonamenti [dircomm@liguori.it](mailto:dircomm@liguori.it)

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Tutti i diritti sono riservati

Prima edizione italiana Gennaio 2025

ISBN-13 978 - 88 - 207 - 7081 - 5 (a stampa)

eISBN-13 978 - 88 - 207 - 7082 - 2 (eBook)

1. Traduzione 2. Paratesto I. Titolo

*Aggiornamenti:*

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2030 2029 2028 2027 2026 2025 10 9 8 7 6 5 4 3 2 1 0

# POLARITÀ



# *Film club as a pedagogic tool in interpreters/translators training courses*

Valeria Petrocchi

## *Abstract:*

The article investigates the use of a series of films (cineclub) as a didactic tool that enhances the development of speaking and, indirectly, writing skills in a specific translator and interpreter training course at university level. A small-scale study has been conducted with a group of students attending an undergraduate course in Applied Linguistics and participating in a film club structured ad hoc as an extracurricular activity. It provides evidence for the effectiveness of such use by showing the improvement of the skills expressly required to work as a professional interpreter/translator, such as public speaking, cultural awareness and note-taking, among others. The results are significant enough to open new perspectives on the use of films in training translators and interpreters to improve their professional abilities.

## *Keywords:*

Interpreting/translation pedagogy; FLIL (Film Language Integrated Learning); public speaking fluency; consecutive interpreting practice; cultural awareness.

Currently, in university settings the use of films in teaching English as L2 is widely exploited as a didactic resource and recognized as a highly motivating pedagogical tool to enhance students' language competence, although «a more comprehensive introduction of cinema into EFL formal instruction should be promoted»<sup>1</sup>.

So far the majority of research has been focused on the role of watching films<sup>2</sup> along with specific tasks as a pedagogical tool in L2 (English) acquisition<sup>3</sup> and particularly in improving listening and speaking skills<sup>4</sup> as well as vocabulary and fluency from a pragmatic

## *Introduction*

<sup>1</sup> E. Sánchez-Auñón et al., «The Use of Films in the Teaching of English as a Foreign Language: a Systematic Literature Review», in *Asian-Pacific Journal of Second and Foreign Language Education*, vol. 8, n. 10, 2023, p. 14.

<sup>2</sup> For an exhaustive list of the research studies on the use of films in foreign language classes, see *Ibidem*, pp. 2-3.

<sup>3</sup> H. Adams, J. Díaz Cintas, *Audiovisual Translation in the Foreign Language Classroom. Revista de Lenguas para Fines Específicos* (Special issue), vol. 28, n. 2, 2022; A. Sánchez-Requena et al., «Multimodalities in Didactic Audiovisual Translation: A Teachers' Perspective», in *Current Trends in Translation Teaching and Learning E*, vol. 9, 2022, pp. 337-372; M. Ogea Pozo, «Subtitling Documentaries: A Learning Tool for Enhancing Scientific Translation Skills», in *Current Trends in Translation Teaching and Learning E*, vol. 7, 2020, pp. 445-478.

<sup>4</sup> M. Andrew, «Speaking about film and learning about speaking: teaching speaking through film study», in *The TESOLANZ Journal*, vol. 14, 2006, p. 20;

perspective<sup>5</sup>, or in the teaching of audiovisual translation strategies in Applied Linguistics courses to train professional translator subtitlers<sup>6</sup>. Due to the latest technological instruments and software in audiovisual translation, professional services have increased, and consequently, teaching and learning practices need updating at academic level<sup>7</sup>. However, the focus is still concentrated on audiovisual training classes, both regarding up-to-date technologies<sup>8</sup> and changes deriving from the introduction of new media platforms (such as streaming or videos on demand), as well as the localization process related to a multiple language production not only of traditional films/documentaries but also of other multimedia content such as videogames, for which technological competence in AVT teaching is required apart from the linguistic one to meet the needs of the industry<sup>9</sup>.

The application of films in modern language degree courses systematically investigated by scholars like Eken and Sherman in 2003<sup>10</sup>, has led to specific research studies focused on the use of films in L2 classes as teaching material generating the so-called FLIL (Film Language Integrated Learning) at a dynamic

C. Herrero, I. Vanderschelden (eds.), *Using Film and Media in the Language Classroom: Reflections on Research-led Teaching*, Bristol, Multilingual Matters, 2019; E. Sánchez-Auñón et al., «The Use of Films in the Teaching of English as a Foreign Language: a Systematic Literature Review», cit.

<sup>5</sup> T. Bahrani et al., «Authentic Language Input through Audiovisual Technology and Second Language Acquisition», in *SAGE Open*, vol. 4, n. 3, 2014; M. Montero Perez et al., «Vocabulary Learning through Viewing Video: The Effect of Two Enhancement Techniques», in *Computer Assisted Language Learning*, vol. 31, n. 1-2, 2018, pp. 1-26.

<sup>6</sup> J. Díaz Cintas, A. Remael (eds.), *Audiovisual Translation: Subtitling*, London, Routledge, 2007; J. Díaz Cintas, *The Didactics of Audiovisual Translation*, Amsterdam, John Benjamins, 2008.

<sup>7</sup> A. Bolaños-García-Escribano et al., «Latest Advancements in Audiovisual Translation Education», in *The Interpreter and Translator Trainer*, vol. 15, n. 1, 2021, pp. 1-12.

<sup>8</sup> R. Baños, J. Díaz Cintas, «Exploring New Forms of Audiovisual Translation in the Age of Digital Media: Cybersubtitling and Cyberdubbing», in *The Translator*, 2023.

<sup>9</sup> J. Díaz Cintas, L. Hayes, «Role Reversal: An Overview of Audiovisual Translation into English», in *Ikala, Revista De Lenguaje Y Cultura*, vol. 28, n. 2, 2023, pp. 1-18.

<sup>10</sup> A.N. Eken, «You've Got Mail: A Film Workshop», in *ELT Journal*, vol. 57, n. 1, 2003, pp. 51-59; J. Sherman, *Using Authentic Video in the Language Classroom*. Cambridge, CUP, 2003. Let us also remember the pioneering studies carried out by M. Allan, *Teaching English with Video*, Harlow, Longman, 1985 and B. Gallagher, «Film Study and the Teaching of English: Technology and the Future of Pedagogy», in *The English Journal*, vol. 77, no. 7, 1988, pp. 58-61.

level<sup>11</sup>. According to Verspoor and Hong: «language, both at the social and individual level, is a dynamic system because all of its subsystems that have to do with form and meaning continually interact with each other over time. Therefore, at the individual level, learning in general and learning a language specifically are dynamic processes»<sup>12</sup>.

