
The Added Value of Short Videos on Social Media on Foreign Language Learning

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Faculté de Philosophie et Lettres

Département des Langues et Lettres modernes – Orientation générale

**THE ADDED VALUE OF SHORT VIDEOS ON SOCIAL
MEDIA ON FOREIGN LANGUAGE LEARNING**

Mémoire présenté par PANTAGAKIS Erieta

en vue de l'obtention du diplôme de master en langues et littératures modernes,

à finalité didactique

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LIST OF ABBREVIATIONS

ADHD	Attention Deficit Hyperactivity Disorder
APP	Application
CEFR	Common European Framework of Reference for Languages
DAU	Daily Active User
DV	Digital Video
FOMO	Fear of Missing Out
FL	Foreign Language
FYP	For You Page
IFLA	International Federation of Library Associations and Institutions
L1	First Language
L2	Second Language
MA	Master
MIL	Media and Information Literacy
SV	Short Video
UGC	User-Generated Videos

1 INTRODUCTION¹

1.1 BACKGROUND AND RESEARCH MOTIVATION

As the technological landscape is continuously developing, new social media platforms keep emerging ubiquitously while the existing ones continue extending their functionalities to fill their users' needs and stay as attractive as possible against tough competition on the market. Surfing on social media has become an everyday common practice, particularly since smartphones and other mobile devices have enabled broader and easier accessibility for those platforms through the downloading of mobile applications. Nowadays, individuals can communicate, entertain themselves and seek for information anywhere, at any moment, through a variety of social networks. Amid those new emerging platforms, short video applications have recently become popular, especially among teenagers, as they are easily accessible via mobile devices, do not require a wide attention span and are a major source of entertainment and knowledge while enabling their users to communicate and interact.

The interest on the topic of this research paper arose from a personal experience. Indeed, I started using the TikTok social platform around 2018 and kept surfing on it daily during the outbreak of COVID-19, when a large part of the global community was in confinement. At that moment, posting videos on TikTok and communicating through that social media became a trend, particularly among teenagers and young adults. I noticed that surfing on TikTok enabled individuals all over the world to find support and become part of a community they could identify with during those challenging times by staying connected and interacting even though they were confined at home and could barely see anyone. Since then, I have kept watching videos on that short video application, and I realized that the overwhelming majority of the content I encountered was in English. I started questioning myself about the benefits of watching short videos in a foreign language and if they enabled me to improve my communication skills in English; it seemed I could answer this question in the affirmative. The majority of TikTok users being adolescents, I thus started to consider whether integrating that kind of videos in foreign language (FL) classrooms could help secondary school students improve their linguistic skills or not, and that it could provide an interesting field to explore for my MA thesis. Furthermore, as I am currently training to become a FL teacher, I believe that teaching ought to evolve concomitantly with society and that teachers need to move with the times and suggest a way of teaching that fits the current era and that would meet their students'

¹ The procedure of this chapter was inspired by Vanherck, Noémie. "Could using social media influencers in the foreign language classroom improve communication skills of non-native learners?" Diss. U of Liège, 2022.

interests while still being relevant and effective. I therefore suggested this dissertation topic to Mr. Germain Simons, professor and researcher in Didactics and Teacher Training at the University of Liège, who gave me his endorsement.

1.2 AIM AND RESEARCH QUESTIONS

This dissertation aims to establish whether using short videos that can be found on short video platforms such as TikTok, Instagram, YouTube, or Snapchat, among others, in FL classrooms would bring an added pedagogical value to improve linguistic skills of secondary school students or not. Furthermore, as the concept of short videos on social media is relatively new, it has not been thoroughly covered in scientific literature yet. That is why I am also aiming, by drawing an overview of the already existing scientific research on that text genre, to discover the advantages and disadvantages of using such videos in and out of the FL classroom.

I decided to take a census of several research questions that would guide the writing of this thesis and which I will try to address in order to elaborate a conclusion to the main research topic: “The Added Value of Short Videos on Social Media on Foreign Language Learning”.

Table 1 - Research questions

RESEARCH QUESTIONS	
Q1	Do short videos on social media provide valuable content in a foreign language classroom in order to improve secondary school students’ linguistic skills?
Q2	What are the advantages and disadvantages of using short video applications?
Q3	Is the phrase ‘short video’ and its variations included in the official requirements and curricula of the WBF?
Q4	Is the phrase ‘short video’ and its variations included in the CEFR?
Q5	Do foreign language teachers watch short videos in foreign language? Yes? No? Why?
Q6	Do foreign language teachers consider that watching short videos in foreign language helps them upgrade their own linguistic skills in that foreign language?
Q7	Do foreign language teachers believe that integrating short videos in their foreign language class could help their students improve their linguistic skills in that foreign language?
Q8	Do foreign language teachers think that integrating short videos in their foreign language class could help their students increase their motivation in class?
Q9	Have foreign language teachers already integrated short videos in their foreign language class? If yes, how? If not, why?
Q10	Do secondary school students watch short videos in foreign language? Yes? No? Why?
Q11	Do secondary school students think that watching short videos in foreign language helps them improve their linguistic skills in that foreign language?
Q12	Do secondary school students believe that integrating short videos in their foreign language class could help them improve their linguistic skills in that foreign language?
Q13	Do they think that integrating short videos in their foreign language class could help them increase their motivation in class?

1.3 APPROACH

This dissertation is structured as follows. As a first step, and in order to facilitate the reading of the following pages, chapter 2 provides a definition of a ‘short video’ before addressing its historical background and drawing up its users’ profile. Additionally, the same chapter lists the different advantages and disadvantages of using online short videos in and out of the FL classroom and broaches the media and information literacy’s (MIL) topic. Chapter 3 then provides the analysis of five TikTok videos in English around the theme of ‘travels’ in order to see if those kinds of videos could be used in a FL class. Next, chapter 4 investigates the legal requirements and curricula in force in the Wallonia-Brussels Federation (WBF) as well as in the *Common European Framework of Reference for Languages (CEFR)* in order to determine whether the term ‘short video’ and/or its variations are mentioned therein. Moreover, the same chapter further outlines the content and results of two different surveys on the use of short videos in and out of the FL classroom: one survey directed at FL teachers, and another one at secondary school students. Finally, chapter 5 concludes this research paper by providing an answer to the different research questions previously explored, suggests a hypothetical lesson plan integrating short videos, enumerates the limits of this dissertation, and opens up avenues for further research.

1.4 SCOPE OF THE RESEARCH

Due to the recent emergence of short videos on social media and given the fact that that text genre has not been comprehensively covered in scientific literature yet, this dissertation is based on theories and hypotheses I investigated following my own observations as an MA student in FL teaching and as a TikTok user. Furthermore, the few numbers of responses collected from the survey regarding FL teachers indicates that the quantitative data that will further be analyzed from this survey in section 4.2.2 cannot be claimed as representative of the general practices in the WFB. The same applies to the survey related to secondary school students, even though more questionnaires (N=340) were completed. Finally, the hypothetical lesson plan imagined in section 5.2 should not be considered as a flawless example to follow and does not represent the only nor the perfect way to teach a lesson while using short videos on social media. Therefore, the above-mentioned reflections support the fact that this dissertation should not be considered as exhaustive nor depict the ultimate method for teaching foreign languages with the help of short videos. It rather aims at introducing the topic of using short video applications’ content as a tool for teaching foreign languages, and providing a framework for future research.

2 LITERATURE REVIEW

2.1 HISTORICAL BACKGROUND OF THE SHORT VIDEO ON SOCIAL MEDIA

2.1.1 Definition of a ‘short video’

Nowadays, as smartphones keep gaining traction in our everyday life, there is space for strong competition on the mobile application market. In the midst of the numerous existing applications (or ‘apps’), several video sharing applications such as Snapchat or TikTok are available for mobile users only (Shutsko 2020: 109). The last one is characterized by a specific type of videos that will be addressed in this dissertation by using the term ‘short video’ (SV).

In order to facilitate the reading of the following pages, it is crucial to provide a clear and precise definition of what a short video is. To do so, I looked up the term of ‘short video’ in various online dictionaries in order to find out that it exists neither in the Oxford Dictionary nor in the Cambridge Dictionary.

Being myself fond of watching SV on video sharing applications, mainly on TikTok, I had already envisioned, a possible definition of this type of videos before starting writing this research paper. However, I needed to verify my already-held idea and research reliable scientific documentation. As I encountered several definitions of a ‘short video’, I decided to merge different scientific sources to elaborate the most precise and accurate definition.

According to many definitions, the main feature of a short video lies in the fact that this particular type of video generally ranges from about 15 seconds to 1 minute and can tackle any socially acceptable subject (Shutsko 2020: 110). Indeed, the content of these shorts videos is highly diversified, from funny videos, places of interest, food recipes, music, to political and more serious content among a myriad of other everyday life topics (Lu et al. 2020: 57-58).

Even though the length of SV does not generally exceed 1 minute, in February 2022, the TikTok platform decided to increase its current maximum length to 10 minutes (Alley & Hanshew 2022: 1). However, I can declare from my personal experience that those longer videos are less common than the ones lasting less than 1 minute, as the mere concept of a short video sharing application is that those videos should be, according to their viewers, short in length. This specific feature is what the users of those kinds of applications are seeking.

Finally, Zhang et al.’s article mentions a difference between traditional videos and short videos. Indeed, it specifies that the authors “define traditional videos as audio-visual materials that are transmitted by traditional media and are longer than 10 min” (Zhang et al. 2022: 3)

while “short videos are audio-visual materials shorter than 10 min that are transmitted by new media” (Zhang et al. 2022: 3).

2.1.2 The emergence and the rise of the short video

The second place of YouTube among the top worldwide websites reflects the growing popularity of the video as a type of user-generated online content. Also, the preference for short videos on an expansive range of topics created by ordinary users (non-professional) can be observed as the service surpasses traditional Video-On-Demand systems like Netflix (Shutsko 2020: 108). However, YouTube is not the single video sharing website offering user-generated content. Indeed, professionally generated content can be found on some platforms such as Vimeo, while “on social live streaming services, such as YouNow, Twitch, Periscope, people can broadcast their programs in real time and chat with each other during the stream” (2020: 109).

Traditional communication media such as film, television, music and the telephone have been reshaped since the birth of the Internet (Cheng et al. 2023: 1). “The advent of information explosion era and the advancement of information technology” have increased the number of platforms dedicated to the leisure and entertainment of the public (Huangfu et al. 2022: 2). Moreover, with the incoming 5G era, the mobile Internet environment is in constant development, which leads to great changes taking place in people’s lifestyle and in the way they interact (Zhou et al. 2021: 37). People are not satisfied anymore with the information sharing method of text and photos, and slowly express the desire and the need to convey information through video (2021: 40). Thanks to video sharing applications, people can show what is happening in their lives, meet new people and expand their knowledge. Furthermore, application platforms, thanks to their “anytime”, “anywhere” and “non-stop” nature, provide users with “the convenience of communicating across space, increasing the social aspects of interactive communication and content distribution, and thus accessing more information as well as mass entertainment” (Huangfu et al. 2022: 2). It is worth mentioning that, according to Zhang and Su’s article, users spend an average of 2.4 hours a day on social media (Zhang & Su 2022: 1).

Considering the fact that technologies are currently in continuous development and smartphones’ use keeps increasing, a new medium has been created and has become part of most people’s everyday life: the short video (Ying 2023: 1). In this context, different short video applications have surfaced around the world. In the United States, “Facebook”, “Instagram”, “Vine”, or “Snapchat” have been recognized by the audience (Zhou et al. 2021: 40). While in

China, several short video platforms such as “Kuaishou”, “Douyin”, “Little Red Book” or even “Bilibili” keep emerging with Douyin leading the market. The rapid development of the short video platform economy was concomitant with the outbreak of COVID-19 (Cheng et al. 2023:1). The short duration of those videos as well as the sizeable amounts of information they convey triggered increasing attention from users and researchers because they fully matched their fragmented consumption habits (Zhang & Su 2022: 4). Indeed, as the number of video sharing applications is constantly increasing, a considerable number of companies are starting to pay attention to the commercial value of those apps and are interested in entering this niche in order to compete for markets and users. Consequently, while “the boom of short video applications has enriched the lives of the public, it also has [...] intensified the fierce competition” between companies that commercialize those kinds of videos (Huangfu et al. 2022: 2).

While in China the use of short videos is increasing through the Douyin application, its international version, TikTok, is “expanding rapidly in overseas markets, with global downloads of TikTok reaching 626 million in the first half of 2020, making it the most downloaded application in the world” (Zhang & Su 2022: 2). In China, the online SV industry quickly developed by 2019 with 78% of the population using application software and 65% of the users installing and using two or more video application software (Zhou et al. 2021: 37).

Instagram’s subsequent extension of its functionalities with “reels” shows additional evidence of the attractiveness of short content videos for users (Shutsko 2020: 109). Similarly to Instagram, YouTube also enlarged its services with “shorts”.

2.1.3 The short video on social media: an overview of various platforms

2.1.3.1 Platforms selection

Amongst an extensive panel of short video applications, I chose to take a closer look at TikTok and Douyin and describe them for several reasons. The main reason is that they are the primary representatives of mobile short video applications: one being the most used in Asia and the other one in the rest of the world. Furthermore, as mentioned earlier, even though several well-known social media such as YouTube, Instagram, Facebook or Snapchat do share short videos, this significant feature is unrepresentative of their core business. They actually extended their functionalities with short content videos for users when those kinds of videos began to gain popularity, whereas TikTok and Douyin’s main hallmark is short video sharing. Moreover, Douyin being the leader in Asia and TikTok ruling the market in the rest of the world, I chose to analyze them to provide an overview of different platforms that would cover as much of the

globe as possible. Finally, TikTok is the short video platform I selected for the analysis of five short videos in English. That is the reason why I considered it useful and relevant to outline this application before detailing a specific part of its content in chapter 3 of this research paper.

2.1.3.2 TikTok

TikTok was launched in 2016 by the Chinese technology company “ByteDance”. It became popular after merging with another short video sharing platform called “musical.ly” in August 2018. Even though “both applications concentrate on production of short videos by their users, musical.ly, which emerged four years before TikTok, was famous with lip-synch effect” that enabled its users to create videos of them signing their favorite songs with the help of the in-app synchronization functionality (Shutsko 2020: 109). Nowadays, despite the fact that TikTok users still have the possibility of filming lip-synch performances, the application offers a wider range of features. TikTok’s twin application, Douyin, “was launched by ByteDance even earlier than TikTok itself, namely in September 2016” (2020: 109).

Up until now, TikTok defines itself as being the leader of all short-form video applications. Although it was launched in China in 2016, it did not extend to the international market before 2017 (Alley & Hanshew 2022: 1). In June 2018, “TikTok’s global monthly active population has exceeded 500 million, surpassing Twitter and about half of Instagram” (Zhou et al. 2021: 37). In 2020, its popularity kept increasing around the world, and it became one of the most downloaded non-game applications of iOS App Store and Google Play App Store globally (Lu et al. 2020: 57). In the first semester of 2021, “it was the number one non-gaming app in the world and was ranked the same year as the 7th most popular social media app on the market with 1 billion active monthly users and 20.83% of all Internet users interacting on and using TikTok” (Alley & Hanshew 2022: 1). In 2021, with about 150 million daily users, TikTok was highly popular all around the world (Zhou et al. 2021: 41).