The approach from a dynamic usage-based (DUB) perspective, according to the cognitive model conceived by Langacker<sup>13</sup>, later developed by Verspoor and Kassenberg<sup>14</sup>, allows any language element (grammar, idioms, morpho-syntactic structures) to substantially contribute to act in an interdependent way to enhance students' learning process. A combination of DUB and FLIL in a training course for interpreters/translators (such as it is proposed in this study) finds a practical field of application according to a specific pattern aimed to enhance the competences required to be a professional interpreter/translator. In other words, from a teaching perspective the films/videos have been used in a translators/interpreters training course during a series of meetings singularly organized for a particular screening. In Higher Education Institutes for Translators and Interpreters film watching has not received adequate attention as a tool in improving the specific interpreting skills, which are useful to perform consecutive and simultaneous mode interpretation, such as listening comprehension, interaction in speaking along with the ability to re-word and re-write an ut-

<sup>11</sup> K. De Bot et al., *Second Language Acquisition: An Advanced Resource Book*, London, Routledge, 2005; M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Communicative Language Teaching», in *EuJAL*, vol. 1, n. 1, 2013, pp. 22-54; F. M. Irshad, *Second Language Development through the Lens of a Dynamic Usage-based Approach*, Doctoral dissertation, University of Groningen, Supervisor Prof. M. Verspoor, 2015; D. E. S. Koster, «A Dynamic Usage-based Approach to Teaching L2 Dutch», in *Dutch Journal of Applied Linguistics*, vol. 4, n. 2, 2015, pp. 257-264; M. Verspoor, «Complex Dynamic Systems Theory and L2 Pedagogy», in L. Ortega, Z. Han (eds.), *Complexity Theory and Language Development. In Celebration of Diane Larsen-Freeman*, Amsterdam, John Benjamins, 2017, pp. 143-162.

<sup>12</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit., p. 26.

<sup>13</sup> R.W. Langacker, «A Dynamic Usage-based Model», in M. Barlow, S. Kemmer (eds.), *Usage-based models of language*, Stanford, CSLI, 2000, pp. 1-63.

<sup>14</sup> M. Verspoor et al., «A Dynamic Usage-based Perspective on L2 Writing Development», in *Journal of Second Language Writing*, vol. 21, n. 3, 2012, pp. 239-263; M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit.; T. Kassenberg et al., «Film Language Integrated Learning: A Usage-Inspired L2 Teaching Approach», in W. Lowie et al. (eds.), *Usage-Based Dynamics in Second Language Development*, Bristol, Multilingual Matters 2020, pp. 272-274.

terance in a clear and coherent way<sup>15</sup>. Of course, enhancing L2 proficiency is at the basis of translation/interpreting competence<sup>16</sup>. Both speaking and writing abilities are the starting points from which a would-be interpreter will derive his/her professional skills during a first-level university degree course in Applied Linguistics.

To define a specific model, communicative, cognitive, and psychological aspects must be considered beyond linguistic competence because according to Kalina<sup>17</sup> interpreting competence involves a mentally complex process that is higher in simultaneous than in consecutive mode interpreting or in translation. Such competence entails many factors apart from language knowledge: it is «made up of a system of sub-competencies that are inter-related, hierarchical and that these relationships are subject to variations» associated to «instrumental/professional sub-competence; a psycho-physiological sub-competence; a transfer sub-competence; and a strategic sub-competence»<sup>18</sup>.

In both interpreting and translating, meant as transfer act, linguistic competence is essential<sup>19</sup>. Moreover, sociocultural and empirical aspects cannot be ignored. Therefore, the didactic perspective must be holistic in view of the learning process<sup>20</sup> and according to Amparo Hurtado Albir competence includes many components such as communicative, cultural, professional, instrumental, attitudinal, and psychophysiological ones<sup>21</sup>.

The teaching approach adopted in the extracurricular activity, herein examined, started from a FLIL framework, in other words from a practical use of films in foreign language teaching<sup>22</sup> but,

<sup>15</sup> V. Petrocchi, «Précis-writing: A Forgotten Pedagogic Tool in Translation Training Programmes and a Highly-professional Skill in the Language-service Industry», in *Poli-Femo*, vol. 19, 2020, pp. 139-159.

<sup>16</sup> K. Malmkjær, «What is translation competence?», in *Revue française de linguistique appliquée*, vol. XIV, 2009, pp. 121-134.

<sup>17</sup> S. Kalina, *Interpreting Competences as a Basis and a Goal for Teaching*, Trieste, EUT, 2000, p. 7.

<sup>18</sup> PACTE Group, «Building a Translation Competence Model», in F. Alves (ed.), *Triangulating Translation: Perspectives in Process Oriented Research*, Amsterdam, John Benjamins, 2003, p. 47.

<sup>19</sup> K. Malmkjær, «What is translation competence?», cit.

<sup>20</sup> PACTE Group, «PACTE Translation Competence model. A holistic, dynamic model of Translation Competence», in A. Hurtado Albir (ed.), *Researching Translation Competence by PACTE Group*, Amsterdam, John Benjamins, 2017, pp. 35-42; M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit., p. 26.

<sup>21</sup> A. Hurtado Albir, «Competence», in Y. Gambier, L. van Doorslaer (eds.), *Handbook of Translation Studies*, Amsterdam, John Benjamins, vol. 1, 2010, p. 58.

<sup>22</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit.

thanks to its flexibility<sup>23</sup>, it was applied to a translators/interpreters training course. According to Verspoor and Hong, both input (stimuli and notions by teachers to students) and output (students' responses to teachers) approaches in language learning must be used to produce positive effects<sup>24</sup>. The periodical film viewing, such as it is in a film club, can produce a good balance between input and output, in which the linguistic input is also received from the film itself.

The study set out in this paper has involved a combination of both stand-alone and embedded FLIL, which means that the film is not only at the core of the activity but is also integrated in a wider course. Kassenberg et al. clearly sum up their work as follows: «stand-alone FLIL incorporates short film scenes into a somewhat fixed instructional sequence that forms a complete teaching approach in itself. [...] Embedded FLIL uses elements from stand-alone FLIL inside a broader language course, which allows for more learner output»<sup>25</sup>. As explained in the following paragraph, the activity was designed around a series of films delivered over two semesters in a course for translators and interpreters but it may also be used in foreign language classes.

During two semesters of the academic year 2021-2022, the study involved a group of 22 undergraduate students attending the 3-year course in Applied Linguistics at the Higher Education Institute for Translators and Interpreters SSML Carlo Bo at Rome to award a first-level university degree equivalent to a BA. The ages of the students ranged from 19 to 23, of which 20 were Italian native speakers and 2 were Russian. English proficiency ranged from B1 to C1 according to the CEFR: 8 students were C1, 9 were B2, and 5 were B1.

The study investigated the effectiveness of an extracurricular activity the students undertook on a voluntary basis. On the completion of the activity, the participants were awarded a certificate of attendance, which did not count for any academic credit but was taken into consideration in their final examination assessment.

The Cineclub (this was the name given to the activity to underline its social and cultural features, beyond language learning aspects, by creating a pleasant atmosphere to engage students) took place over 8 sessions and involved the viewing and discussion of 3 films, 1 documentary video, 1 lecture, and 1 episode of a TV series (see further).

### *The study*

<sup>23</sup> T. Kassenberg et al., «Film Language Integrated Learning: A Usage-Inspired L2 Teaching Approach», cit., p. 287.

<sup>24</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit., p. 25.

<sup>25</sup> T. Kassenberg et al., «Film Language Integrated Learning: A Usage-Inspired L2 Teaching Approach», cit., p. 271.

The film viewing and partial discussion were delivered over two sessions according to the length of the video (each session corresponded to 2 academic hours, i.e. 90 minutes). The main discussion was held after viewing the entire film. Students' progress was monitored by the teacher over the course of the two semesters according to specific criteria, which will be examined later. The teacher was also a professional interpreter/translator, an important feature normally ignored in the academic environment<sup>26</sup>. Therefore, in the students' assessment some other factors were considered: the challenges faced at a professional level in the language services industry, the factual skills required in this job such as respect for the code of ethics, cultural awareness, and good practice, among others<sup>27</sup>.