TikTok is a famous video sharing application that enables its users to shoot and share videos of 15 up to 60 seconds. Their content varies considerably, they can relate to any kind of topics “except for harassment or cyberbullying, harmful or dangerous content, nudity or sexual activity, outlined as « don’ts » in the TikTok community guideline” (Shutsko 2020: 110). When filming a video on TikTok, its creator can add a variety of filters, effects, sounds or music. They can also interact with other existing videos by filming a video reaction to them or duet them. Indeed, a panel of videos react to other creators launching challenges, to celebrities, to well-known brands, to trendy products or even to TikTok itself (Shutsko 2020: 110).

TikTok, besides being a video sharing and creating application, also operates as a social network with users being able to interact by sending direct messages to each other, following each other, evaluating and showing their interest in other users' videos by liking them, commenting them or/and even sharing them with other people (Shutsko 2020: 110).

One does not need to master the creation of videos to be able to use TikTok. Indeed, a vast number of users prefer watching videos passively by simply scrolling through their 'FYP' (2020: 110), which is the abbreviation of 'For You Page', i.e. TikTok's main feed; it is the very first page users land on when opening the application and it randomly suggests videos to them. For the users' feed to become customized, TikTok works with an algorithm based on their past interactions with other videos (likes, comments, shares) in order to deliver them the most possibly personalized content (2020: 113). Indeed, "once opening the app, a user is immediately shown this algorithmic feed containing an endless array of short-video clips that TikTok promises will « feel personalized just for you »" (Schellewald 2022: 1).

The aim of the videos on TikTok is mainly to entertain. Indeed, the majority of the content one can find in those videos is made of non-serious topics as opposed to politics and education, which confirms that users are looking for a place to relax and have fun. Moreover, previous findings on the use of short video sharing social media by younger users reveal that they view such platforms "as a stage to perform, tell stories, and express their opinions and identities in a performative way" (Shutsko 2020: 122). Concerning the content found while scrolling through the FYP, it was discovered that comedy videos and musical performances are the most popular and the most frequent categories among both male and female performers. "Comedy videos are, however especially frequent among male creators. At that, videos related to beauty and DIY are common for females, but not for males" (2020: 108). Even though the gender of the respondents of the survey directed to secondary school students (see section 4.2.3) was not determined, the same results have been observed regarding the most watched short videos. Indeed, 68.55% of them like to watch comedy videos, and 59.27% like to watch music videos, making them the two favorite types of short video content (see Appendix E).

2.1.3.3 Douyin

Along with TikTok, Douyin is also one of the short video social software that stands out the most and leads the short video industry. In September 2016, Douyin short videos were officially released, and they developed rapidly thanks to their unique algorithm advantages and marketing promotion (Ying 2023: 2). In April 2018, Douyin ranked first in the App Store free ranking. In May 2019, 300 million daily active users (DAU) were reached in China, "with peak value of

310 million and advertising revenue of 2.6 billion, it is the most popular app in China” (Zhou et al. 2021: 37). In 2020, Douyin reached 400 million DAU in China (Lu et al. 2020: 57).

Douyin’s principal international equivalents are Vine, which was shut down in 2016, YouTube Shorts, created in 2021, and TikTok, which is “operated disparately and regulated by radically different legal and ideological systems of governance, despite similarities in interface, functionality, and affordances” (Sun & Meng 2023: 776).

Douyin shares similar features as TikTok including “short-form videos, background music, and special visual effects and filters” (Lu et al. 2020: 59). As well as its international counterpart, Douyin “largely features user-generated videos (UGC) shorter than 1 minute, pushing users to actively create, view, and share videos with relative ease” (Sun & Meng 2023: 776). Moreover, after analyzing the main features of this social media, Chen et al. (2019) confirmed that the majority of the videos (95%) do not exceed 15 seconds (Shutsko 2020: 111).

Douyin’s most successful feature is its simplicity. Such as for TikTok, users do not need to be professionals in video editing to be capable of creating a video as the app enables them to easily create videos and to brighten them up by inserting background music or special effects. Thanks to Douyin, video creators are able to “meet people’s needs and bring people a strong visual and auditory experience” (Zhou et al. 2021: 41). Its “highly streamlined, detailed and standardized templates” enable its users to create content with a few taps on the screen (Sun & Meng 2023: 41).

Douyin’s second main feature is that it provides an excellent user experience. The application is called a ‘viral spread’ mainly through its “popular music and various magic effect, as well as simple and easy-to-learn video content, such as dance or parody, to quickly form visual and auditory stimulation for the audience and attract users” (Zhou et al. 2021: 41). Douyin users can react to already existing videos, imitate them and/or reproduce them, creating a circular process (2021: 41).

Similarly to TikTok, Douyin has a strong social function. Indeed, users can interact by sending direct messages to each other, following each other, commenting on each other’s videos, liking and even sharing their videos (Zhou et al. 2021: 41). “The instant follow-up, learning, and feedback loops between users’ behaviors and content feed happen in continuous screen scrolls” (Sun & Meng 2023: 776). S.R. Wang says that Douyin’s immersive communication “refers to virtual reality becoming a communication medium that transcends popular media such as movies, TV and the Internet and enables communication across time and space” (Zhou et al. 2021: 41). Even though Douyin users cannot feel any physical environment through the app, it enables them to be strongly integrated into its virtual space. Douyin’s way

of unconsciously immersing its users in its universe operates as following: “when the user enters the Douyin app, system will directly recommend a video, and as the default playback, basic no reaction time, the user will be attracted, then fall the next video” (2021: 41).

Douyin purposely offers a simple design to capture and maintain the user’s attention. Indeed, the interface is straightforward and all operations are simplified. Users only have to slip, slide, or double click on the “give a like” button to be able to navigate through the application (Zhou et al. 2021: 41). Moreover, Douyin, such as TikTok, runs with an algorithm-based content spread, enabling its users to encounter videos that meet their needs and interests, depending on the previous videos they interacted with (Sun & Meng 2023: 776). For that matter, once Douyin users open the application, the ‘For You’ section opens with videos automatically played in full screen. If users do not like the current video they are watching, they can scroll instantly through their FYP to switch to another video. Once again, the topics found on Douyin are diversified. Indeed, “endless posts, not limited to self-made sitcoms, news, education, and special skills, are computed, personalized, and distributed to the targeted audience” (2023: 776).

In 2018, Miaozen System and Haima Cloud Big Data released a report that divides Douyin’s SV into “four main types according to content creators: the first is actors and stars; the second is with a certain skill or expertise of the network red; the third is institutions and associations; the fourth is public hobbies” (Ying 2023: 2). Furthermore, Deng Yongfang and Xie Jinpeng divided Douyin’s short videos content into different categories basing their analysis on the physical and psychological characteristics of contemporary young people. Indeed, attractive people, called ‘Yan Zhi’, are represented by the ‘Yan Zhi’ group while the creative group is represented by “humor, dazzling skills, end eye-catching skills; the heart-moving group is represented by emotional expression, the intellectual groups is represented by language teaching, skill teaching, makeup, food, etc.” (2023: 2). Finally, in the “Short Video Social Platform and Minor User Survey Report”, Hu Yuan divided Douyin’s content into “visual enjoyment, humor, knowledge popularization, creative skills, and talent show” (2023: 2).

According to Zhou et al.’s article, Douyin’s short video content can be divided into 10 categories: emotion category, music category, funny category, eating category, high appearance category, cute pet category, positive energy category, life skills category, teaching category, and advertisement web celebrity with goods category (Zhou et al. 2021: 43).

2.1.4 The target of the short video: use and motivation

2.1.4.1 Introduction

The interaction between human beings and social media has been the subject of numerous studies since the 1950s. Researchers found out that the audiences use social media in order to meet social and psychological needs. Furthermore, with the growing popularity of short video applications, it is necessary to analyze users' behavior and psychology to better understand their needs and their motivations for using such social media (Zhou et al. 2021: 38). Indeed, for the development of SV apps to be sustainable, it is essential to understand that the relationship quality between short video applications and users is compelling (Huangfu et al. 2022: 1).

In this section of my research paper, I decided to enumerate as many elements that characterize SV application users as possible. By doing this, I am aiming at drawing up the most precise SV application user's profile in order to better understand their motivations for using this kind of social media and, a posteriori, suggest a way of integrating SV in a FL class. As a matter of fact, I elaborated a hypothetical lesson plan that can be found in section 5.2 of this dissertation and that hopefully fits its receptors the most while still following the legal guidelines outlined in the documents applicable in the Wallonia-Brussels Federation (WFB), which recommend what to teach, how to do it, and at which level (see chapter 4).

2.1.4.2 Generation Z

The main characteristic of short video application users is their age. Indeed, younger people are believed to use the Internet to fulfill their constant quest for social connections and entertainment. Moreover, Shutsko (2020) mentions in her article that "younger age has the predominant sociodemographic effect on content creation" (Shutsko 2020: 111). Indeed, the reason why younger people are attracted to video editing social applications such as TikTok is that other video sharing platforms like YouTube have limited built-in editing functionality. Even though young people enjoy creating videos on YouTube, they generally refrain from editing or making minimal cuts to their videos because it necessitates familiarity with video editing and, sometimes, financial resources (2020: 111). That is where TikTok comes with a big advantage as it offers "numerous free editing options allowing to perfect created content and all that with a few clicks on smartphone, which is practically always at hand, is potentially attractive for younger persons" (2020: 111).

As the term 'younger people' is quite ambiguous and abstract, I will categorize them by calling them 'Generation Z'. Indeed, Generation Z includes people born between 1995 and 2010

and is characterized as “the first cohort of real digital natives who are comfortable handling technology from an early age” (Lanucha & Bleistein 2022: 35). I could have extended my analysis to other age groups, but I decided to focus on Generation Z because my target, secondary school students, falls into that age bracket.

This generation masters the use of social media, can be active on the Internet for more than 10 hours per day, is able to use several screens on different devices at the same time, and is familiar with countless social media platforms. But, while those behaviors can benefit their online learning environment, “the amount of information at hand results in a reduced attention span and an expectation of instant gratification, as, due to streaming platforms, delivery services or search engines, most needs can be fulfilled in seconds through a single click or tap” (Lanucha & Bleistein 2022: 35). This type of reaction opens up a big opportunity for SV platforms such as TikTok, which provides content tailored to consumers with a short attention span. This is exactly the reason why those kinds of SV applications are particularly popular among Generation Z in comparison to Facebook or YouTube, which are used across all age groups (2022: 35).

The majority of young people use short video applications such as Douyin and TikTok actively or passively for several reasons including entertainment, relaxation, and transmission of positive energy, and also in order to further strengthen their learning. Moreover, they claim to be using those applications when they have nothing to do in their free time, and because it adds fun to life. Furthermore, “it is still not obvious that the youth group [...] actively published short videos on Douyin” (Ying 2023: 4) as “most teenagers say that they have not done any publishing operations related to short videos of Douyin and more passively accept the relevant information on short videos of Douyin” (2023: 4).

2.1.4.3 COVID-19

The outbreak of the COVID-19 pandemic has drastically affected the frequency and duration of watching short videos. Indeed, the majority of users say that they have been watching those videos more frequently and for a longer duration. There are two main reasons for that change in habits: an increasing number of people started working from home or studying online, and some were not allowed to travel due to restrictions. The fact that many people “started to watch short videos after the COVID-19 pandemic [...] is consistent with the rapid development of the short video industry from 2020” (Cheng et al. 2023: 10). Only less than a third of the people asked by Cheng et al. for the purpose of their study claimed that the outbreak of the pandemic has not influenced their use of short video applications (2023: 10).

2.1.4.4 Users' motivations to use a short video application

Lu and Lu's (2019) qualitative study on users' motivations to use a short video application revealed that people's main wish is to relax and have fun while watching videos. Another influential factor is socialization. Indeed, users "like to communicate with others, find friends from strangers or appropriate communities and even engage into virtual intimate relationship with the creators". In other words, they want to become involved in "parasocial interactions" (Shutsko 2020: 112). Furthermore, concerning the social sphere, some users watch short videos because they have a fear of being left out in offline everyday life, they do not want to be discriminated nor left out of conversations (2020: 112).

Entertaining and funny videos help users satisfy their desire for happiness and can help relax their minds. Additionally, short video applications users watch short videos on different topics according to their preferences and interests and have the opportunity to learn about diversity in the world through those type of apps. Indeed, they tend to watch short videos of games, food, current affairs news, film and television literature, cute pets, beauty, travel, fitness and shopping, among others (Cheng et al. 2023: 10).

2.1.4.5 Short video users engagement

For video creators to convey a better content and recommendation algorithm to their viewers that will further benefit them, they need to understand the aggregation and inner structure of user engagement (Lu et al. 2023: 2).

In the context of short video platforms, user engagement signifies how individuals interact with media. These platforms enable users to engage with media by viewing, liking, sharing, and commenting; actions that are also indicative of a video's popularity and virality (Lu et al. 2023: 2). Some of the main users' engagement elements focus on some numeral elements such as the duration of the video. Furthermore, short video applications users are looking for interaction patterns and responses to video content, which is why their engagement can be demonstrated by likes, shares and comments as well (2023: 1).

Among *likes*, *shares*, and *comments*, *like* is the quickest action that requires less commitment than the two others as the user just needs a click on the screen. *Comment* and *share* require extra commitment and more cognitive efforts as they need additional actions. *Share* is the action that needs the most manipulations and, thus, cognitive efforts because it contributes to user's self-presentation (Lu et al. 2023: 3). Thanks to the little amount of effort the *like* requires, it is usually the top component that measures user engagement. When watching a video, a user can easily give a like when the content, the visual information, or even the acoustic

elements of the video seem enjoyable or interesting to them. Furthermore, the structure of user engagement varies depending on the nature of the video. It has been observed that “health videos are the most likely to be shared, [...] tourism videos are more likely to be commented on, [...] dressing videos, on the contrary, receive much more likes than shares and comments” (2023: 7). This is explained by the fact that people are more likely to discuss and share information and opinions on themes such as tourism and gourmet than on dressing because it is a more private type of content. Finally, the article states that the composition of likes, shares, and comments are varied regardless of the days the video has been released” (2023: 7).

In order to give a like, comment or share a video, the user needs to find it attractive or interesting. The article written by Lu et al. states that the most prominent factor in user engagement is the visual factor. Furthermore, the beginning image is more focal than the ending image because it will be decisive for the viewer to keep on watching the video or scrolling down to find a more attractive one (Lu et al. 2023: 10). Other factors such as the text in video titles, the gender of the creator and acoustics are also relevant and determining for user engagement. However, the value of each factor varies depending on the type of video. Indeed, it is suggested that “tourism and gourmet videos can concentrate more on the title and beginning images with less attention on acoustics. In contrast, dressing videos should put effort into beginning image and acoustics” (2023: 10).

2.1.4.6 Personality traits and social sharing motivation

“Personality is a stable and habitual way of thinking and style of behaviour that conveys an overall picture of the individual’s unique psychological characteristics; motivation, on the other hand, is the driving factor that inspires users to engage in specific behaviours” (Zhang & Su 2022: 2).