In light of this, assessment was not considered a mere grading system but a tool to improve students' skills in which training is pivotal<sup>28</sup>.

Prior to the viewing, the students were provided with a detailed set of open questions (see Appendix A) previously prepared by the teacher and handed out at the beginning of the session. The aim was not to collect statistical data but offer a useful guide to lead and generate the discussion. They were given a few minutes to check the content and keep it in mind when watching the film.

The film title was not announced in advance so the students had not prepared anything. Students had to be able to understand the content just from watching the film. The element of surprise played an important role in favor of their endeavor and personal commitment.

At the end of the whole extracurricular activity, the final session was used to gather orally the students' opinions. Then, a brief essay (see further) in which the attendees had to write their critical evaluation was assigned with the specific purpose of assessing their writing skill not as a single ability but as part of their overall learning process.

Considering English level was not homogeneous, subtitling was added to help B1 students (as requested by them). The inclusion

<sup>26</sup> A. Chesterman, E. Wagner, *Can Theory Help Translators? A Dialogue between the Ivory Tower and the Wordface*, Manchester, St. Jerome, 2002; V. Petrocchi, «Translator Trainer and Translation Scholar: New Perspectives within University Programme Models», in F. Laurenti, P. Proietti (eds.), *Le professioni del traduttore. Tendenze attuali e prospettive future di una professione*, Roma, Aracne, 2017, pp. 53-68.

<sup>27</sup> E. Hertog, «Community Interpreting», in Y. Gambier, L. van Doorslaer (eds.), *Handbook of Translation Studies*, cit., p. 50.

<sup>28</sup> V. Petrocchi, «Translator Trainer and Translation Scholar: New Perspectives within University Programme Models», cit., pp. 63-64.

of subtitling was not only aimed to assist the students in understanding the plot but also to help improve their foreign language skills in translation courses<sup>29</sup>. Moreover, although dialogues were scripted, they reproduced real-life speech models thus being useful from a socio-pragmatic perspective<sup>30</sup>. The situational context and natural-sounding dialogues provided by films<sup>31</sup>, such as applied to language learning in Verspoor and Hong's study<sup>32</sup>, can also be suitable to train consecutive mode interpretations.

The participants were encouraged to evaluate in general the quality of the official subtitles regarding some features such as comprehension, legibility, reading speed, content and conciseness. In the academic year the same students attended specific AVT classes held by the same teacher to guide them towards the future profession of subtitlers. Therefore, subtitling strategies were not explicitly addressed during the cineclub because in the final test of the AVT course students were specifically assessed on their ability through a practical assignment. In view of this, the film club was a supplementary activity.

<sup>29</sup> S. González Cruz, «A Descriptive Study on the Use of Subtitling as a Didactic Tool in Translation Courses at Spanish Universities», in *Journal of Research in Higher Education*, vol. 6, 2022, pp. 113-115.

<sup>30</sup> M. Andrew, «Speaking about film and learning about speaking: teaching speaking through film study», cit., pp. 20-21; Y. Zaho, J. Liu, «Screenplays as a Pedagogical Medium for Cultivating EFL Learners' Metapragmatic Awareness of Speech Acts in Spoken English», in C. Jones (ed.), *Literature, Spoken Language and Speaking Skills in Second Language Learning*, Cambridge, CUP, 2019, pp. 121-124.

<sup>31</sup> The issue could be a basis for debate, particularly regarding the spontaneity of film dialogues and conventional scriptwriting (see S. Kozloff, *Overhearing Film Dialogue*, Berkeley, University of California Press, 2000) or the lack of naturalness due to translation routinary patterns used in dubbing, which normally results in recurrent formulas and stereotyped language (see M. Pavesi, M. Formentelli, E. Ghia (eds.), *The Languages of Dubbing*, New York, Peter Lang, 2015; M. Pavesi, «Formulaicity in and across film dialogue: clefts as translational routines», in *Across Languages and Cultures*, vol. 17, no. 1, 2016, pp. 99-121). Consequently, apart from the viewing in the original version in the present study the film choice focused on a narrative developing through spontaneous spoken language and natural conversations. That is particularly evident in North American sitcom (P. Quaglio *Television Dialogue. The sitcom Friends vs. natural conversation*, Amsterdam, John Benjamins, 2009) and contemporary filmic production (P. Forchini, *Movie language revisited. Evidence from multi-dimensional analysis and corpora*, Bern, Peter Lang, 2012; Id., «Dimensions "Assembled": the Nature of Movie Conversation», in V. Bonsignori, G. Cappelli, E. Mattiello, *Worlds of words: complexity, creativity, and conventionality in English language, literature and culture*, Vol. 1, 2019, Pisa, Pisa University Press, pp. 145-157).

<sup>32</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit., p. 32.

*Pedagogical objectives*

Apart from improving their speaking competence, the project aimed to increase the students' self-awareness of their English knowledge to express their ideas and introduce them to colloquial English, which is often used in films presenting different sociocultural environments<sup>33</sup>. This could help the would-be translators/interpreters to familiarize themselves with situations similar to real settings as well as being exposed to different English accents and pronunciations they might encounter in their future jobs, in addition to the body language and facial expression of the actors/actresses<sup>34</sup>.

In order to socialize with each other and build their teamwork skills, they needed to be stimulated to work together and be collaborative also in the other classes. Discussing films is highly motivating<sup>35</sup>, especially nowadays, as many students are TV series/video addicted<sup>36</sup>: it is sufficient to think of the so-called binge-watching phenomenon among people aged 18-39 in the last decade<sup>37</sup>.

Another important goal was to elicit students' cultural awareness due to its central role to interact with other people's ethnic identities and consequently be a good translator/interpreter able to work in the mediation field<sup>38</sup>.

*Materials and methods*

The project included the following films/videos: "The Extraordinary Journey of the Fakir"; "How Europeans See America"; "Italian Americans in the Media"; "Don't Look Up!"; "Antebellum"; "Nosedive" from Netflix TV series "Black Mirror" (see List of films/videos).

During the single sessions at the end of the first part the students were asked to guess what was going to happen next as well as the ending of the story.

The lesson plan for each session was as follows.

<sup>33</sup> B. Tomlinson, «Developing Intercultural Awareness through Reflected Experience of Films and Other Visual Media», in C. Carmen, I. Vanderschelden (eds.), *Using Film and Media in the Language Classroom: Reflections on Research-led Teaching*, Bristol, Multilingual Matters, 2019, pp. 19-29.

<sup>34</sup> M. Andrew, «Speaking about film and learning about speaking: teaching speaking through film study», cit., pp. 16, 22-26.

<sup>35</sup> J. Lertola, N. Talaván, «Didactic Audiovisual Translation in Teacher Trainings», in *Lenguas para Fines Específicos*, vol. 28, n. 2, 2022, pp. 134, 146-148.

<sup>36</sup> R. Kubey, M. Csikszentmihalyi, «Television Addiction is No Mere Metaphor», in *Scientific American*, vol. 286, n. 2, 2002, pp. 74-80.

<sup>37</sup> J. Starosta, B. Izydorczyk, «Understanding the Phenomenon of Binge-watching – A Systematic Review», in *Environmental Research and Public Health*, vol. 17, n. 12, 2020.