According to Amichai-Hamburger, as personality traits mainly influence how people behave, it is crucial to comprehend the personalities of online users to be able to understand how the internet operates in depth (Zhang & Su 2022: 2). Research conducted on personality traits has not ceased to progress, from G.W. Allport, founder of the trait theory of personality in modern psychology, who claims that personality is composed of persisting and stable traits, to R.B. Cattell, who based his “16-personality factor test” on Allport’s research. Since research on that topic has progressed, the five-factor model, including “extroversion, conscientiousness, neuroticism, openness and agreeableness, is widely representative and has been extensively validated across cultures and times” (2022: 2), that is why I chose to have a closer look at the survey using this model to analyze users’ personality traits influencing their use of short video

applications. The study by Correa et al. (2010) showed that extraversion and openness are the two personality traits that are the most positively associated with the frequency of social media use whereas emotional stability was negatively associated with it (Zhang & Su 2022: 2).

Among those personality traits, ‘conscientiousness’ is described as the “degree of control, self-management and effort in task performance, such as in terms of a sense of mission of the responsibility to accomplish certain tasks and goals” (Zhang & Su 2022: 4). While ‘extroversion’ represents “the degree to which a person is social and outgoing [...], introverts may be described as withdrawn and inactive, and they express fewer positive emotions” (2022: 4). Neuroticism stands in opposition to emotional stability. People with high levels of neuroticism tend to experience emotional instability and struggle to manage stress. They often feel anxious, irritable, and sad, and may prefer solitude over social interaction in real-life situations (2022: 5).

Those personality traits are to be put in relation with the users’ motivations in using social media. In order to better understand what I mean by ‘motivation’, I will start by giving a definition of that notion, in the same way I did with ‘personality’. Indeed, according to Zhang and Su’s article, “motivation is the psychological tendency or internal drive that inspires and sustains an organism’s action and leads it towards a certain goal” (Zhang & Su 2022: 3).

The following study conducted in March 2021 mixes three out of five factor model (extroversion, conscientiousness and neuroticism), as well as four aspects chosen to summarize short video users’ sharing motives (image management, altruism, conformity, emotional expression, and pastime (Zhang & Su 2022: 5). As I believe altruism, conformity, emotional expression, and pastime are quite obvious notions, I decided to clarify what the ‘image management motivation’ is and borrow the definition Zhang and Su used in their article. Indeed, “Image management motivation is users’ desire to shape a rationalized self-image through short-video sharing to gain a sense of self-satisfaction and social identity” (2022: 7). Thanks to the online environment, those individuals can escape from their real identities and material conditions in order to share an image that is favorable to themselves (2022: 7).

The results of this study showed that people with a high level of conscientiousness, who are known for being organized, disciplined and responsible, are less likely to post problematic content and to engage in online catharsis of emotional expression. Furthermore, those individuals are less likely to use short video application to pass the time and to conform to other people. Indeed, they tend to avoid “information-sharing behaviours that are aimed at killing time and following new trends” (Zhang & Su 2022: 8).

As far as the extroverts are concerned, they are “more likely to approach others and to participate by sharing more content when using short video platforms; they also tend to use the internet to enhance their social skills while engaging in many offline social relationships” (Zhang & Su 2022: 8). Indeed, as those individuals are quite social, outgoing, talkative and energetic, they keep seeking social interactions. Furthermore, people with a high level of extroversion show altruistic motivation. Users with altruistic perceptions “tend to participate in social sharing in a spirit of reciprocity and altruism and freely make sacrifices of their personal time and energy to contribute their knowledge to help others solve problems” (2022: 9).

Furthermore, individuals with a high level of neuroticism, show a strong need to engage in video sharing and to express themselves on social media platforms. This behavior is the total opposite of the one they present offline: an anxious, repressed and sensitive behavior where they do not actively interact with others. Their virtual interactions compensate for the psychological distress they present in real life. That is why they “tend to express themselves on the internet, attract the attention of others, communicate online through comments and achieve emotional connection, which can compensate for their deficiencies concerning real social interactions” (Zhang & Su 2022: 9). Additionally, people with a high level of neuroticism show a strong sense of belonging and of being socially accepted as they have strong motivations for image management, altruism, conformity, emotional expression and pastime (2022: 9).

Those findings show that various types of short video application users co-exist and deserve to be surveyed by short video platforms creators in order to “develop personalized functions and services for users with different personality traits to meet their motivation for sharing” (Zhang & Su 2022: 10).

2.1.4.7 Users’ psychological needs

Attachment is an influencing factor that plays a major role in the relationship between consumers’ use of information technology products or services in the sense that there is an existing emotional relationship between an individual and the object of attachment. It is also believed that “individual attachment has a direct effect on relationship outcome variables such as satisfaction, trust, and commitment” (Huangfu et al. 2022: 2).

People have a variety of psychological needs that are decisive for them in the process of their continuous growth and development. There are three most basic needs: autonomy, relationship, and competence needs (Huangfu et al. 2022: 3). People seek to create and maintain relationships to fulfill those fundamental needs, “and the social experience of need satisfaction contributes to the formation of attachment” (Huangfu et al. 2022: 3).

Autonomy need is defined in the article as “the pursuit of autonomous choice, autonomous control, and autonomous confirmation by individuals in their activities” (Huangfu et al. 2022: 3). Short video applications can provide a number of functions that allow their users to choose freely and encourage them to express themselves freely. Relationship needs are defined as “the pursuit of interpersonal intimacy in people’s daily work life” (2022: 3). Short video platforms satisfy those relationship needs in two ways. Indeed, they first help establishing and maintaining connections with other people through the videos, which provides their users with social-emotional support. Second, “the experience of intimacy and camaraderie is achieved by advocating for or participating in the establishment of certain reciprocal social norms within short video applications” (2022: 3). Finally, competence needs are defined as “the individual’s pursuit of efficiency, achievement, challenge, etc., in activities” (2022: 3). Short video platforms can satisfy those last needs in different ways as they, for example, “provide space for real people who are not known in the offline world to become « opinion leaders » in the network, thus creating an experience of effectiveness” (2022: 4). Also, those platforms help satisfy the users’ curiosity because the games that TikTok offers “provide almost all the features of a complex realistic society, in which users can try out multiple role plays and experience the richness and novelty of the characters” (2022: 4). Consistently meeting users’ needs in short video applications leads to cognitive restructuring, resulting in the perception of these apps “as part of the self and emotional attachment” (2022: 4). Other than providing users with virtual socialization, short video applications are marketing focused to provide an ongoing relationship with their users through relationship marketing tools. It is therefore of foremost importance for those platforms to improve the quality of users’ relationships with short video applications through appropriate relationship tools (2022: 4). However, users are heterogeneous in their relationship with short video platforms and not all of them want to maintain intimate and long-term relationships with those platforms. Indeed, the article states that “users with high levels of attachment anxiety have a greater impact on relationship quality when using short video applications with their level of emotional attachment” than users with low levels of relationship anxiety who “still have an effect of their level of emotional attachment on relationship quality, but not as significantly as users with high levels of relationship anxiety” (2022: 5). It is explained by the fact that anxiously attached people are more likely to depend on other people’s reactions and behaviors and they are “more willing to immerse themselves in the relationship after establishing a close relationship with short video applications, stick to short video applications and show higher satisfaction, trust and commitment to short video applications” (Huangfu et al. 2022: 12).

Emotional attachment expands the frequency and quality of the user's irrational engagement as it "can stimulate positive experience associations and put the user's brain in a state of pleasure and inspiration for a short period of time" (Huangfu et al. 2022: 4). Emotional attachment "promotes learning through different social cognitive channels, enhances personal resources, facilitates coping with problems encountered in using virtual communities, and ultimately increases the likelihood of long-term use" (2022: 4).

2.1.4.8 Political engagement

Nowadays, people use social media to engage with societal events and issues such as COVID-19 or during the 2020 US presidential election campaign season. As short video applications are particularly viral among young people, "TikTok became the default platform for millions of teenagers who want to educate themselves on issues, express their political ideologies and organize to take action" (Sánchez-Querubín et al. 2023: 188). Users generally find that social media allow them to create politically related content in a performative, experimental and creative way (2023: 188).

It is evident that TikTok is an emergent event-commentary app because social media operate as "event-following machines" and seize the opportunity to engage with fresh issues that align with current events. Short video applications users look for entertainment, creativity and performance when using the app and that is revealed in their way of addressing political issues and current events. Indeed, they tend to practice playful political performances in three different ways: they "stage an opinion" about a candidate by acting and dancing, "document and share activities" like voting, and "give speeches". Those ways of addressing current events and political issues help drawing up the profile of a TikTok user and defining them as a performer who "externalizes personal political opinion via an audio-visual act, with political communication becoming a far more interactive experience than on YouTube or Instagram" (Sánchez-Querubín et al. 2023: 189).

When TikTok users commented on the 2020 US presidential elections, they liked to re-edit, modify, and juxtapose clips from the news and popular culture to comment on those events in a very ambivalent way. Indeed, when users dramatized clips from the news and remixed each other's content to form counterarguments, the intent and tone remained ambiguous and difficult to pinpoint (Sánchez-Querubín et al. 2023: 189). However, "the performative, playful, and ambiguous tone of the videos, as well as its hyperpartisan and humorous nature invite reflection about problematic behavior on the app" which I will address in section 2.2.2.7 (2023: 189).

If the content related to current events and political issues is communicated by staging opinions, giving a speech and documenting, when it comes to the form of those videos, users also “experiment with video editing techniques such as zooming, soundtracks, filters, special effects, and green screens” (Sánchez-Querubín et al. 2023: 191). Soundtracks, according to scholarships on music and politics, can create intensity and convey a variety of emotions around a political subject or persona (2023: 191). Users can click on the soundtrack displayed in a video to be redirected to other videos featuring the same soundtrack and, generally, the same video concept by replicating or parodying it. The same thing happens when clicking on the hashtags used under a video (2023: 192).

Another creative media practice is remixing and it “involves reediting television, movies, and news media for critical and political purposes” (Sánchez-Querubín et al. 2023: 195). When creating political content, users like to remix videos by parodying them. For example, one creator juxtaposed “clips from different interviews during Obama’s career, pointing out the inconsistencies in Obama’s position on national security” (2023: 195). Remixing is a means of refashioning old media forms and reworking existing cultural imaginaries and narratives with mimicry, with the aim of poking fun of current events. Two specific forms of remixing are “dramatization of media clips” and “partisan duetting and stitching” (2023: 195). In the article written by Natalia Sánchez-Querubín et al., the ‘dramatization of media clips’ is defined as the TikTok content creator’s action to “juxtapose and re-edit news clips [...] with other clips, text sounds, and voiceover commentary. Bringing together news content with these new elements reframes and alters their meaning, often overstating, mocking and exaggerating actions, or in other words, dramatizing them” (2023: 196). As for the “duet” function, it means “creating a split screen to display one’s video side-by-side a video created by someone else” (2023: 195). A user who duets another user’s video does it to respond to this already existing video, to comment on the content or the video, or even to dance parallel to someone else (2023: 197).

With all this being said, TikTok is a very effective and practical means of communicating and creating original media content around current events by remixing, dramatizing, and duetting them. Also, from the point of view of the viewers and not of the creators, it is also a very easy way of keeping oneself informed of the current political events and issues.

2.1.4.9 Non-use practices

After having drawn up the profile of short video applications’ users, I thought it would also be interesting to have a look at the possible reasons of the non-use of those kinds of mobile platforms. In Lu et al.’s article, four types of users are addressed: the current user, the user who

deleted the app with no intention of coming back, the user who has temporarily deleted the app but could reinstall it at any time, and the one who has never used a short video application. The majority of the respondents (81.2%) are Chinese people between 15 and 25 years old, so I found it relevant to take a closer look at this survey conducted in 2020 to better understand the possible reasons of the non-use of short video applications; the age bracket of the respondents being close to the age bracket of my target: secondary school students. It would also enable me to compare the results of this study to the ones I collected from the survey directed to secondary school students, which can be found in section 4.2.3 of this dissertation.

“Of all the respondents, 34.9% were current users of Douyin, 44.3% never used Douyin, 13.5% had temporarily deleted Douyin, and 7.3% had used Douyin but quitted without an intention to comeback. So in total, 55.7% respondents were using or had used Douyin” (Lu et al. 2020: 61). Among the current users, 65.7% use the application at least once a day. The majority of the respondents “watch Douyin before going to bed, [...] when using the restroom, when waiting shortly, when travelling, when eating, and when nothing to do. It seems that the short-form nature of Douying videos fits the spontaneous nature of these situations” (2020: 62). Current users have different motivations for using the application. Indeed, they seek entertainment by watching those kinds of videos for fun or for killing time, they also want to gain some knowledge, to receive positive energy, intelligent recommendation, to discover or listen to some music and for social interactions, among others. What is surprising is that a wide-ranging number of dedicated Douyin users “are motivated by Douyin’s educational value or the positivity it brings to users, which seems to be a unique phenomenon considering the actual affordances of short-form video (producing eye-catching, joking, or even nonsense videos)” (2020: 63). Indeed, about 28% of respondents mentioned that the most valuable gratification of using Douyin is knowledge and education, while 11.2% believe it is the positive energy provided, approaching respondents who believe the most valuable gratification of using this app is entertainment and fun (2020: 63). The respondents reported that they enjoy watching videos about positive energy (68.2%), music (57%), knowledge sharing (56.1%), movies (49.5%), food (43.9%), life tips (43.9%), traveling (30.8%), dancing (28%), beauty (26.2%), ancient style (15.9%), profession-related (11.2%), funny (11.2%), shopping (7.5%), miscellaneous (5.6%), baby-related (3.7%), pets (2.8%) and news (1.9%) (2020: 64). Surprisingly, funny videos are only being enjoyed by 11.2% of the current users, which does not tally with my feelings nor the results of my study aimed at secondary students (see section 4.2.3). Indeed, 68.55% of them claimed that they like watching funny videos on short video applications (see Appendix E).

When it comes to the motivations and practices of Douyin non-users, the majority of respondents reported that it costs too much time, they are afraid of becoming addicted to the app, they have the impression that Douyin is full of ‘vulgar’ videos, they are also afraid of being influenced by content that might be low-quality or by inappropriate values, they are afraid of the toxicity of the community and, finally, they prefer text or image to video. Some non-users “saw a lot of news on social media that some content providers on Douyin create vulgar or low-quality content, or share videos with inappropriate values, which they thought deemed to have negative influence on users, especially young people” (Lu et al. 2020: 64).

Users who had used the application before but decided to delete it reported that they did so because they had the feeling that using Douyin wasted too much time, they also had to focus on work and study, and using the app distracted them too much from doing so, they did not want to see homogeneous videos, they were afraid of becoming addicted, they thought the app took up too much memory of the mobile device and also too much mobile data, they were fed up with distrusting videos with good-looking girls that used too many filters, they were afraid of their health getting affected by overusing Douyin and, finally, they reported that they were not satisfied with the recommended videos (Lu et al. 2020: 65). Those people who had used Douyin before but decided to give up on it did it by different means. Indeed, 69.2% of them simply deleted the application and 37% of them stated that they had tried other approaches to reduce their consumption of Douyin such as using some time management tools to limit the time they spent using the app every day or setting up an alarm to stop using Douyin before going to bed. Basically, the majority of the strategies they employed were aimed at combating their addiction to Douyin (2020: 65). 41.9% of those previous users who had deleted Douyin were neutral with that decision, they were neither satisfied nor unsatisfied, while 18.9% were satisfied, and 31.1% were very satisfied. This suggests that for certain users, simply deleting Douyin did not result in increased happiness. While they may have saved time, they might still feel the absence of the joy or value that Douyin provided after deleting it (2020: 65). In some cases, respondents did not delete the app by their own will. Indeed, some of them were persuaded or even forced by their friends or families to limit the use of Douyin or quit using it. Some individuals believe that excessive consumption of Douyin videos could impact the values of adolescents. Therefore, they advocate limiting young people's usage of Douyin (Lu et al. 2020: 65). Others think Douyin could endanger their relationships and urge their partner to stop using the application because they do not want them to be involved with too many beautiful women/handsome men (2020: 65).