<sup>38</sup> S. Kalina, *Interpreting Competences as a Basis and a Goal for Teaching*, cit., pp. 4-5.

Table 1: Lesson plan.

Aims	Procedure (Teacher's activity and students' activity)	Time	Interaction
<p><b>Introduction</b> Elicit interest in the film/video content</p>	<p><b>Set up the task and give guidelines</b> Hand out the discussion question sheet to be answered orally during and after the viewing.</p> <p><b>Monitor</b> To make sure students are on task. To help them with any needed lexis. To give encouragement. To reformulate and upgrade language.</p> <p><b>Feedback</b> Provide oral class feedback and comment on interesting points shared with the participants.</p>	5	Teacher-Students  Teacher-Students  Students-Teacher
<p><b>Orientation</b> Introduce students to the film and encourage them to express publicly their personal opinions</p>	<p><b>Set Up</b> Show the poster of the film on the screen and ask them to guess what the film is about, what genre it belongs to. Discuss the official translation of the title and make proposals. Write on the smart board terms and idioms related to the film content.</p>	10	Teacher-Students
<p><b>Film viewing</b></p>	<p><b>Feedback</b> If they are not participating due to anxiety or shyness, call students randomly to share their feedback.</p>		Students-Teacher
<p><b>Controlled Speaking Practice (Option A for B1 level)</b> For students to further consolidate their understanding</p>	<p><b>Give Instructions</b> Write down ideas, thoughts, opinions and take notes of specific dialogues in consecutive mode when they are particularly captured or emotionally involved. Watch the film and pause whenever it is needed to ask questions or highlight interesting facts/events.</p>	45	Teacher
<p><b>Controlled Speaking Practice (Option B for B2 and C1 level)</b> For students to use the function in free practice within the film context and enhance their fluency</p>	<p><b>Give Instructions</b> Identify the most important features of a good film (plot, characters, visuals, setting, soundtrack, dialogues, attention to details, and cinematographic features).</p> <p><b>Monitor</b> Fluency, correct use of terms, lexis, grammar mistakes and ability to express personal ideas.</p>	10	Teacher-Students
<p><b>Free Speaking Practice (Option B for B2 and C1 level)</b> For students to use the function in free practice within the film context and enhance their fluency</p>	<p><b>Give Instructions</b> Identify the most important features of a good film (plot, characters, visuals, setting, soundtrack, dialogues, attention to details, and cinematographic features).</p> <p><b>Monitor</b> Fluency, lexis, grammar mistakes, original contents and critical comments.</p>	20	Teacher-Students

As previously pointed out, when the film length exceeded 90 minutes, it was divided into two parts to allow the students to reflect on the plot, characters, and other aspects such as film-related topics. Moreover, before starting to watch the second part, students were asked to summarize the first part. The teacher also recalled the students' attention to vocabulary/idioms that had been encountered. Supporting material was used, for example, online dictionaries (*Cambridge Dictionary*, *Collins English Dictionary* and *American Heritage*) and Web search by means of well-established websites and authoritative sources (research articles and academic publications).

Before the viewing, the film poster (see Appendix B) was shown on the screen as input: the title and the image were the subject of a preliminary discussion. The students were asked to guess what the film was about, the plot, and the genre. Moreover, the comparison with the Italian poster was analyzed to highlight the differences in both the format and title translation (if any, because some titles were not translated and in that case the students had to justify and discuss whether the strategy adopted was correct or not).

Successively, the teacher wrote on the smart board some keywords related to the film content and presumably unknown to the majority, on the basis of their English competence. This activity was also a sort of warm-up exercise to break the ice and make all blend into the group. During the viewing students were asked to write down questions, thoughts, and doubts regarding the film and terms/idioms they did not know. At the same time they had to take notes of the dialogues they found emotionally involving or particularly interesting in consecutive mode as done in their consecutive interpretation classes.

The participants were encouraged to speak by not only replying to the questions previously received but also asking other questions arising during the discussion. When speaking they were not corrected in order not to interrupt their train of thought and at the expense of their communication fluency. Although the activity was not aimed exclusively to address language issues (such as grammar rules, morphosyntactic structures and the like), students' mistakes were pointed out and examined individually later. Therefore, the empirical project was in line with the FLIL embedded model used by the University of Groningen research study relevant to Foreign Language Teaching<sup>39</sup> but it was conceived as an integrated activity in an Applied Linguistics course along with other subjects.

<sup>39</sup> T. Kassenberg et al., «Film Language Integrated Learning: A Usage-Inspired L2 Teaching Approach », cit., pp. 278-285.

The main purpose was to prompt the students to speak in front of an audience so that they would be able to do this with greater ease during community or conference interpretation (shyness may play a negative role in their performance not only during classes but also in their future jobs).

Speaking assessment was based on the Common European Framework of Reference for Languages (CFRL) plus the Rating Scale for CAL (Center for Applied Linguistics) Oral Proficiency exam (COPE) and the Student Oral Proficiency Assessment (SOPA)<sup>40</sup>. The assessment of free spoken production (partially question-driven) and interaction along with listening comprehension took into account different qualitative aspects of language use (register, accuracy, fluency, vocabulary use, grammatical accuracy, communicative ability, and coherence). In addition, phonological elements focused on pronunciation and accent were assessed. The teacher took notes of students' performance at each session describing their language ability on a 1-5 point scale (insufficient, sufficient, good, very good, excellent). The global assessment was not only based on the average of the single session score (see Table 2) but also considered other factors related to the project in its entirety, such as personal commitment, achievement of the learning goals, and active participation.

Table 2. Single session average score.

Sessions	Mean score of 22 students								Final session average score
	1	2	3	4	5	6	7	8	
Language ability	3.15/5	3.36/5	3.53/5	3.75/5	3.93/5	3.66/5	4.11/5	4.75/5	3.78/5
Commitment	===	===	===	===	===	===	===	===	3.40/5
Achievement of learning goals	===	===	===	===	===	===	===	===	3.51/5
Active participation	===	===	===	===	===	===	===	===	3.96/5
Global assessment	===	===	===	===	===	===	===	===	3.66/5

The choice of the films and consequently of the themes on behalf of the teacher was based on linguistic and cultural features able to produce fruitful discussion. Only one film was chosen by a group of students, who also organized and chaired the post-viewing discussion.

*Choice criteria and individual findings*

<sup>40</sup> <[https://www.fhps.net/wp-content/uploads/2015/09/SOPA\\_Rubric.pdf](https://www.fhps.net/wp-content/uploads/2015/09/SOPA_Rubric.pdf)>, (December 17, 2023).

*Sessions 1 and 2*

The first film was “The Extraordinary Journey of the Fakir”. The choice was determined by the manifold issues the story dealt with: the young protagonist, after living his all life in a small Mumbai district, decides to change his life and sets out on an adventurous journey in Europe to find his father. Being the first meeting of the film club, it was also necessary to explain some basic concepts such as the difference between “plot” and “storyline”, “narrative” and “fictional”, and “linear” vs “non-linear” narrative. Moreover, students learned special terminology used in the filmmaking industry (for example, “starring, screenplay, medium shot, close-up, soundtrack”).