Current users and the ones who stopped using Douyin reported different experiences regarding their user experience of the recommendation algorithm of the application. Indeed, “current users agreed more on the statements that the recommended videos on Douyin are less similar, have various genre” (Lu et al. 2020: 66) while those “who had used Douyin but deleted it also agreed more than current Douyin users that Douyin discloses their private information and invades their privacy” (2020: 66). Those results show the significance of the perceived efficacy of recommendation algorithms of short video applications and the impact they have on the user’s willingness to keep using those apps or not (2020: 66).

Users who deleted Douyin but decided to reinstall the application were not really addressed in Lu et al.’s article, but the authors decided to coin the terms ‘conditional’ or ‘contextual resistance’ when “respondents only quit temporarily but return to using Douyin after certain conditions are cleared, e.g., those who wanted to focus on studying during the exams deleted Douyin temporarily but installed Douyin after finishing the exams” (Lu et al. 2020: 67). This shows how people can become addicted to SV applications to the point where they need to delete them in order to be able to focus on a key activity while not getting distracted but still planning on reinstalling them when they finally accomplished what they had to (2020: 67).

2.2 THE ADVANTAGES AND DISADVANTAGES OF USING SHORT VIDEOS IN AND OUT OF THE FOREIGN LANGUAGE CLASSROOM

In this section of my research paper, I decided to draw up a list of numerous advantages and disadvantages of using short videos in and out of the foreign language classroom that have already been examined and confirmed by several researchers.

The aim is to obtain an objective overview of different pros and cons in order to corroborate a real didactic interest in using short videos in a foreign language classroom while being aware of their different drawbacks. My intention is to suggest a hypothetical lesson plan (see section 5.2), in which the didactic choices can be justified through a series of surveyed advantages, while trying to avoid the harmful consequences of short videos as much as possible. Furthermore, this section aims at answering the second research question explored at the beginning of this research paper and summarized in the table below.

Table 2 - Research question regarding the advantages and disadvantages of using short videos

QUESTION	
Q2	What are the advantages and disadvantages of using short video applications?

I chose the various advantages and disadvantages listed below randomly, depending on which scientific sources I encountered on the topic. However, I still chose them in line with, on one hand, what they could provide to a FL course and to their users in general and, on the other hand, what consequences they have on their users and on their behavior in a FL class.

2.2.1 The advantages of using short videos in and out of the foreign language classroom

2.2.1.1 Format

According to Slemmons et al.'s article, using the video as a learning tool helps students have better verbal and spatial intelligence. It enables them to pause and replay whenever they are faced with challenging content. Being able to replay a video brings a multisensory approach that upgrades learning and helps them acquire a deeper understanding and engagement with the material. At their own speed, students have the opportunity to reflect, pinpoint specific areas that need improvement, benefit appropriate additional time to enhance their understanding, and can create and “articulate points of discussion for formal peer/teacher interactions” (Slemmons et al. 2018: 470). In addition, students can have access to those videos even after class and can, thus, watch them again as many times as they want in order to reinforce concepts. Also, Cognitive Theory of Multimedia Learning argues that “learners build more meaningful constructs by making connections between various elements of multimedia (text, photos and videos) than they would using the different instructional techniques” (2018: 470). Finally, “online videos’ versatility, accessibility, breadth of content, and up-to-date materials” enable both instructors and students to shape and add to course material, amplifying student engagement in classroom discussions and activities (Sherer & Shea 2011: 57).

The most obvious advantage of the short video is that it is short by definition. According to Zhang et al.'s article, shorter videos are easier to understand than their longer counterparts (Zhang et al. 2022: 2). Short videos are popular among young people, especially among undergraduate and high school students, and mostly for teaching and learning English (2022: 8). One of the possible reasons is that these individuals are used to being in contact with audiovisual and network environments so they tend to rely on them in their language learning. The second possible reason is that “videos with a short duration can reduce their cognitive load in terms of complexity” (Zhang et al. 2022: 8). In this way, according to Kalyuga (2012), if the video is kept short and focused on the learning objectives, it will be more accessible to the learners. Additionally, Zhang et al.'s article discovered that students’ evaluations were overwhelmingly positive when the video was less than 5 min long (2022: 8).

Furthermore, thanks to their length, short videos have the potential to aid in schema construction. This is particularly interesting for younger students who possess less general knowledge and need more time to process new information. Moreover, it is notable to mention that children of lower socioeconomic status are more inclined to this phenomenon (Slemmons et al. 2018: 471). Beside the age and socioeconomic status of the student, teenagers with learning disabilities also have a harder time processing new information (2018: 476). The Cognitive Theory of Multimedia Learning “is based on the idea that there is a limit to the cognitive load for a given student and that students acquire deeper learning when presented with both audio and visual depictions of a concept” (2018: 471).

Students reported that the short format of those videos comes with several advantages compared to longer videos. Indeed, they reported that they found themselves more engaged with the SV in comparison with longer ones, they also claimed that they were able to focus more on the content of short videos compared to long videos, and, eventually, they admitted that they were slightly able to retain more information following the short videos compared to the long videos. Moreover, students also said that they needed to pause the short video less than the long ones (Slemmons et al. 2018: 475). These elements show that the field of SV should be explored more in learning because they may encourage long-term learning (2018: 477). If students are inclined to adopt this method of learning, it could potentially improve the transfer of knowledge to real-world situations and enhance practical application (2018: 477).

Finally, “video sources are mostly remixed clips of existing videos, allowing video production activities to be used in a variety of language courses for students of various language levels” (Zhang et al. 2022: 8).

2.2.1.2 Gender

I did not find substantial information regarding the advantages of using short videos in FL classroom depending on gender, but Slemmons et al.’s article mentioned that male students are the ones who benefit the most of the fact that “shorter videos provide a mechanism to categorize and compress information into discrete organized compartments” (Slemmons et al. 2018: 476). However, the ability of schema development seems to be greater in female compared to male students because “the frontal cortex of males tends to develop later than females and the amount of gray matter peaks earlier in females compared to males at this age” (Slemmons et al. 2018: 476). That is why female students are the ones who benefit the most of the fact that shorter videos, with their focus on germane cognitive load (i.e., the construction of schema), may help

to reduce the cognitive load (2018: 476). Finally, female students are believed to have more ability in transferring content information compared to male students (2018: 476).

2.2.1.3 Authentic language input

Short videos provide plentiful authentic language input and can, be wisely used in foreign language teaching and learning (Zhang et al. 2022: 2).

Indeed, as far as my own experience on TikTok is concerned, I can confirm that the majority of the videos of English-speaking people I have watched seemed totally authentic and not staged. Whether the protagonists speak directly to the viewer or whether they speak to someone else in the video, in most cases, it is an authentic situation that the viewers could encounter in their everyday life when speaking to a native English speaker. Those videos are generally set up everywhere: the short video makers can record themselves in their room or anywhere in their house, in their car, in a restaurant, at the supermarket, or even in the street. In addition, the video comes with all the noises and parasites one could hear in real life situations: the viewers can hear horn blasts, dogs barking and a variety of background noises that give even more authenticity to the videos. Furthermore, unlike videos or audios that are staged and created specifically for foreign language classes, the protagonists of those authentic short videos do speak at their normal pace, so the viewers can familiarize themselves with a more natural way of speaking and also with accents coming from all over the world.

According to me, the authenticity of those videos is what makes them an excellent source of input that can help the students' ear familiarize with real linguistic situations and, thus, improve their listening comprehension and prepare them to better understand native speakers in real life and having conversations with them.

2.2.1.4 Engagement

“In the educational context, engagement refers to the process of students' effective participation in learning activities, and engagement in educational settings is conceptualized as three components: emotional, behavioral, and cognitive” (Ye et al. 2023: 4).

Several studies mentioned in the article state that the shorter the video, the highest the student's engagement (Zhang et al. 2022: 2). SV have the potential to raise the motivation and engagement of the students because they are more appealing to them (2022: 3). However, the duration of a video should not be generalized but rather be defined according to the audience and content of the video (2022: 2). Indeed, as mentioned in the article “two min of video can

provide an hour of classroom work, or it can be used to introduce a range of activity for five minutes. A ten-minute programme can be useful for more advanced students” (2022: 2).

If the length of the video is insufficient to prove the efficiency of short videos, it is “worth noting that the shorter a video is, the more its construction becomes relevant to the producer, especially if it is not a clip from a traditional video but needs to be recreated” (Zhang et al. 2022: 2). Indeed, short videos may contain higher-quality instructional content because “it takes meticulous planning to explain a concept succinctly, so shorter videos are engaging not only due to length but also because they are better planned” (2022: 2).

Furthermore, the use of short videos in FL classroom enables a shift in social stances. When students were asked to make a digital video in class, they would turn to the teacher or even to their classmates with questions or to discuss the choice of music or a specific shot (Miller 2007: 73). Asking students to make a short video in class provides the social opportunity to watch and discuss the productions of the students as a class. During that highly energized activity, students were able to actively watch, appreciate and criticize, with the teacher still supporting conversations. What makes the use of short videos in class a true community builder is that, “to complete this project, the students had to be *committed* to the task; they had to *trust* the advice of others; they had to be *accepting* of each other’s strengths and weaknesses; and most of all, they had to be *mindful* of each other’s contributions” (Miller 2007: 73-74). Teachers noted that short video making enticed students to participate more actively in class. Not only does this kind of activities allow students to let their creativity speak and reflect in what they are producing, but it also brings passive students to life and validates their voice through video composing (2007: 74). Moreover, this kind of activity enables students to flourish in their new roles. Indeed, as they could play the role of cinematographers, planners and directors, they created new ways of being that made them ‘directors of their own learning’. For those students, “creating such new roles through culturally meaningful activity is a process that mediates the construction of both identities and agency” (2007: 74). In addition, teenagers who were not typical good students found a voice with video production because there are so many roles to fill. Something I found really interesting is that, in one teacher’s classroom, “when struggling students produced digital videos in their school context, they were sometimes re-positioned as « experts »- those whose attention was needed by other students and teachers to solve problems- thus challenging their school positioning as deficient” (2007: 75). One teacher tried this activity in her classroom saw agency develop in her students (2007: 76).

2.2.1.5 Subtitles/Captions

Results showed that there is a positive correlation between the combination of visuals and words. Indeed, students show greater attention when there are subtitles. Furthermore, it reinforces the acquisition of vocabulary and allows them to “determine meaning through the unpacking of language chunks” (Zhang et al. 2022: 3).

Furthermore, Talaván and Rodríguez-Arancón (2014) demonstrated that “using reverse captioning as a collaborative language learning tool can improve translation and writing skills by practicing captioning short clips” (Zhang et al. 2022: 6). According to Buğra Zengin, reverse captioning is “the kind of subtitling in which the soundtrack/audio language and the subtitle language are different, [...] the former is the L1 and the latter is L2. For instance, the soundtrack language is Turkish and the subtitle language is English for viewers whose L1 is Turkish” (Zengin 2021).

The four aspects of foreign language learning are listening, speaking, reading, and writing. Among these aspects, listening has been found to be the aspect via which people receive new messages more efficiently compared to reading. Instructional materials for English listening training have developed under many forms with the advance of mobile technologies and multimedia (MP3, YouTube, etc.). Over the past few years, numerous research investigations concerning the utilization of mobile technology in language learning have highlighted its advantages, including facilitating individual practice and creating a seamless learning environment (Hsu et al. 2013: 403).

Furthermore, according to Hsu et al.’s article, some studies have demonstrated that videos embedded with captions are helpful for students in learning second language reading and listening. Caption and subtitles were initially used in the 1980s in FL teaching and many studies have shown that the combination of captions and audiovisual materials is an effective method to improve the listening and reading comprehension of a second language “because learners can confirm the information they hear by way of the support provided by the captions. [...] Captions visualize the auditory information of the FL which the learner hears in the video” (Hsu et al. 2013: 404). Moreover, not only do they facilitate reading and listening comprehension, but captions also ease vocabulary acquisition (2013: 404). Several methods are available for learners using videos to train their foreign language listening: Liou (2020) discovered that most students utilized foreign language captions as supplementary assistance, particularly the high-achieving students. Next in line was the replay function, followed by the use of native subtitles as the third most preferred strategy among learners when seeking support (2013: 405).

2.2.1.6 Working on the language function of ‘persuasion’

Persuasion is a key element in literacy education and taking on this language function through DV composing becomes a socially powerful practice that can be materialized in the form of video editorials, uncommercials, and political advertisements, for example (Miller 2007: 76).

According to Miller’s article, a teacher called Jackson experienced difficulties in getting his students to be compelling and authentic. He then suggested his students to make a persuasive video discussing the negative impacts of ads on female body image. Jackson was very pleased with the results and mentioned that he had never observed the level of involvement he had seen in this project. He described this increased motivation as ‘inquiry’ which he further defined as “a strong sense of communicative purpose for the video production that resulted in an intense flow experience in the process of DV design”, DV meaning ‘digital video’ (Miller 2007: 76). He further pointed out that, while writing was individual, digital video making was community-oriented and required students to become collaborative problem solvers (2007: 76). They used advanced problem-solving methods of meaning making such as statistics, skits, or even montage with the aim of getting the point across. This activity takes the student way beyond “their standard five-paragraph essays” (2007: 76). Jackson gave his students the opportunity to express themselves in a powerful medium about a societal issue that was meaningful to them and also to be critical of the power corporations and government use (2007: 76).

2.2.1.7 Oral skills improvement

Unfortunately, little information was found regarding the potential oral skills improvement that comes from the integration of short videos into foreign language classroom. The only statement I encountered is the results of Masruddin’s study (2018) that showed the use of short videos in group work helps improving oral skills (Zhang et al. 2022: 7). Indeed, as he wanted to verify if short videos were helpful in teaching oral skills, Masruddin used an edited video and presented it offline to its students. The students would watch the video and after a group discussion, the teacher would ask questions and guide them in understanding the video. Fluency, accuracy, vocabulary, and comprehensibility were the four areas in which the study assessed the students. He elaborated a pre-test and a post-test to see if there would be any improvement in their oral skills. The pre-test was designed to assess students’ basic oral skills, and the post-test was devised to measure students’ progress after the intervention, which involved using short videos in group work (2022: 7).

2.2.1.8 Reading and writing skills improvement

There is a tendency to restrict textual literacy to foreign language classroom and visual and other new literacies to arts classroom. However, like written composing, digital compositions can be a source of learning and contain examples of authentic assessment of learning (Ayotte & Collins 2017: 20). Furthermore, according to Ayotte and Collins's article, the multimedia capabilities of the digital video allows students to become more skilled in new literacies as well as new technologies; "its limited textual space encourages students to write shorter and smarter, to achieve emotional or informative effect; and its easy template to add photos, videos, and music enable students to create professional-looking products within relatively short timeframe" (Ayotte & Collins 2017: 21).