After the preliminary discussion on the poster content (Fig. 1) asking students if they were able to guess the plot, the film viewing was stopped twice: first, when the adventure of the protagonist rendered the plot evident and second, at the end of the session after 60 minutes’ viewing. In the following session, before watching the second part, the students had to summarize the first part and guess the ending.

In this film students identified the following themes also with the help of the teacher: Indian society, poverty, migration, illegal migration, respect for otherness, solidarity, optimism, honesty, achievement of success by one’s own efforts and merits. The debate was lively and the participants appreciated the sarcasm used in the film when addressing serious issues.

Apart from the basic questions (see Appendix A), the students were asked the following specific ones after viewing the whole film:

- a) Who is a fakir? Can you explain it with your own words?
- b) What genre/s can you identify: comedy? Drama? Adventure? Fiction? Love story? Picaresque?
- c) Can you identify any typical feature of a literary genre?
- d) Did you find the film mawkish? Naïve? Feel-good?
- e) Do certain tones make it a sort of modern fairytale?
- f) What are the main teaching moralities, if any?

No student knew the meaning of *fakir*, so the teacher showed on the screen its definition: «A Muslim religious mendicant. A Hindu ascetic or religious mendicant, especially one who performs feats of magic or endurance»<sup>41</sup>.

The majority of the students (16) considered the film a comedy, the remaining (5) an adventure and only 1 student identified the picaresque feature because he was the only one who knew its meaning. Regarding the literary genre, they all considered it fictional. The film was explicitly perceived as neither mawkish nor naïve but based on

<sup>41</sup> *American Heritage® Dictionary of the English Language, Fifth Edition*, <<https://www.thefreedictionary.com/fakir>>, (February 16, 2024).

good feelings and able to create a sense of happiness. Only 12 students considered it a modern fairytale. All students highlighted the main themes developed in the story after being elicited by the teacher.

The third meeting focused on the documentary video “How Europeans See Americans” from the New York Times Learning Network and the lecture “Italian Americans in the Media” held at St. Francis College by professor Frank Sorrentino.

*Session 3*

Only the former video poster was analyzed (Fig. 3) as the latter did not have any and the video was shown directly during the final debate. The specific questions were:

- a) Did you know this information about American society/culture?
- b) How much are you influenced by it positively or negatively, also considering that the American film industry is so widespread in our country and in the world?
- c) Can you connect your own life or experience to this video? Why?
- d) Does this video remind you of anything else you have read or seen? If so, how and why?
- e) Can you learn something from viewing this video?
- f) What is the American dream in your opinion? How do you personally see Americans and American society?

All the students were familiar with at least one of the American aspects presented in the video: the US fast food portion size, highly different from the EU's (20 students); the ban of many ingredients in the EU and not in the US (4 students); maternity is not paid at all in the US (no student); annual fees at major US universities are about 51,000 dollars a year (5 students); not all US citizens can afford healthcare and its system is mainly private (18 students); frequent shootings in the US due to gun laws and policy (22 students).

Following the order of the questions, 20 students agreed they were unwillingly influenced by American culture through films. They were aware of the fact that Europe followed the new trends coming from the US. Only 2 students did not agree.

Then, only 8 students told their personal experiences related to the issues examined in the video. All students found the video interesting and useful to know some aspects of the American life they ignored. Only 5 students described the American dream as the opportunity to be successful on the basis of merits and hard work, which was considered very rare in their own country.

The topic on how Americans are seen by Europeans gave rise to a relevant topic, i.e. how Italians are seen abroad and how they are represented in American films or TV series. Due to time

reason, only 15 minutes of the lecture was shown and the following questions were asked at the end of it:

- a) How are Italians considered abroad? Can you identify any stereotype?
- b) What is your personal experience when traveling?
- c) Do you think anything has changed since the lecture was held in 2008?
- d) Being Italian: what can you be proud of or not be proud of?

Students learned new terms (such as “organized crime, stereotype, welfare, g-man, swarthy, disspeak”), and among them also some swear words or expletives (such as “wop, dago, ginzo, bigot, bandit, buffoon”). This could be useful in the future when/if working as interpreters in particular settings such as courtrooms or police stations.

The students needed to be encouraged in the discussion probably because of their limited experience in traveling and living/working abroad. They were able to answer the questions when interviewed individually. However, the majority (18 students) revealed critical judgment skills after the teacher elicited the discussion by reporting some cases of discrimination she personally experienced. Only 2 students told their personal experiences abroad. Regarding the Italian stereotype, 15 students agreed that it was still very common (spaghetti eaters, smugglers and mafia related). All the Italian students (20) were proud of being Italian and only 4 of them claimed they felt more European than Italian.

#### *Sessions 4 and 5*

“Don’t Look Up!” was chosen for the fourth meeting. It deals with two astronomers who, after discovering that a massive comet is approaching and will soon destroy the Earth, try to inform the authorities to save our planet.

It was introduced following the established pattern (poster, plot, main themes), while the viewing was divided into two sessions. After the film poster was shown (Fig. 3), the discussion soon became animated because it had been released recently and was receiving strong media attention. Some students (6) knew the plot in detail. Only the students (18) who did not know anything specific were asked to interpret the title and guess the plot using the poster.

They were guided towards the genre by the teacher, who explained to the students the meaning and origin of “cringe comedy”, meant as a sort of dark comedy based on pessimistic or morbid satire, often with «an air of a mockumentary» which gives «a sense of reality»<sup>42</sup>. Then, the students encouraged by the teacher found

<sup>42</sup> <<https://encyclopedia.thefreedictionary.com/Cringe+comedy>>, (February 16, 2024).

out “cringe” was also used in Italian recently and meant essentially something trash and embarrassing at the same time<sup>43</sup>. Therefore, the discussion also included lexical and etymological aspects.

The following questions were added to the basic ones (see Appendix A) and some of them were asked at the end of the film:

- a) What about the title and heading (“based on truly possible events”)? Can you explain it?
- b) After watching the film, do you confirm your initial impression about the title?
- c) What are the main topics? Do you think the film focuses essentially on environmental issues?
- d) Will the Earth be able to regenerate after the comet?
- e) How would you spend your last few days-hours, in other words the remaining time?
- f) What is your party? Look up or don’t look up?
- g) How would you define the film: cringe comedy? Dark comedy? A philosophical metaphor? A critical work on the stupidity of human beings? A political satire? Or?
- h) What adjectives would you use referring to it? Pungent/mordant/mordacious/biting/caustic?
- i) Do you think technology businesses regulate and master our society?
- j) How much politics is involved in your lives?

While guessing the content from the poster, the 18 students who ignored the content thought the film was related to the material action of looking up at the sky. After the film viewing, they confirmed their first impression. 18 students identified the environmental issue as the main theme, 2 students found the film political and were convinced their lives are driven by multinational companies, 2 students highlighted how the social media can actually influence their lives. Only 1 student answered question *d*. by saying that human beings will certainly die while the Earth will be able to survive and regenerate, probably replaced by other living beings. All students explained how they would like to live their last minutes. Regarding question *f*., 16 students were in favor of looking up, in other words of facing the situation and trying to solve it; 8 students thought it was better to ignore the incoming drama. The film was defined a dark comedy by 15 students, a satire by the remaining 7 students. All students did not like the apocalyptic ending although they recognized that was functional to the film’s message.

<sup>43</sup> <[https://accademiadellacrusca.it/parole-nuove/cringe/18487#:~:text=Cringe%20\(pronuncia%20%2Fkrind%CA%92%2F\)%20%C3%A8,%E2%80%9CTry%20not%20to%20cringe%E2%80%9D%2C](https://accademiadellacrusca.it/parole-nuove/cringe/18487#:~:text=Cringe%20(pronuncia%20%2Fkrind%CA%92%2F)%20%C3%A8,%E2%80%9CTry%20not%20to%20cringe%E2%80%9D%2C)>, (February 16, 2024).

*Sessions 6 and 7*

In the sixth meeting the film “Antebellum” was divided into two parts. It mainly dealt with slavery and racism. From these issues the discussion widened to involve other relevant topics: modern slavery, human trafficking, the Declaration of Human Rights and the Thirteenth Amendment to the US Constitution.

Initially, the teacher explained the meaning of “antebellum” as a period before a war, in particular referred to the period before the Civil War in the United States (1861-1865) and the abolition of slavery in 1865, after the Emancipation Proclamation by Lincoln in 1862. Apart from the title and the film posters (Fig. 4 and Fig. 5), the students were invited to comment on the introductory quote taken from “Requiem for a Nun” by William Faulkner, and to keep this in mind during the final discussion: «The past is never dead. It’s not even past» (min. 00:44-00:55).

Since some scenes were intense and violent, the students were advised the film could prove unsuitable for sensitive people.

Before starting the final discussion, Section 1 of the Thirteenth Amendment to the Constitution of the United States of America was shown on the screen: «Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction»<sup>44</sup>. In addition to the standard questions (see Appendix A), the following specific ones were asked (some based on the Amnesty International documents dealing with modern slavery):

- a) Do you think some distressing scenes of torture and violence were necessary?
- b) What about the title after watching the film?
- c) Can you comment on Faulkner’s quote after watching the film? How do you interpret it?
- d) What is a slave?
- e) Who do you imagine a slave is/was? A woman or a child?
- f) Who is vulnerable to slavery?
- g) Do you know the existence of modern slavery today? Just think of forced labor, sexual slavery, child labor, bonded labor, forced marriage and descent-based slavery.

Since only one student defined the concept of slave/slavery as the lack of freedom and exclusively referred to colonialism, the students were informed by the teacher that according to Anti-Slavery International, a slave is someone who is:

- a) Forced to work through mental or physical threat.
- b) Owned or controlled by an ‘employer’.

<sup>44</sup> <<https://www.archives.gov/milestone-documents/13th-amendment>>, (February 16, 2024).

- c) Physically constrained or has restrictions placed on his/her freedom of movement.
- d) De-humanized.
- e) Bought and sold as ‘property’.

The discussion was lively and the students participated actively, showing such a deep interest in the matter that it was not necessary to lead them. The sociocultural impact on students’ awareness about modern slavery that was previously unknown was very positive. They were able to delve into issues often dealt with superficially and learned new appropriate terms (such as “antebellum, re-enactment, thriller, the butterfly symbolism, organ removal” and “organ trafficking, git and cracker” in American slang).

The majority (21 students) appreciated the content and agreed that some violent scenes were necessary to deal with the topic (racism and slavery). They were able to understand and explain William Faulkner’s citation after the viewing by claiming that racism is still present not only in the United States but also all over the world.

As anticipated, the film for the last session was chosen by the students. Being aware of the importance of the cultural elements in the translating/interpreting process, they chose a specific episode they had particularly appreciated. It was “Nosedive” from the British Netflix TV series “Black Mirror” on a dystopian near future. The main topics were artificial intelligence, virtual reality, the right to privacy, and criminal behavior. In this episode the protagonist (Lacie) is a girl obsessed by her rating on a social app, which determines her opportunity to be successful and popular among her friends/colleagues.

Two students organized the session according to the format used in the previous sessions as well as the standard questions distributed in the other meetings. The discussion followed the model set out by the teacher, who helped as a moderator and intervened as an instructor when necessary. After showing the posters (Fig. 6 and Fig. 7), the students introduced the TV series and the plot of the single episode. Initially they explained the meaning of “black mirror” as the black screen of TV or smartphone, in which people are forced to see themselves daily. Then, the teacher explained the meaning of two new terms often used colloquially among the young: «FOMO: (abbreviation for “fear of missing out”) referring to the worried feeling to miss exciting events on social media»<sup>45</sup>; «Fubber: “someone who ignores the person that they are with and gives attention to their mobile phone instead”»<sup>46</sup>.

<sup>45</sup> <<https://dictionary.cambridge.org/dictionary/english/fomo?q=FO-MO>>, (February 16, 2024).

<sup>46</sup> <<https://dictionary.cambridge.org/dictionary/english/phubber>>, (February 16, 2024).

The organizers added the following questions to the basic ones (see Appendix A):

- a) Do you think that events in this episode are likely/unlikely to happen in the future? Why?
- b) What connections can you find between this episode and your everyday life/present times?
- c) How did this episode make you feel?
- d) Were there any surprises? Anything that challenged what you know or thought you knew?
- e) How would you have behaved if you had been in Lacie's situation?
- f) Do you think the title is appropriate?

During the final debate, the organizers asked other pertinent questions (the use of social media in our society and its negative effects on teenagers). The participants appreciated the episode because it dealt with an issue commonly faced by them in real life and denounced the hypocrisy and power of social media. The students were aware of the vacuum they can easily be drawn into when using social media. Therefore, they were interested in exploring all the consequences that great innovations and technology can bring. All the students agreed that the situation was paradoxical but yet similar to nowadays attitude towards the importance of appearing and being popular. In particular, regarding question *c*., 4 students underlined how everything seems false in current society and it is difficult to be themselves. They all appreciated Lacie's behavior (to be sincere and ignore her ratings) because finally she was able to feel free from the others' judgement.

The main goal of making the students organize the activity was to encourage them to work collaboratively in a sort of team to introduce the video to their classmates, to act independently in order to acquire and enhance organizational skills, decision-making and teamworking, all competences required in their future jobs. In addition to this, another implicit goal was to make them aware of the educational aspects behind the standards imposed by the teacher.

*Final assignment* As anticipated, the final assignment involved students' writing skill indirectly affected by the speaking activity. They had to write a short essay (300 words) on "...and the Oscar goes to...", in which they had to describe their favorite film and explain why they preferred it. They also had to highlight the best features among original screenplay/adapted screenplay, dialogues, photography, locations, setting, best actor, best actress in a leading role/in a supporting role, visual effects, original song/soundtrack, costume design, film editing, make-up and hairstyling. All terms they had learned and

discussed during the film club. The essay was assessed on the basis of the CFRL criteria for writing skills, therefore a 1-5 point scale (insufficient, sufficient, good, very good, excellent) was used. The average score of the whole group was 4.4/5 but it was not included in the overall mean score because being only one assignment it was insufficient to monitor students' writing skills enhancement.

The students' oral feedback on this project was highly positive. It was based on a questionnaire administered to them (see Appendix C) in which attendees were essentially asked to express their opinions on their language and educational process (see Table 3 for the results). They all appreciated the activity because they were able to improve their speaking skills while enjoying themselves at the same time. Furthermore, they found the activity in line with the university course they were attending and useful to enhance their language learning process along with some professional skills such as speaking publicly and teamworking. Only a small group agreed it was useful to improve writing skills. All appreciated it because they had become more aware of cultural differences by also changing their attitudes towards the others.