Lori Ayotte decided to use short videos to combine poetry and images because many of her students claimed that they did not enjoy poetry. "By putting images to lines in the poem, students would understand imagery. By choosing a song, they would hear the musicality of the poetry. Students also had to decide on an atmospheric mood through the music and pictures" (Ayotte & Collins 2017: 21). Thanks to that activity, students could escape from the monotony of reading their poem. Furthermore, Ayotte noticed how approaching poetry from this differentiated form of instruction could substantially benefit students with disabilities (2017: 21). Her students began to produce their videos once they had analyzed the sonnets and could choose whether they wanted to work individually or in groups. After finishing their video, the students had to write a one-page explanation of the poem and share their videos with their classmates. Lori found that "diverse students, including many who struggled in school, learned new ways of engaging literature, performing meaning, and thinking symbolically through multimodal translations of the text" (2017: 22).

With this activity, Ayotte demonstrated that digital videos can indeed help students improve their writing skills and their reading comprehension. She realized that she could teach them the art of writing a pitch letter to sell their stories with the aim of teaching them persuasive writing and concise language through digital videos while, in addition, reinforcing the concepts of imagery and tone (Ayotte & Collins 2017: 23). One student claimed the music made a powerful impact on the video and also noticed that videos with fewer words were more successful because the words were chosen wisely and were strong enough so they did not have to be connected into longer sentences (2017: 23). Thanks to the experiment Ayotte conducted on her students, it can be confirmed that digital videos, in this case short videos, "provide inspiring ways for students to make new meanings and to showcase their emerging

multiliteracies” (2017: 24). More teachers should incorporate this way of learning into their FL classroom so that it could become a “significant and seamless part of writing and reading instruction” (2017: 24).

According to Miller’s article, students become more active readers when pursuing their own understanding through short videos. In the case of a poetry video, orchestrating its visual, music, and narrative brought some dynamism to the activity, and some curriculum concepts such as perspective and theme became knowledge-in-action. Furthermore, teachers and students saw purpose and agency in their work through participating in knowledge creation (Miller 2007: 71). When teachers create or choose the short video they will show their students, they think into the future by developing (both explicit and implicit) understanding of the cognitive and practical skills their students would need to produce their own knowledge-in-action through digital video production (2007: 72). “Their reflective writings about these experiences demonstrated attention to their thinking in strong active verbs- I decided; I opted; I wanted; I chose images- suggesting metacognitive planning of meaning making” (2007: 71). The process of using short videos to learn about poetry creates an embodied link from print to lived experience and also helps students enjoy more the learning of poetry and see it from another perspective (2007: 72-73).

2.2.1.9 Digital skills improvement

Clearly, the opportunities of integrating Web 2.0 into contemporary teaching methods and providing students with a rich learning environment are abundant (Sherer & Shea 2011: 57). As a bonus, not only does the integration of short videos help students improve their foreign language skills, but, thanks to well-planned and active involvement in the production process, it also enables them to acquire better digital skills, which are believed to be essential nowadays, including on the labor market (Zhang et al. 2022: 8).

2.2.1.10 Motivation

Masruddin’s study (2018) highlighted the effectiveness of using short videos for language learning through group work. Firstly, employing short videos as a strategy can effectively bridge real-world scenarios into the classroom, allowing students-teacher interaction and encouraging students to explore and express themselves (Zhang et al. 2022: 7). Secondly, collaborative work encourages students to exchange ideas and information, nurturing a positive classroom environment and enhancing their engagement in language usage (2022: 7). According to this study, the incorporation of short videos into the classroom helps stimulate

learners' interest; it also demonstrates that students' creation of short instructional videos can support them on the emotional, knowledge and skills levels. Students sense they can express themselves and feel accomplished through the making of short videos (2022: 7).

Furthermore, enjoyment has been observed to be an intrinsic motivational element for information system use. Short video users look for a way of escaping from unpleasant reality and find themselves surrounded by a feeling of pleasure when they “pull out their smartphones to escape the busyness of life and look for something fun” (Qin et al. 2023: 4).

2.2.1.11 Learning/Work efficiency

Even if most of the respondents of Cheng et al.'s study believe that watching short videos will negatively affect their study/work efficiency, some respondents still think that as long as they can manage the time they spend watching short videos effectively and utilize the platform as a means of relaxation after studying or working, it will not have any adverse effects on them. “Efficiency, which in turn can improve learning/work efficiency” (Cheng et al. 2023: 10). Time controlling obviously depends on the individual and how sensitive and concerned they are about time utilization (2023: 10).

2.2.1.12 Impact on young people's moral education

Nowadays, SV are very popular among young people and influence their values, behavioral education, patriotism, and psychological intervention in their ideological and political education (Jiang 2023: 1). Indeed, because of their rapid popularization and wide application, short videos have influenced the study habits and living habits of college students. This being said, their educators have the opportunity to “make good use of the short video application as a carrier, create new ideas for work, and enhance the attractiveness and influence of moral education work” (2023: 2). Some studies demonstrated that short videos on Douyin promote the ideological and political education of young people and advocate active promotion and application. Indeed, one of the advantages of Douyin short videos on ideological and political education of young people is that the user profile of the application can better meet “the psychological expectations of teenagers; the supervision system enables young people's online ideological and political education to promote strengths and avoid weaknesses” (2023: 3).

Zhang Hanghang believes that young people obtain information and entertainment mainly from Internet video platforms, and Liu Tongguo and Du Xianyan mentioned that “short videos have become a favorite entertainment and leisure method for teenagers” (Jiang 2023: 3). It is,

thus, safe to claim that it can be used as a powerful tool for contemporary ideological and political education (2023: 3).

More relevant elements mentioned in the article support the idea that short videos have an impact on moral education in colleges and universities. To begin with, the content of those videos is more likely to resonate with students who can relate to those videos, as their natural characteristics make it easy to connect with daily life (Jiang 2023: 4). One negative element of traditional ideological and political education is that “it is limited by various conditions, most of which are not closely related to life; so it is difficult for teachers to narrow the distance with students, and it is difficult to achieve learning in the environment” (2023: 5). With the use of short videos that have an exhaustive content based on daily life, most of the boring and theoretical knowledge could be matched with daily life content and specific stories. Indeed, several topics such as patriotism could be approached with short videos which are rich teaching materials that often content music and scene effects that are more likely to stimulate students. In summary, teachers can effectively utilize the benefits of Douyin short videos in all aspects “to make them resonate with students in ideological and political education and enrich teaching materials” (2023: 5).

The second relevant element that supports the idea that short videos have an impact on moral education in colleges and universities is that they can “optimize the way of communication and provide a new interactive space” (Jiang 2023: 5). The influence of Douyin’s online educational short videos has not ceased to expand and, according to Douyin platform, more than 5.47 million online educational short videos were surveyed in June 2019. Jiang states in his article that “as an effective supplement to after-school learning, online education is conducive to the optimization of the dissemination of ideological and political education for young people and provides a new interactive space” (2023: 5).

The third and last relevant element that corroborates the impact of short videos on moral education in colleges and universities is that they “can break through the limitations of time and space and provide convenient learning” (Jiang 2023: 5). Indeed, the traditional ideological and political education system is class-based with fixed course schedules and requirements. To some degree, Douyin, and short application videos in general, can play a complementary and filling role enabling its users to adjust their learning progress according to their own schedule. Students are now in control of their learning process and can repeat the video as many times as they want in order to strengthen and complete their studies (2023: 5). “The place for ideological and political education for young people is no longer limited to specific locations. Space units such as families, scenic spots, and historic sites can all become educational spaces” (2023: 5).

It is difficult to change a traditional teaching that makes it difficult for students to resonate, that lacks material, that is of poor interactions, and that is confined in terms of time and space. The goal here is to make full use of extra-school environment and to combine it with the relevant advantages of short video applications in order to achieve the goals of ideological and political education for young people (2023: 5).

2.2.2 The disadvantages of using short videos in and out of the foreign language classroom

2.2.2.1 Addiction

When COVID-19 hit, many people, especially teenagers, started to use short video applications to kill time and because it was gaining popularity. However, some studies show that “during the COVID-19 pandemic, the use of social media had a negative impact on young people’s mental health, creating a vicious circle of social media fatigue through information overload on the one hand and FOMO (fear of missing out) on the other (Lanucha & Bleistein 2022: 35).

Due to the growing popularity of short video applications, the number of people addicted to this kind of software is increasing, especially among teenagers, and is due to their excessive use of those apps. Indeed, even though users may be aware of the negative outcomes that may occur by binge watching short videos, they still do so because they spend a great time on short video applications (Ye et al. 2023: 1).

One of the reasons why short video applications users get easily addicted to them is because of their algorithm-based content that exploits the weakness of human nature by suggesting them videos that are based on their preferences and that they will surely like (Cheng et al. 2023: 10). Nevertheless, there is still a lack of research on short-video addiction and problematic use, and “because of the highly immersive nature of short videos, users are more likely to find it difficult to extricate themselves, so it is necessary to explore this issue in more depth” (Ye et al. 2023: 2).

2.2.2.2 Impact on learning effectiveness

Generally, students interact, act, try, think, and talk with their classmates and teachers when engaging in a learning activity. Thus, their engagement responds to environmental features, adapts to environmental changes and is, therefore, malleable. This engagement is also thought to include three dimensions: behavioral, emotional, and cognitive (Ye et al. 2023: 2). In educational contexts, “behavioral engagement represents learner effort, persistence,

engagement, and perseverance, which are critical for achieving positive academic outcomes and preventing dropping out” (2023: 2).

“Young people tend to evaluate their learning effectiveness from a negative perspective, which means learning ineffectiveness. [...] This issue of ineffective learning has only begun to receive attention since the onset of COVID-19” (2023: 2).

In the past few years, problematic use of SV applications has gained attention, and some studies have confirmed the negative influence of those apps on students’ academic life (2023: 3). Indeed, teenagers tend to neglect their normal school life and work when they are immersed in watching short videos. Besides, it has been confirmed that smartphone addiction itself “can negatively affect students’ learning because students’ attention in class is distributed by the use of their phones, and this distraction also affects their learning outside of class” (2023: 4).

Students’ engagement has a close relationship with their assessment outcomes. Indeed, when they are emotionally engaged in an activity and, more generally, in the learning process, it leads to better learning outcomes. “This is because students become mentally engaged when they make cognitive efforts to understand, exceed activity requirements, solve problems flexibly, and select challenging tasks” (Ye et al. 2023: 5). Tulaskar and Turunen (2022) also claimed that “student engagement has a crucial influence on maintaining students’ association with their courses and learning” (2023: 10).

Ye et al.’s decided to investigate students’ short-video problematic use, how it affects their learning effectiveness and how they perceive their learning effectiveness. “In this study, short-video problematic use was regarded as the inability of participants to use short-video applications in a reasonable manner; it includes the inability to control the use of time, [...], leading to interference with their daily routine” (Ye et al. 2023: 9). As for the perceived learning ineffectiveness, it was defined as “the participants’ perception of the learning situation becoming poor after using the short video” (2023: 9).

It was observed that the participants of the study generally perceived themselves as being better engaged in learning activities which indicates that they perceive less learning ineffectiveness occurring (Ye et al. 2023: 9). Furthermore, the results of this study revealed that the more a student shows problematic use behaviors, the less they will be engaged in their learning process (2023: 10).

Nowadays, short video usage has become a new challenge to overcome. The immersive feeling and the convenience of entertainment it brings to its users makes it difficult for them to regulate the time they spend watching short videos. Unfortunately, teenagers are often unaware of their problematic use and how it affects their learning effectiveness. This being said, parents

and teachers “should still actively understand their usage habits and explain to them the principles of reasonable use to avoid problematic use behaviors” (Ye et al. 2023: 11). Adan’s (2013) suggestion of establishing a regular day/night pattern could be an effective way to prevent addictive behaviors. “Therefore, it is recommended to advocate the daily work and rest of student users to avoid the problem of work and rest disorders due to the use of short-video software” (2023: 11). Moreover, the problem needs to be addressed from its source, from the SV applications themselves. Indeed, platform operators need to fulfil their corporate social responsibility and should actively implement control mechanisms in order to prevent their users from using SV applications in a problematic way that could further result in addiction.

“Therefore, it is suggested that future research could adopt a longitudinal design to track short-video addicted users over a long period of time, so as to confirm that poor learning engagement and ineffective learning are both the result of problematic use of short videos” (Ye et al. 2023: 11).

2.2.2.3 Grammar acquisition

Although oral, reading, writing, listening skills, and vocabulary acquisition seem to be positively influenced by the use of short videos, this observation does not apply to complex grammar which was found, according to Zhang et al.’s article, not to be acquired from short film presentation (Zhang et al. 2022: 3).

2.2.2.4 Lack of digital skills

Some students face difficulties in terms of technical support and are unfamiliar with certain websites and software, and some do not have the physical space and recording equipment required for filming (Zhang et al. 2022: 7).

2.2.2.5 Teamwork

Some students face difficulties in terms of teamwork and have to overcome the autonomy of video production in order to learn working effectively in a collaborative group (Zhang et al. 2022: 7).

2.2.2.6 Subtitles/Captions

Even though several advantages of inserting subtitles under videos have been verified and mentioned earlier in this piece of work, Vandergrift (2007) claimed that “providing native subtitles for learners will obstruct their familiarity with pronunciation” (Hsu et al. 2013: 404).

2.2.2.7 Problematic online use

Qin et al.'s article defines problematic TikTok use as “the uncontrolled and obsessive use of TikTok, which may have negative physical or psychosocial consequences” (Qin et al. 2023: 2). The authors also state that, “as a progressive form of overuse, the problematic use behavior is configured as loss of control, withdrawal, an inability to reduce use, and negative consequences” (2023: 2).

Even though users surf on social media because they seek social interaction, entertainment and self-presentation, they are not safe from showing problematic use behavior symptoms that may deeply affect their mental and physical health, which could further lead to a loss of productivity. Personality traits, attachment styles, attitudes, life satisfaction, and self-esteem are different characteristics related to problematic use behavior (Qin et al. 2023: 2).

According to Qin et al.'s article, “the flow experience is a state of intense concentration and immersion in an activity. Flow reflects a person's psychological need for entertainment and pleasure, and it is a continuous state” (Qin et al. 2023: 4). Flow experiences, despite the fact that they make us feel amused and focused, can also make us lose track of time and foster problematic online behaviors. These occur when users keep being immersed in the process of using a social media because they perceive benefits. It is important to mention that problematic online behaviors are gradually and unconsciously formed and do not arise from a vacuum (2023: 3). It is, indeed, the repetition of the same behavior and the desire to maintain positive emotions that cause flow experience, which increases the frequency and intensity of media consumption and can occasion problematic online use (2023: 4).

The social media flow experience is multi-dimensionally constructed and includes enjoyment, concentration, and time distortion. “Enjoyment refers to the individual's hedonic mood, and concentration is the user's attention fully focused on the activity” (Qin et al. 2023: 4). “Time distortion is when the individual is unaware of the passage of time, so the individual feels that time passes quickly after leaving the immersion state. When individuals are in flow experience, their perceived passing of time loses consistency with actual elapsed time” (Cheng et al. 2023: 3). When users cannot have proper control over their online time, they are more prone to problematic online use. Short video application users often find that time passes quickly and that results in a “misalignment between their perceived time changes and the actual time spent on the platform, even gradually blurring the concept of time” (Cheng et al. 2023: 3).