Table 3. Results of the students' feedback questionnaire.

Questions	Yes percentage	No percentage
Question 1	100%	---
Question 2	90%	10%
Question 3	95%	5%
Question 4	80%	20%
Question 5	82%	18%
Question 6	86%	14%
Question 7	90%	10%
Question 8		
Grammar	73%	27%
Vocabulary	82%	18%
Idioms	90%	10%
Question 9	90%	10%
Question 10	36%	64%
Question 11	100%	---
Question 12	100%	---
Question 13	77%	23%
Question 14	82%	18%
Question 15	100%	---
Question 16	82%	18%
Question 17	100%	---
Question 18	100%	---

*Concluding remarks*

The pilot study proved that all the participants enhanced their speaking and listening comprehension ability along with their social skills by interacting with each other and overcoming fear and lack of self-confidence (which had emerged from a previous self-assessment test in another class taught by the same teacher). Furthermore, they developed communicative competences in both oral and written production, although the latter was limited to one single assignment. The sociocultural elements raised intercultural awareness, thus enabling them to work with greater ease in a multicultural environment in their future jobs.

Apart from the positive impact on the participants in terms of fluency as speakers, another achievement was to keep students updated and informed about cultural and human issues in general and specific to English-speaking countries. Therefore, the students enhanced their critical thinking in foreign language learning, which produced meaningful results on the would-be interpreters.

The project also consolidated the relationship between teacher and students in view of their collaboration in the other classes (English > Italian Translation and English Grammar). It fostered team spirit to act synergistically and prepared them to teamworking, an essential feature in the real-life job market (particularly if working for a translation/interpreting agency or an international organization).

Furthermore, as far as communication skills are concerned the film club was fundamental in learning how to speak in public and interact before an audience to work as interpreters. According to their English level, at the end of the film club, the students were able to overcome the so-called FLSA (Foreign Language Speaking Anxiety) normally suffered when speaking in front of a class<sup>47</sup>. Their anxiety was ascertained on the basis of the FLCAS test conceived by Horwitz<sup>48</sup>, which was not administered to the students in writing but orally discussed. This project was a first step to prepare them to interpret before a small group as community interpreters or a larger audience as simultaneous/consecutive interpreters. In view of that, they learnt to speak clearly modulating their voice and expressing their concepts and ideas in a simple

<sup>47</sup> J.M. Dewaele, «Psychological Dimensions and Foreign Language Anxiety», in S. Loewen, M. Sato, *The Routledge Handbook of Instructed Second Language Acquisition*, London, Routledge, 2017, pp. 433-450; M. Bashori et al., «Web-based Language Learning and Speaking Anxiety», in *Computer Assisted Language Learning*, vol. 35, n. 5-6, 2022, pp. 1058-1089.

<sup>48</sup> E.K. Horwitz et al., «Foreign Language Classroom Anxiety», in *The Modern Language Journal*, vol. 70, n. 2, 1986, pp. 129-130.

and comprehensible way, also paying great attention to the correct pronunciation. At the same time, they acquired self-control despite being emotionally involved and became aware that in the profession of translator/interpreter such a behavior is at the core of their code of ethics.

The dynamic usage-based approach contributed to develop language elements such as grammar, idioms, and morpho-syntactic structures acting mutually in the students' learning process. Analogously, considering that foreign language learning is not a linear process, forms and meaning continually interacted each other, and repetition, contextualization, and practice played an important role according to Verspoor and Hong's model<sup>49</sup>. Since the beginning, the use of FLIL has proven effective to the vocabulary acquisition and enhancement of fluency in both speaking and listening skills thanks to repetition. In this project, repetition was actually what is called shadowing technique in specific translators/interpreters training courses to learn how to listen and speak simultaneously at a phrase and phonemic level<sup>50</sup>.

The lexical level was the starting point to reach the syntactical one in order to improve language competence<sup>51</sup>. Moreover, this empirical study contributed to create a further application of the usage-oriented FLIL teaching method in interpreters/translators training courses. Thanks to the cineclub structure, the language learning process took place implicitly in accordance with Verspoor's principles: «the provision of frequent and repeated exposure to authentic L2 input before the production of L2 output»<sup>52</sup>.

In light of this, the overall learning outcome was successful (see Graph 1) also due to the continual exposure to the target language<sup>53</sup>. The results presented above are preliminary in nature and the subject requires further investigation. At this stage, however, the outcome is encouraging and the training proposed in this article may serve as a pedagogical tool to be used in translation/interpreting classes. It would merit further research to investigate other strategies to improve the use of films in translators/interpreters training courses at university level.

<sup>49</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit.

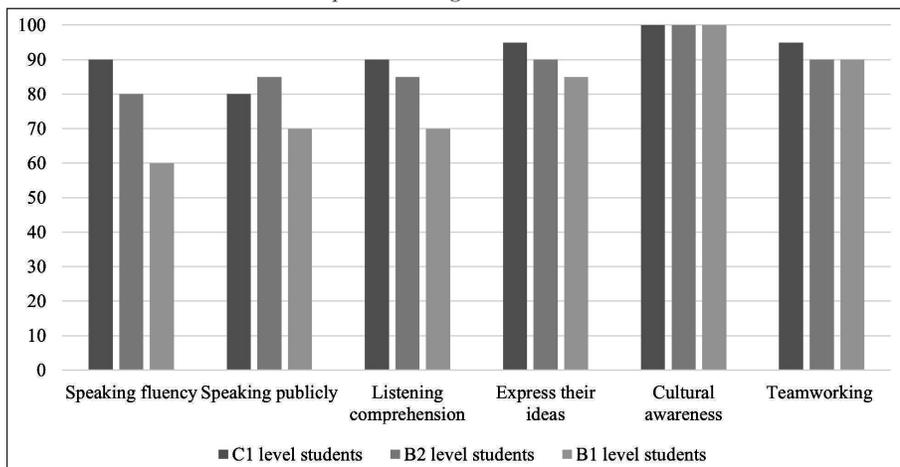
<sup>50</sup> S. Lambert, «Shadowing», in *Meta*, vol. 37, n. 2, 1992, p. 266.

<sup>51</sup> M. Verspoor, N.T.P. Hong, «A Dynamic Usage-based Approach to Teaching L2 Dutch», cit., pp. 29-30.

<sup>52</sup> T. Kassenberg et al., «Film Language Integrated Learning: A Usage-Inspired L2 Teaching Approach », cit., pp. 273-274.

<sup>53</sup> *Ibidem*.

Graph 1: Final goals achievement



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*List of  
films/videos*

### Set of open questions

The following set included basic open questions, which were structured for all the films. The questions adapted to the specific film/video plot are reported above in the individual sessions.

#### *Discussion questions/guideline*

During the film, write down your own notes, observations, and comments.

- a) What about the title? What do you think the film is about? What genre do you think it belongs to?
- b) What are the themes the film deals with?
- c) Did you like the film and why?
- d) What moments in the film did you like/dislike? Why?
- e) Were there any surprises? Anything that challenged what you know – or thought you knew?
- f) What messages, emotions or ideas did you take away from the film? Why?
- g) What personal questions do you have?
- h) What connections can you make between the film and your own life or experience? Why?
- i) Did the film remind you of anything else you have read or seen? If so, how and why?
- j) Describe the main character(s).
- k) What about the register?
  - l) What are the most significant dialogue/s or scene/s?
  - m) What is the target audience?
- n) The features you mainly appreciated (plot, characters, actors/actresses, screenplay, sound track, photography, editing...).

*Appendix A*

**Film/video posters**



*Fig. 1.*

<[https://www.imdb.com/title/tt5371168/mediaviewer/rm3535968257/?ref\\_=tt\\_ov\\_i](https://www.imdb.com/title/tt5371168/mediaviewer/rm3535968257/?ref_=tt_ov_i)>,  
(August 30, 2023).



*Fig. 2.*

<<https://www.nytimes.com/2019/12/12/learning/film-club-how-europeans-see-america.html>>,  
(August 31, 2023).

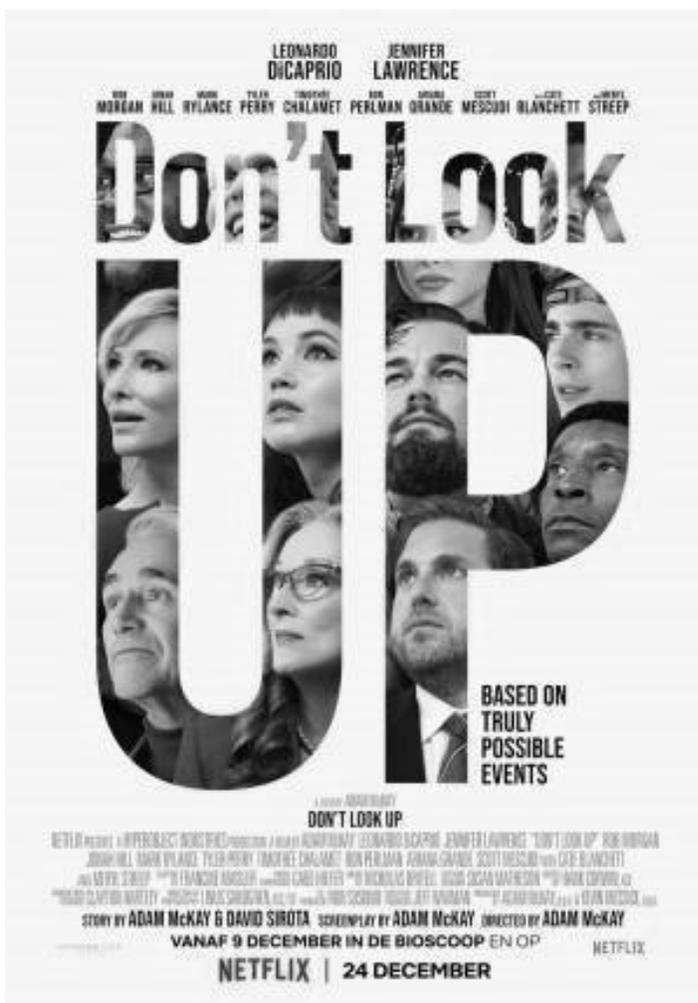


Fig. 3.

<https://www.imdb.com/title/tt11286314/>, (August 23, 2023).



*Figg. 4-5.*

<https://www.imdb.com/title/tt10065694/mediaviewer/rm1466797057?>

<https://www.imdb.com/title/tt10065694/mediaviewer/rm1193062401?>

*(August 31, 2023).*



*Figg. 6-7.*

[https://www.imdb.com/title/tt5497778/mediaviewer/rm1958516481/?ref\\_=tt\\_ov\\_i;](https://www.imdb.com/title/tt5497778/mediaviewer/rm1958516481/?ref_=tt_ov_i)

[https://www.imdb.com/title/tt5497778/mediaviewer/rm882900992?ref\\_=tmi\\_mi\\_all\\_sf\\_3?](https://www.imdb.com/title/tt5497778/mediaviewer/rm882900992?ref_=tmi_mi_all_sf_3?)

*(August 31, 2023).*

Please complete the following questionnaire. Your answers will remain anonymous. *Appendix C*

1. Did you enjoy the cineclub?  
Yes  No
2. Do you feel the cineclub has been useful at a practical level for your learning English?  
Yes  No
3. Has the cineclub helped you improve your speaking skills?  
Yes  No
4. In expressing your ideas?  
Yes  No
5. In speaking publicly?  
Yes  No
6. In oral fluency?  
Yes  No
7. Has the cineclub helped you improve your listening skills?  
Yes  No
8. Have you benefited from the cineclub in the following specific areas?  
Grammar: Yes  No   
Vocabulary: Yes  No   
Idioms: Yes  No
9. Did you learn new terms?  
Yes  No
10. Have you got any benefits to improve also your writing skills?  
Yes  No
11. Do you think the cineclub was properly embedded into the study programs of the course in Applied Linguistics?  
Yes  No
12. Did the cineclub contribute to your overall learning (foreign language and culture)?  
Yes  No
13. Do you feel the cineclub has been useful at a practical level for the profession of translator/interpreter?  
Yes  No
14. Has this activity changed your mindset towards cultures other than Italian?  
Yes  No
15. Have you become more aware of cross-cultural differences?  
Yes  No
16. Did you enhance your social (both personal and interpersonal) skills?  
Yes  No
17. Did you find the cineclub useful to facilitate collaborative interaction with your peers?  
Yes  No
18. About teamworking: did you learn how to collaborate actively with a group working on shared tasks and showing different opinions?  
Yes  No

*Paolo Proietti e Giovanna Zaganelli, Editoriale. Per una filosofia della traduzione*

## PARALLELI

*Giacomo Mannucci, Strategie editoriali nei paratesti delle traduzioni di Juan José Millás*

*Toni Marino, Tra marketing e politica culturale: il paratesto letterario come dispositivo intersemiotico per il dialogo tra culture*

*Francesca Medaglia, L'adattamento come forma di traduzione della narrazione seriale tra Stati Uniti e Italia*

*Chiara Protani, Antigone: Oltre la Traduzione. Analisi della rielaborazione contemporanea di Anne Carson*

## MERIDIANI

*Fanny Audeoud, Les paratextes de Sleep : évolution de la réception d'une œuvre plurilingue*

*Sarah Bonciarelli, Segmentare, sbriciolare per poi ricostruire un testo. Storie di traduzione durante il regime fascista*

*Gioiella Bruni Rocca, Tradurre la climate fiction per un pubblico italiano: paratesti a confronto*

*Sérgio Manuel Valadas Das Neves, Traduction : une irresponsabilité poétique*

*Valentina Grispo, Judith Schalansky: da Il collo della giraffa a Lo splendore casuale delle meduse*

*Luca Padalino, Il Moscardino di Enrico Pea nella rete epitestuale di Ezra Pound*

*Francesca Pangallo, Primo Levi e gli Stati Uniti: anatomia di un caso editoriale*

*Roberta Pederzoli, La réception de Marie Darrieussecq en Italie : traductions et paratextes*

*Daniel Raffini, I paratesti di traduzione: il caso delle riviste italiane degli anni Trenta*

## POLARITÀ

*Valeria Petrocchi, Film club as a pedagogic tool in interpreters/translators training courses*

*Gianni Puglisi, Identità e complessità: fra imagologia e sincretismi*