Since short videos are actually very short, adolescents tend to watch them continuously and in bulk. The accumulation of the content they watch can make them enter in a long-term

immersion that makes them forget about everything that is around them and in the environment, resulting in a sense of time distortion (Qin et al. 2023: 4). This overall feeling of flow may “reduce users’ perception of psychologically unpleasant experiences, such as fatigue. Hence, users lose track of their self-awareness, are fully immersed in their ongoing activities, and ignore changes in their surroundings” (2023: 4). Furthermore, the mental clock of people who suffer problematic online use runs slowly because they lose their sense of time by sticking to the activity of watching videos (2023: 5).

Concentration is a “strong predictor of problematic TikTok use. It could be because adolescents’ attention spans cannot last very long. Hence, the playing time of each video was relatively short [...] which is meant to sustain users’ concentration on TikTok” (2023: 11).

Moreover, short video users often find themselves watching videos in which they are interested because the algorithmic recommendation system behind such platforms is constantly calculated and rehearsed (Qin et al. 2023: 11). This SV recommendation algorithm has negative effects, such as Information Cocoons. This means they suggest the type of content that shares the same values and beliefs as the user over and over again so that they have difficulties in resisting the recommended videos and in escaping that information cocoon (Cheng et al. 2023: 2). Nonetheless, some users stated that the repetition rate of short video push content is too high and makes it more and more boring for users to watch short videos (2023: 10).

2.2.2.8 Impact on young people’s moral education

As for now, few academics studies have analyzed the impact of SV on students’ moral education. This topic is rather controversial because it is still unclear whether the advantages outweigh the disadvantages or the opposite. Some scholars recognized their positive effects, others listed their negative effects, and some researchers are more neutral (Jiang 2023: 3). Despite the previously mentioned clear inventory of the positive impact SV have on young people’s moral education, one should remain as impartial as possible, which is the reason why we also need to enumerate the reasons why watching SV may have a negative impact on their moral education. This analysis could conduct to “finding effective coping strategies, limiting the spread of negative factors to the greatest extent, and creating a good Internet ecological environment” (2023: 5). The misuse of short video applications may have a negative impact on their values, patriotism, behavioral education, psychological intervention, etc. (2023: 2).

Besides, according to Jiang’s article, Lin Yirong’s “Analysis of the Phenomenon of Moral Nihilism in Short Videos and Coping Strategies” is a representative example of the negative impact of short videos on young people’s moral education. Indeed, it was observed that

“although short videos have a positive effect, at the same time, they contain a lot of moral nihilism. This phenomenon should be sorted out and criticized, to solve the problem of moral nihilism in short videos” (Jiang 2023: 3).

Moreover, Jiang’s article states that short videos have an impact on the value judgment ability of young people. Indeed, value judgment is a major ability that young people display in order to understand and judge society, and it affects the value orientation of their future life. Young people are in a period of their lives where they keep growing mentally and physically. Their development is still unfinished and they are not able to form correct and independent judgment about external things yet. They are heavily influenced by the external environment as well (Jiang 2023: 6). The majority of those young users cannot evaluate properly the impact SV applications has on them. Indeed, only 10.14% of them believe that the impact is relatively large, while 49.28% think that it is moderate and 14.49% that it has no effect on them. The reason is that most teenagers go through that period where “they are still in the process of forming and developing their physical, mental, and critical thinking abilities and it is difficult to make clear value judgments on issues such as right and wrong, good and evil, and values standards” (2023: 6).

In addition, Jiang’s article also states that “the pan-entertainment of short video dissemination increases the difficulty of ideological guidance” (Jiang 2023: 6). Douyin short videos are relevant representatives of “pan-entertainment” as their content is mostly humorous, with music, fashion, Internet celebrity trends, etc. Young people are easily attracted to this way of entertainment without necessarily noticing that it hinders their ideological guidance. For example, Douyin “has repeatedly ridiculed or insulted revolutionary martyrs with comics, funny videos, and other entertainment methods, which has been criticized by all walks of life, which is an important aspect of pan-entertainment” (2023: 6). That kind of negative information dissemination can induce confusion and further increase the difficulty for young people to guide their thoughts (2023: 6).

The seeking for leisure and entertainment has been proved to be the main ideological and behavioral motive for the majority of young short video application users. This goes hand in hand with the increasing impact of pan-entertainment phenomenon on those same young users. However, some common entertainment stars or the fast-food cultural entertainment and fragmented reading, for example, “make some teenagers’ cultural values superficial, lacking of the ability to speculate on cultural values” (Jiang 2023: 6). Moreover, young people’s ideological and moral quality is affected by this ideological and moral “joking and scolding” (2023: 6). Douyin and other short video applications are full of pan-entertainment information

that meet their users' preferences but increase the difficulty of guiding ideological and political education for young people (2023: 6).

This overview of the advantages and disadvantages of the impact of short videos on young people's moral education opens new opportunities and challenges for moral education workers to "recognize the characteristics [...] of a short video application, use the short video application platform, [...], innovate moral education work methods, and cultivate outstanding technical talents with both political integrity and ability for the society" (Jiang 2023: 6). The ultimate goal would be to better protect the youth group and teach them a form of good value judgment, media literacy, and safety awareness. However, this challenge cannot be achieved relying on one side's effort. Indeed, on a broader scale, the government, society, schools, families, and other parties should also promote it in order to keep things moving and "achieve sustainable progress in the future society and improve the thinking of young people. The effectiveness of political education is necessary way" (2023: 6-7).

2.2.2.9 Negative emotions

Short video application users claimed that they experienced some physical and mental health problems, such as anxiety and depression. Moreover, the COVID-19 epidemic has had a considerable impact on people's mental health and viewers with problematic online use may suffer from serious mental illness (Cheng et al. 2023: 1).

In their article, Cheng et al. further stated that online immersion has a negative impact on the users' physical and mental health. Indeed, a high-quality flow experience was strongly associated with high arousal of sadness and disappointment (Cheng et al. 2023: 2). Additionally, teenagers can encounter problems such as dysfunctional relationships, loss of social skills, and impaired physical and mental health. When users are not restrained when watching short videos, these will keep stimulating the viewers' vision and hearing in order to keep them in a prolonged state of excitement, so once the users close the short video application, they escape from that state of excitement and go back to the less exciting reality of life (2023: 3).

Moreover, as mentioned before, flow experience may further create and exacerbate the addiction to short video applications. "Short video apps are a double-edged sword, and fair use can relieve stress, but overuse can lead to addictive symptoms" that can cause viewers to have anxiety, depression and other psychological problems (Cheng et al. 2023: 3).

Another consequence of online immersion is procrastination. Indeed, for procrastinators, using the Internet is more interesting and enjoyable than studying but, as stated in Cheng et al.'s article, the more a person is inclined to procrastinate, the more they will be prone to suffer

negative emotions such as depression, anxiety, anger, worry, remorse, and shame. The reason is that because once they escape the short video application whirlwind they are trapped in, they face with tasks that require deep thinking or that are difficult (2023: 3).

Negative emotions can also be elicited by the illusion of control individuals have over their use of SV apps. In general, people tend to overestimate their ability to manage themselves. “When users find that they spend too much time watching short videos [...], they may take a series of measures to change their habit [...]. However, if users cannot control themselves, they may have negative emotions and fall into a vicious circle of illusion control” (2023: 3).

Furthermore, according to a survey Cheng et al. conducted on short video users between 18 and 24 years old, 80% of the respondents did not agree with the idea that watching short videos is always fun. They claimed that this sentence is one-sided and further explained that “watching short videos can indeed bring happiness and excitement to people in a short period of time, but after a long period of time [...] users will feel that the happiness [...] has decreased, and negative emotions such as fatigue, emptiness, regret, anxiety, etc. will appear” (2023: 10).

According to Cheng et al.’s article, users often feel sadness after using short video applications and this negative emotion manifests itself in two situations: the first one is inflicted “by negative short video content while they are watching, and the other is when users finish watching, and frustration and sadness is caused because they realize the delay that was caused to them doing their own work and other activities” (2023: 10).

The different negative emotions short video applications viewers feel when using the platforms affect their intention of continuing to use them. Indeed, it was observed that they tend to increase their intention to continue using the short video platforms when they experience sadness but, on the contrary, tend to reduce their intention when they feel remorse. As far as anxiety is concerned, this negative emotion has no effect on users’ intention to continue using short video applications. However, some claimed that they “will reduce their intention to continue using short video platforms because of anxiety, while others will rely more on short video platforms because of anxiety” (Cheng et al. 2023: 11).

2.3 MEDIA AND INFORMATION LITERACY (MIL)

2.3.1 Introduction

According to the *International Federation of Library Associations and Institutions (IFLA)*, Media and information literacy can be defined as follows:

Media and Information Literacy consists of the knowledge, the attitudes, and the sum of the skills needed to know when and what information is needed; where and how to obtain that information; how to evaluate it critically and organise it once it is found; and how to use it in an ethical way. The concept extends beyond communication and information technologies to encompass learning, critical thinking, and interpretative skills across and beyond professional and educational boundaries. Media and Information Literacy includes all types of information resources: oral, print, and digital. (IFLA 2011).

Given the fact that most of short application users are young people, often underage, it is imperative to address media and information literacy (MIL) in the case of their short video applications' consumption. That specific target may indeed be too young to be able to take a step back and evaluate discerningly all the content they see and share.

In this section of my research paper, I will specify several situations these users may be confronted with when surfing on short video applications, and explain how they can deal with them and show some discernment. I did not choose those situations according to any specific strategy. I rather chose them randomly, depending on the scientific sources I encountered on the topic, except for the self-diagnosis, on which I had a preconception that I decided to verify with the help of Klein's article (2024) in section 2.3.7.

2.3.2 Privacy risks

First, people are constantly confronted with privacy risks when using a short-video media. Indeed, once information is posted on short video platforms, it is almost impossible to fully manage how it spreads (Zhang & Su 2022: 09). Moreover, some random individuals might see their privacy invaded even though they do not use short video applications themselves. Indeed, short video creators may film third parties without obtaining their explicit permission, resulting in the violation of their personal rights (Shutsko 2020: 113). Therefore, it is of paramount importance to constantly remind users about the privacy risks associated with the use of SV applications, especially to those who provide and share content videos (Zhang & Su 2022: 09).

2.3.3 Inappropriate content

TikTok gained prominent attention in mass media, with much of the criticism focused on its influence on young people, who are thought to be the most active users of the application (Shutsko 2020: 110). The social platform's inability to control the age of its young users by

registration, child data use, cyber-bullying and cyber-grooming are some disturbing notions connected with the use of TikTok (2020: 110).

Additionally, one worrying case of young, sometimes slightly dressed teenage girls, who, even though they do not necessarily attract the opposite sex attention, run the highest risk of being misused by strangers because of such contents (2020: 110). Unfortunately, the sexy self-presentation of teenagers is common on social media platforms, and young people may have frequent access to and even feature in videos containing inappropriate content, such as cases of bullying, sexual behavior, drug-related content, and so on (2020: 112). Incidentally, among the different topic categories available on SV apps, the so called ‘Sexy/Flirting’ category “was added to the codebook in view of the critique of the mass media around TikTok” (2020: 112).

One could wonder whether contents on TikTok are inappropriate for younger users. Milkaite and Lievens (2019) pointed out that social platforms such as Instagram, Snapchat and TikTok, which are popular among younger users including children, still do not have transparent and clear privacy policies and should improve them applying “legal visualization, co-design, co-creation techniques and participatory design methods” (2020: 111).

2.3.4 Parental mediation theory

Badillo-Urquiola et al. (2019) held a study directed to children in order to investigate their view on social media applications design, taking TikTok as an example, and found that “children are interested in learning potential online dangers as well as in being able to mitigate online risks” (Shutsko 2020: 111). This shows that there is an apparent desire from early age to educate themselves on those kinds of platforms.

It would be beneficial if adolescents could ease their problematic media use by themselves but it has been found that this strategy can be ineffective due to the age of those adolescents who “often have a hard time overcoming the temptation of new things and usually lack self-control” (Qin et al. 2023: 3). That is why their parents play a vital role in the occurrence and relief of their Internet addiction, the family environment being the most permanent and central in the development of children. The parental mediation theory suggests that “parents can mediate and alleviate the negative influence of media on children’s lives, and they often use different mediation strategies to influence children’s media use behavior” (2023: 3).

The parental mediation is effective in traditional media such as TV, but as technology keeps evolving, parents are now “facing a challenge in terms of how to protect their children from the negative effects of online activities” and the question of how to apply effectively parental mediation in the context of short video platforms remains to be determined (2023: 5).

Among the different existing mediation methods, active mediation has been proven to be likely to reduce the problematic use of online platforms. Active parental mediation can be defined as “the discussion between parents and children about the media’s content and what they watch; this method can mitigate the possibility of adverse consequences, such as aggressive behavior or distorted worldview formation” (Qin et al. 2023: 5). Parents play a deciding in informing their teenagers about the consequences of excessive and problematic use of social platforms because they may not be aware of them, especially of the “algorithm systems embedded in TikTok that can make them unconsciously and continuously addicted to it” (2023: 13).

2.3.5 Addiction

TikTok is the most addictive social platform compared to other social media platforms and adolescents should be regularly reminded of it. “To educate adolescents, parents should be knowledgeable of the advantages and disadvantages of TikTok, and competent to guide their children’ behavior and interactions in digital spaces” (Qin et al. 2023: 13).

COVID-19 played a big role in influencing people’s daily life as they had more time for short video platform surfing. Nowadays, users not only seek enjoyment and knowledge short videos, but also hope that the short video platforms will not interfere with their regular study and work routines. Currently, numerous users experience feelings of remorse, anxiety, and sadness due to being deeply immersed in those kinds of platforms (Cheng et al. 2023: 12).

According to a survey directed by Cheng et al. (2023), some respondents suggested that the managers of short video platforms should increase the anti-addiction mechanism of short videos, not only for the younger users, but also for adults “to prevent them from indulging in short videos and causing addictive behavior” (2023: 10).

2.3.6 Misinformation

When they share and receive information, users find themselves in a situation where they risk being trapped in an ‘information isolated island’ that is mainly due to the uniqueness of the big data era. Consequently, they should be discriminating when facing information and should consciously think outside the box (Zhang & Su 2022: 09).

Another problem short video users can face while scrolling through the apps is misinformation which was omnipresent during the U.S. presidential elections of 2020 or when COVID-19 spread all over the world like wildfire, for example. Indeed, some studies have identified “disorderly information on TikTok in the form of hyperpartisan, misleading and

manipulated content, and false context content about the U.S. presidential elections” (Sánchez-Querubín et al. 2023: 199).

During those elections, parodies or satires were used to sometimes fool the viewer, although unintentionally. Those sarcastic videos that “parody candidates seem to be motivated by an intention to instill mistrust. Moreover, their lightheartedness could fool the viewers into thinking that it was just for fun” (Sánchez-Querubín et al. 2023: 201). That shows how the non-serious nature of TikTok hides its actions “as a playfield for (political) persuasion” (2023: 201). A content that has a hateful, polarizing and divisive origin would be taken as a joke just because it is labeled as ‘satire’ (2023: 201).

To fight the misinformation problem, TikTok established “content guidelines for the elections and moderated terms associated with hate speech, incitement to violence, or disinformation around voter fraud, such as ballot harvesting” (Sánchez-Querubín et al. 2023: 199). Moreover, in March 2020, a TikTok Content Advisory was created by TikTok in order to help develop policies and plans for the future. Viewers can also play a role in denouncing deceiving content. Indeed, thanks to the enhanced in-app reporting feature introduced by the platform, users can report videos they believe contain intentionally deceptive or fallacious information by selecting the new ‘Misleading Information’ category within the app. However, given the abundance of equivocal content on the platform, TikTok must provide greater transparency and accountability regarding its measures to tackle confusing content (Singh & Bagchi 2020: 17).

2.3.7 Self-diagnosis

As far as my own experience on TikTok is concerned, I noticed a tendency for self-diagnosis. Indeed, creators post videos enumerating the symptoms of some pathologies and diseases which consequently leads their more gullible viewers to take their words for granted without taking a step back. According to me, more and more people self-diagnose with, for example, Attention Deficit Hyperactivity Disorder (ADHD) and depression, among other mental health issues, which are almost becoming a trend among Generation Z. TikTok should warn the viewers of those kinds of videos and advise them to get diagnosed by a doctor as the person filming the video is not a health professional.

Moreover, according to Klein’s article, teenagers are interested in researching mental health conditions on social media because they are trying to find themselves, who they are, who they are going to be, and whether they fit in society or not. However, this self-diagnosis trend can give rise to consequential disruptions in the classroom environment. Indeed, some students

might take advantage of it and claim suffering from a certain pathology or disease because they want to avoid taking an assignment, for example (Klein 2024: 7).

Nevertheless, even though students seek mental health information on social media, they would avoid receiving proper help if they found any genuine issue. They would indeed simply adopt this label. Furthermore, when looking for that kind information on social media, students run the risk of jumping to the wrong diagnosis and thus “miss out on needed services for real conditions” (2024: 7).

In Klein’s article, 55% of high school students reported having utilized social media to self-diagnose their mental health conditions at least once, while 28% said they do so occasionally, and 10% do it regularly. Besides, 52% of adolescents acknowledged using social media to diagnose the mental health condition of others, including 11% indicating they do so regularly (2024: 8). In order to limit the damage caused by self-diagnosis, TikTok claimed to have deleted several videos related to suicide and self-harm and that its users have the option to implement safeguards in order to restrict the time spent on the platform (2024: 8).

On a more positive side, social media has played a pivotal role in reducing the stigma associated with discussing mental health issues. Many students and educators mentioned that social media has made it easier for teenagers to acknowledge and discuss anxiety and depression (2024: 8). Nonetheless, while certain individuals on TikTok offer mental health advice based on their personal experiences or cite research, others may have a hidden agenda: personal financial profit. Some teenagers “have even gone off their doctor-prescribed psychiatric drugs because a TikTok influencer told them a specific supplement would be as, or more, effective” (2024: 8).

Educators should not avoid short video applications such as TikTok, Snapchat or Instagram Reels but are rather expected, with the help of adolescents, to “create the kind of content that they want teens to see on social media: videos with clear and accurate messaging about how to handle difficult moments” (2024: 9).

2.4 CONCLUSION

Surveying the existing scientific literature on the topic of short videos has enabled the definition of the concept as a particular type of video that generally ranges from about 15 seconds to 1 minute and can tackle any socially acceptable subject (Shutsko 2020: 110).

Furthermore, analysis revealed that this type of videos emerged on the market in 2016, has since gained popularity, particularly with the outbreak of COVID-19. Despite intense competition among many companies that commercialize such videos, TikTok and its Chinese

counterpart, Douyin, have managed to stand out and lead the market. Both platforms share similar features such as the simplicity of their interfaces, short-form videos, background music, and special visual effects and filters, among other functionalities. They also enable user interactions through liking, commenting, and even sharing content, fostering a strong social experience. Finally, they excel in maintaining viewers' attention thanks to their algorithm-based content spread.

Moreover, the profile of SV users was drawn up, revealing that Generation Z is more likely to use short video applications as it is “the first cohort of real digital natives who are comfortable handling technology from an early age” (Lanucha & Bleistein 2022: 35). In addition, the main wish of these users is to relax and have fun while watching short videos. They also seek involvement in parasocial interactions and achieve it by liking, commenting, and sharing content. As far as their personality traits are concerned, extroverts are more inclined to participate by sharing content, individuals with a high level of neuroticism exhibit a strong need to engage in video sharing and to express themselves on social media platforms, and anxiously attached people are more likely to establish close relationships with short video applications. Besides, young politically engaged individuals use short video applications to engage with societal events and issues such as COVID-19 or the 2020 US presidential election campaign season. However, not all users are satisfied with these apps; many express concerns about their time-consuming nature and fear becoming addicted to their usage.

As far as the advantages of using short videos in and out of the FL classroom, several benefits emerge. These include the short format of those videos, the authentic language input they provide, the positive effect they have on student's engagement in class, the fact that they enable improvement in reading and writing skills, and the influence they have on students' motivation in class. Nevertheless, despite these advantages, it's crucial to acknowledge their disadvantages. Users should be aware that excessive use might cause addiction, can have a negative impact on learning effectiveness, may lead to problematic online use, and might provoke negative emotions, among others.

Finally, considering that the majority of short application users are young, often underage individuals, it was essential to address the MIL regarding their consumption habits of short videos. This particular audience may lack the critical assessment skills to evaluate all content they encounter and share. They must be aware of the privacy risks associated with these platforms as well as the chances of becoming addicted to them, and they should be cautious when they encounter new information to avoid being misled by deceptive content.

3 ANALYSIS OF SHORT VIDEOS IN ENGLISH ON TIKTOK²

3.1 INTRODUCTION AND RESEARCH QUESTION

In this chapter, I will analyze five TikTok videos in English on the theme of ‘travels’. The web links to those videos as well as their transcripts can be found in Appendix A.

The aim of this chapter is to highlight how short video content could be of value for secondary school language learners. It is crucial to remember that in order to have a general idea of the content of short videos on social media, it would be necessary to analyze more than five short videos from one short video platform. Hence, the analysis provided here is only preliminary in various ways. It deals with a limited number of videos, from a single social platform, covering only one of the twelve thematic fields outlined in the curricula.

Specifically, this chapter focuses on the 1st research question I ventured regarding the added value of FL short videos on secondary school students’ linguistic skills. This research question is summarized in Table 3, and seeks to establish if integrating short videos in their FL class could help secondary school students improve their linguistic skills in that FL.

Table 3 - Research question regarding the content value of short videos on social media

QUESTION	
Q1	Do short videos on social media provide valuable content in a foreign language classroom in order to improve secondary school students’ linguistic skills?

Based on the literature review developed in chapter 2, this chapter puts forward the hypothesis that short videos are beneficial for foreign language learning, as they encompass various key elements of language instruction, including listening tasks, oral activities, vocabulary, grammar, language functions, culture, idioms and expressions, and media and information literacy.

3.2 METHODOLOGY

I decided to analyze five short videos in English as it the most learned language among the respondents of the survey targeting secondary school students (see section 4.2.3). Indeed, 99.41% of them asserted to learn English at school. Furthermore, 97.58% of the respondents who watch short videos in FL (N=248) confirmed doing so in English. Also, the survey directed

² The procedure of this chapter was inspired by Vanherck, Noémie. “Could using social media influencers in the foreign language classroom improve communication skills of non-native learners?” Diss. U of Liège, 2022.

towards FL teachers (see section 4.2.2) highlighted that a majority of 63.33% of the respondents teach English, and that 95.45% of those who watch short videos in FL (N=22) watch them in English. English seems to be the language the respondents of both surveys are the most in contact with.

In order to choose the topic of the short videos I selected for this analysis, I drew a parallel between the 12 themes outlined in the curricula and the types of short videos in FL that the respondents of my survey claimed to enjoy watching the most. I chose to analyze five short videos addressing the theme of ‘travels’ as it is the most watched topic among the twelve suggested in the official documents. Indeed, out of the 248 secondary school students who watch short videos in a foreign language, 119 (47.98%) claimed to enjoy watching short videos related to ‘travels’. Even though this topic ranked fourth place among the suggested themes of the survey, it is the most watched one within the twelve outlined in the curricula, the three other most watched themes being funny videos (68.55%), music videos (59.27%) and story times (51.61%) (see Appendix E).

I referred to the Frameworks of Reference for Modern Languages so as to have an idea of the different subtopics suggested around the theme of ‘travels’, and I encountered the following ones: means of transportation to get to school, simple directions, transportation tickets, places and buildings, simple itineraries, timetables, vacation spots and accommodation, routine leisure activities related to vacations (FWB 2017a: 99). Also, travel-related items, incidents, accidents, traffic, basic transportation means equipment, fun activities, sports activities, and cultural activities related to vacations, infrastructures, facilities and services, accommodation types, and stakeholders (FWB 2017b: 161-162; FWB 2017c: 132-133).

I opted for videos about London because it is the capital of England, and is therefore a key element of the English culture. I surfed on TikTok without logging in in order to minimize the chances of being biased by the algorithm of my personal account, and typed ‘Visiting London’ in the search bar. However, by doing so, I could only have access to six videos, so I had to log in to widen the research scope. I then chose five videos randomly, as long as they addressed one of the subtopics suggested within the theme of ‘travels’ in the Frameworks of Reference for Modern Languages. I decided to rename the five selected videos V1, V2, V3, V4, and V5.

The different criteria related to the teaching of foreign language on which the analysis will be based are: overall structure of the videos, vocabulary, grammar, language functions, idioms and expressions, cultural elements, oral language, and translation/subtitles as they are fundamental elements of foreign language instruction.

3.3 OVERALL STRUCTURE

Table 4 - Overall structure of the short videos analyzed

<p>V1 (1:03)</p>	<p>This short video provides practical advice for packing for a trip to London, focusing on items that travelers might forget but are useful to have. A woman films herself showing the different items that she recommends travelers to bring with them when preparing their trip to London.</p>
<p>V2 (1:20)</p>	<p>The video explains the historical reason behind London's red buses, dating back to 1832, when competing companies looked for differentiation. It explains the significance of the color choice, its standardization process and mentions variations such as white roofs and advertising on differently colored buses. A woman films herself telling the origin story of red buses while showing pictures in the background to illustrate her words.</p>
<p>V3 (0:58)</p>	<p>The video gives several tips to experiencing London on a budget, suggesting three activities under £5 each. It includes renting a bike to tour through Hyde Park, visiting The Wallace Collection Museum, and eating a cupcake from Primrose Hill Bakery while enjoying the scenic view from Primrose Hill Park. A woman is being filmed doing affordable activities in London while commenting them using a voiceover.</p>
<p>V4 (0:39)</p>	<p>The video unveils hidden charming spots in Covent Garden, London. It features locations like Goodwin's Court, Carting Lane, Cecil Court, 10 Adam Street, and Neal's Yard, each offering unique experiences. These hidden corners invite visiting beyond the usual tourist attractions, adding depth and richness to a visit to Covent Garden. A woman films several hidden corners in Covent Garden while commenting them using a voiceover.</p>
<p>V5 (1:18)</p>	<p>The video shows people discussing their biggest culture shocks upon moving to London, ranging from linguistic peculiarities like the usage of "innit" to unfamiliar customs such as walking on the left side of the sidewalk. The interviewer and the people she interviews are filmed in the same frame, both indoors and outdoors, enabling the viewer to have an insight of a real-life interaction.</p>

3.4 MEDIA AND INFORMATION LITERACY

There are different elements that foreign language teachers can look for in order to verify the veracity of an online short video content before sharing it with their students.

They can, for example, do background research on the person who shared the video by visiting their TikTok account to try to find more information about them and see what kind of content they generally post. V1 and V2 come from the same TikTok account, @loveandlondon, which is managed by a woman named Jess Dante, a Londoner and travel expert who moved to London a couple of years ago and started making videos, including on YouTube, to help visitors enjoy their trip to London. V3 comes from the TikTok account @macerlyofficial, which is managed by Maddie Borge, a Norwegian woman who started her YouTube channel in 2013 and who moved to London in 2019 to pursue a bachelor's degree in business management at King's College London. She started making videos as a hobby that has now become her full-time job. V4 was borrowed from the TikTok account @thecuriouspixie. It is managed by Sima, a traveler behind the award-winning travel website 'the Curious Pixie' who moved to London

over 20 years ago. Finally, V5 comes from the TikTok account @northeasternldn, the Northeastern University London’s TikTok account.

Additionally, teachers can check the place where the video was filmed. In V3, V4, and V5, the video creators seem to be experiencing activities (V3), visiting places (V4) and interviewing people (V5) in the streets of London, providing content that comes directly from the source. Whereas V1’s creator films herself in what seems to be a room, and the creator of V2 films herself in front of a green screen, not enabling the viewers to determine where she actually is. Nevertheless, V1 and V2’s content do not require to be in the streets of London for the information they provide to be more relevant, contrary to V3, V4, and V5 which give information about activities and places in London and seek opinions from foreigners who moved to London.

At first sight, all four TikTok accounts seem to be reliable. However, in order to be certain of the veracity of the information given by videos such as V2, which gives historical information, teachers should double check the provided information by looking for scientific sources that would confirm or contradict the video’s content before sharing it with their students.

3.5 VOCABULARY

In this section, the general vocabulary as well as the vocabulary corresponding to the thematic field of ‘travels’ will be analyzed. It is important to mention that, to lighten the reading of this chapter, it was decided to provide an overview of V1 vocabulary content only, and an overview of V1 and V2 content for the other categories. The full versions of the various tables containing information on V1, V2, V3, V4, and V5 content can be found in Appendix D.

Table 5 - Vocabulary of the short videos analyzed

	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V1	London a trip a power adaptor electronics a plug dual voltage a wall a reusable cup a paper cup a cafe coffee tea an umbrella	dual reusable actual smaller free high-end nice grotty brand new	to pack to forget to look like sth to need to fit to let to take sth away to get to fill sth up to rain to want to wear to help	so if and when as but or plus	actually here away around too anyway really probably especially

a pair of dress shoes a high-end restaurant trainers grotty shoes a canvas tote bag a shop plastic a checklist a link a bio		to look the part to charge to bring to avoid to put to grab to cover to come		
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As demonstrated in Table 5, each video provides general vocabulary as well as vocabulary related to the thematic field of ‘travels’. They indeed include a couple of nouns around the theme of ‘travels, as well as a variety of different verbs, but also several adjectives and adverbs that enrich and add quality to the vocabulary, together with linking words that allow a more natural flow of the speech delivery. In addition, the results of the study concerning secondary school students, as featured in section 4.2.3, show that 90% of the respondents claimed that watching short videos enables them to acquire new vocabulary. Therefore, the nature and variety of the vocabulary used in each analyzed short video as well as the answers given by the respondents of the survey demonstrate that it could be interesting to exploit short videos in foreign language class in order to help students expand their vocabulary.

3.6 GRAMMAR

Various grammatical structures as well as the tenses used in each video are highlighted in the table below.

Table 6 - Grammatical structures and tenses of the short videos analyzed

	GRAMMATICAL STRUCTURES	TENSES
V1	Relative clause (A2) Conditional constructions 0 & 1 (A2+) (B1) Comparatives (A2)	Present simple (A1) Future simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)
V2	Superlatives (A2) Relative clauses (A2) Passive voice (A2+) (B1) Numerals (A1) (A2)	Present simple (A1) Present Perfect simple (A2+) Past simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)

Even though the survey aimed at secondary school students showed mixed results regarding the fact that short videos on social media enable an improvement in grammar, the analysis of the grammatical structures and tenses used in each video indicate that the short

videos surveyed provide a variety of tenses as well as different grammatical structures that could be exploited in an FL class.

43% of the respondents do not agree with the fact that watching short videos on social media helps them improve their grammar (37% disagree, and 6% strongly disagree), while 57% think the contrary (41% agree, and 16% strongly agree). It could be that the multiple grammatical structures and tenses provided are too varied for a one-minute video, making it difficult for secondary school students to extract the grammatical construction and generalize it in order to further be able to create new sentences using that same grammatical construction. For those who agree with that statement, it could be because, even though the different short videos provide different grammatical structures within a short period of time and do not focus on one in particular, frequently watching short videos in foreign language enables them to assimilate many grammatical structures unconsciously (// spiral approach). However, although speaking, reading, writing, listening skills, and vocabulary acquisition seem to be positively influenced by the use of short videos, it is not the case for complex grammar which was found, according to Zhang et al.'s article, not to be acquired from short film presentation (Zhang et al. 2022: 3).

Furthermore, according to the Frameworks of Reference for Modern Languages, all verbs and grammatical structures used in short videos are supposed to be introduced at an early stage of the foreign language learning. Indeed, they are all supposed to be integrated in the foreign language course from level A1 or A2. In Table 6, the level at which the resources can be approached without formal teaching (initiation and/or reception) is written in grey in parentheses next to each resource, while the level at which they are subject to formal structuring (key moment of learning) is written in black in parentheses next to each resource (FWB 2017b: 197).

As these grammatical structures and tenses are suggested to be learned at an early stage in the learning process, after this key learning moment, it will be necessary to revisit them throughout the learning process to ensure their integration (// spiral approach) (FWB 2017b: 197). Therefore, as far as the grammar is concerned, those short videos could be used in foreign language class at upper levels, for example from level B1, to be in accordance with the spiral approach which advocates for revisiting the structures throughout the learning process.

3.7 LANGUAGE FUNCTIONS

Table 7 - Language functions of the short videos analyzed

V1	V2
Décrire (A1)	Décrire (A1)
Donner des conseils (A2)	Donner des informations (A1)
Faire des suggestions (B1)	Situer dans le temps (A1)
Inviter à / proposer (A1)	Inviter à / proposer (A1)

Table 7 takes a census of the different language functions that have been identified in each video. A language function is an expression, specific to each language, and which has a communicative intention such as agreeing, apologizing, greeting, etc. (FWB 2017a: 91). I decided to list them in French in order to be congruent with the designations in the curricula.

It can be observed that the language functions used in all five videos are advised to be learned at an early stage and mastered in the course of the learning process. The majority of them is indeed suggested from level A1, while the language functions of *Donner des conseils*, *Encourager*, and *Exprimer un sentiment* are expected to be introduced from level A2 (WBE 2020b: 263-266; FESeC 2018: 116-119). This could mean that, as far as the language functions are concerned, short videos on the theme of ‘travels’, especially short videos about London, could be integrated in an FL class, even at a lower level.

3.8 IDIOMS AND EXPRESSIONS

The table below summarizes the different idioms and expressions provided by each short video.

Table 8 - Idioms and expressions of the short videos analyzed

	IDIOMS	CONTRACTIONS	PHRASES	ADVERBS	ADJECTIVES
V1	<ul style="list-style-type: none"> ▪ to look the part 	<ul style="list-style-type: none"> ▪ gonna (going to) ▪ wanna (want to) 	<ul style="list-style-type: none"> ▪ lots of cafes ▪ good idea ▪ make sure ▪ brand new ▪ link in bio 	<ul style="list-style-type: none"> ▪ anyway 	<ul style="list-style-type: none"> ▪ grotty
V2	<ul style="list-style-type: none"> ▪ all the way back 		<ul style="list-style-type: none"> ▪ fast forward ▪ link in bio ▪ spoiler alert ▪ crazy right? ▪ but wait 	<ul style="list-style-type: none"> ▪ so so much 	<ul style="list-style-type: none"> ▪ super easy

According to the Frameworks of Reference for Modern Languages, as the level of the students increases, audiovisual material can employ a considerable degree of slang and idiomatic usage and can contain nuances and implied meaning from level C1 (CEFR 2018: 59).

Given the fact that each short video seems to contain many idioms and/or expressions, there is a risk that they would not be adapted for secondary school students below level C1. Consequently, as far as the idioms and expressions are concerned, and considering the fact that the alleged highest level from secondary school students at the end of their studies is level B1+, for both listening comprehension and oral production (with and without interaction), short videos do not seem to be suitable for foreign language teaching in secondary school (FWB 2017b: 13).

However, it is mentioned in the official documents that it can be useful, at all levels, to use authentic materials (i.e. materials not specifically designed for learning), in order to gradually accustom students to the complexity of a non-simplified language as they will encounter in real life (CFB 2000a: 10). Idioms and expressions being part of the English language, it may not be completely irrelevant to introduce them to a number of idioms and expressions, regardless of their level of learning. In addition, among the 30 foreign language teachers surveyed, 17 agree with the fact that students should familiarize with actual and authentic vocabulary, while 12 of them strongly agree with it, only 1 does not agree, and none of them strongly disagrees.

3.9 CULTURAL ELEMENTS

Here are some cultural elements mentioned in each video:

Table 9 - Cultural elements of the short videos analyzed

V1	V2
<ul style="list-style-type: none"> ▪ UK plug adaptor ▪ afternoon tea ▪ weather (rain) 	<ul style="list-style-type: none"> ▪ London buses ▪ red telephone boxes

It has been observed that between 2 and 13 cultural elements are mentioned in a short video ranging from 0:39 to 1:20 min on the theme of London. The five selected videos give cultural information about London such as currency, weather, public transport, several famous places, streets, parks and buildings, or expressions used by Londoners, among others. These videos could therefore be used in an FL class in order to familiarize secondary school students with the London culture.

Furthermore, in the survey targeting secondary school students (see section 4.2.3), the respondents were asked whether or not they watch short videos in a foreign language because they are interested in the culture of the country whose language they are learning. A slight majority of 56.05% appeared to agree with that statement (37.50 % agree; 18.55 % strongly

agree), while 43.95% of the respondents stated the opposite (31.85 % disagree; 12.10 % strongly disagree). However, even though it is not because those 43.95% are interested in the culture of the country whose language they are learning that they watch short videos in foreign language, that it excludes them from actually being interested in learning more about this culture in class, which is an environment conducive to learning.

3.10 ORAL LANGUAGE

Despite the fact that it is not explicitly mentioned whether the analyzed videos target foreigners or a local public, it can be assumed that V1 targets foreigners, V2 targets both foreigners and locals, V3 targets foreigners, V4 targets foreigners and possibly locals too, and V5 targets both foreigners and locals. However, regardless of their target, the aim of this analysis is to establish whether these videos are of appropriate to use in an FL class.

Even though the woman in V1 speaks at a natural pace, she still speaks clearly in front of the camera, without any background noise that could alter the understanding, except for some soft background music. V2 presenter is in a similar situation. When it comes to V3, this time, the woman speaking did not directly film herself in front of the camera but rather recorded a voiceover commenting the video clips she previously filmed. In addition, as in V1 and V2, there is no background noise that could alter the understanding, except for some soft background music. Concerning V4, the same occurs as in V3, except for the fact that the woman speaks at a slower pace than in V3. Finally, V5 consists in an interview, both indoors and outdoors, in which the people interacting speak at a natural pace. This time, some background noises can be heard such as conversations or traffic noises. However, they are not loud enough to alter the understanding of the interview.

Except for V4, in which the woman speaks slower compared the other creators, the other four videos feature a person whose speech delivery is clear but not relatively slow. This might mean that these videos could be challenging to exploit in an FL class below level B1. It is indeed mentioned in the *Common European Framework of Reference for Languages (CEFR)*, which is analyzed in section 4.1.2, dedicated to the analysis of the place of short videos within official text in the Wallonia-Brussels Federation, that up to level B1, the recording is recommended to be short, easy to understand and the speech delivery needs to be clear and relatively slow. It is further suggested that, as the level increases, the speech delivery becomes more natural, and the language and accents more varied and less standardized (CEFR 2018: 66).

On the matter of accents, a variety of them were observed among the people speaking in the five analyzed videos. V1 and V3 feature people speaking with what seems to be an

American accent, while the people speaking in V2 and V4 seem to have a British accent, and the individuals being interviewed in V5 as well as their interviewer are, by deduction, foreigners with an accent that seems to approach the American accent. The presence two different accents spoken by natives as well as foreigners suggests that those videos could be a valuable source of input for foreign language teaching. Indeed, they represent language as the students will encounter it in real life, with small variations in accents. Furthermore, in the official documents analyzed in section 4.1.3, it mentioned that the message should ideally be produced by a native speaker (or, at least, by someone assimilated to a native speaker) (FWB 2017a).

Finally, according to official documents from WBF, media used for listening comprehensions and oral productions should not only be audio support but rather be accompanied by images to get as close as possible to a real-life situation (CFB 2000a: 10). That is the case in V1 and V2, where the women film themselves speaking directly to the viewer, while the women in V3 and V4 address the viewer even though they are not shown in front of the camera but rather film the landscape of London, still providing visual support to their words. As far as V5 is concerned, the viewer can spot two people talking to each other on the same frame, enabling them to have an overview of what a real interaction looks like.

3.11 TRANSLATION/SUBTITLES

Whether they are TikTok-generated or user-generated, all five analyzed videos provide subtitles to their viewers. Indeed, the creators of V1, V2, and V5 activated the option of adding subtitles generated by TikTok, while the creators of V1, V2, V3, and V4 made extra effort to provide their own subtitles and add it directly during their video editing, which would hypothetically increase their reliability as they are added by a real person and not by a machine. Here is what I noticed after analyzing both the subtitles added by the creators of the videos themselves and those automatically generated by TikTok.

Table 10 - Subtitles of the short videos analyzed

	USER-GENERATED SUBTITLES	TIKTOK-GENERATED SUBTITLES
V1	<ul style="list-style-type: none"> ▪ No punctuation ▪ No mistranscription 	<ul style="list-style-type: none"> ▪ Good punctuation 1. “pair of dress shoes” instead of “a pair of dress shoes” 2. “grouty shoes” instead of “grotty shoes”
V2	<ul style="list-style-type: none"> ▪ No punctuation 1. “they didn’t stop there” instead of “it didn’t stop there” 2. “a central line” instead of “the central line” 	<ul style="list-style-type: none"> ▪ Good punctuation 1. “same at red telephone boxes” instead of “so they match telephone boxes” 2. “lots of the roosters in painted white” instead of “lots of the roofs have been painted white”

		<ol style="list-style-type: none"> 3. “<i>as under tubes and buses</i>” instead of “<i>as London’s tubes and buses</i>” 4. “<i>Jekyte bananas</i>” instead of “<i>Chiquita bananas</i>” 5. “<i>London 1:01 guide</i>” instead of “<i>London 101 guide</i>”
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Even though user-generated subtitles do not provide proper punctuation, they seem to be more reliable than the TikTok-generated ones. Indeed, the same video containing both user-generated and TikTok-generated subtitles shows a greater number of mistranscriptions in TikTok-generated subtitles than in user-generated ones. It is interesting to mention that when visiting the account from which V2 was posted, I noticed that it is not managed by the woman speaking in the video. Therefore, the woman who filmed herself may not be the one who wrote the subtitles but rather the person managing the account, which could explain the two mistranscriptions.

According to Zhang et al.’s article, results showed that there is a positive correlation between the combination of visuals and words. Indeed, students show greater attention when subtitles are included. Additionally, it reinforces the acquisition of vocabulary and allows them to “determine meaning through the unpacking of language chunks” (Zhang et al. 2022: 3). From that statement, it could be considered that providing secondary school students with the analyzed captioned videos, and captioned short videos in general, could not only enable them to stay attentive in class, but also to acquire vocabulary.

3.12 CONCLUSION

The analysis of five random English short videos on the theme of ‘travels’ on TikTok demonstrated that short video content could indeed be fit for use in an FL class because it encompasses a selection of key elements of language instruction.

The general vocabulary, the specific lexicon related to the theme of ‘travels’, as well as the subtitles provided by each video could keep students attentive in class and acquiring vocabulary. Furthermore, the different cultural elements featured in each video make them relevant for use in an FL class, as culture is a significant element of language instruction too.

However, it would be erroneous to say that every video is relevant at each level of learning. Hence, the teacher should work upstream to select the videos that will best suit their students’ level. Indeed, even though the language functions analyzed in all five videos can be introduced at level A1 or A2, idioms and expressions are not likely to be learned before level C1. However, both idioms and expressions and language functions are elements of the same short video. Also,

even if the survey targeting secondary school students showed mixed results regarding the advantages of watching short videos in foreign language on grammar acquisition (see section 4.2.3), the different grammatical structures and tenses provided by each video could make those videos valuable learning tools in accordance with the spiral approach at upper levels.

The linguistic elements listed above prove that those short videos deliver a certain amount of linguistic input. However, the results from the survey concerning foreign language teachers (see section 4.2.2) highlighted that the respondents are slightly qualified about the first statement related to the input provided by online short videos and generally do not agree with the other one. Indeed, the first statement claiming that short videos generally contain a big quantity of input, showed mixed results as out of 30 respondents, 13 do not agree with it (11 disagree; 2 strongly disagree), while 17 do agree with it (16 agree; 1 strongly agrees). The reason might be that short videos on social media cast a wide net of different subjects and that their length enables the viewer to quickly swipe from one video to another addressing a different subject, which makes the quantity of input so large. Short video users are indeed in contact with many videos that can concern any subject within a short period of time. However, the second statement, asserting that short videos generally contain a high-quality input, obtained more distinct results as 19 respondents disagree with it, 3 strongly disagree with it, only 8 respondents agree with it, and no one strongly agrees with it. It is worth mentioning that the question regarding the input provided by short videos in foreign language was asked to all the respondents, even to those who do not watch short videos in FL, and might thus not give relevant answers. However, when analyzing the answers of those who do not agree with the fact that these videos provide a high-quality input and watch short videos in foreign language (N=14), the majority of them (84.61%) claimed that watching short videos in FL enables them to improve their linguistic skills in that language. One of the possible causes of that incoherence in the answers given by those last respondents could be that the phrases used in the survey were *grande quantité d'input* and *grande qualité d'input*, which might have been subjective and ambiguous for the respondents.

Finally, even though it has already been mentioned that the analysis provided here is not exhaustive and only deals with one of the twelve thematic fields outlined in the curricula, it is also substantial to note that the different tables summarizing vocabulary, grammar, language functions, idioms and expressions, cultural elements and subtitles are not comprehensive either and contribute all the more to the non-exhaustiveness of this analysis.

4 LEGAL AND DECLARED STATEMENTS REGARDING THE TEACHING OF SHORT VIDEOS

4.1 THE PLACE OF SHORT VIDEOS WITHIN LEGAL TEXT IN THE WALLONIA-BRUSSELS FEDERATION

4.1.1 Introduction

In this segment, I will analyze some official documents applicable in the Wallonia-Brussels Federation (WBF). In Belgium, teachers must follow official guidelines outlined in documents issued by the WBF, which offer directives on curriculum content, grade levels, and instructional methods. I will investigate the integration of short videos within the diverse frameworks of reference governing modern language education, encompassing the curricula of both the official and the free educational networks, as well as the *Common European Framework of Reference for Languages (CEFR)*. The frameworks of reference delineate official standards for modern language instruction, while official and independent network curricula detail how these standards should be implemented in class. Additionally, the *CEFR* serves as a foundational document guiding the development of the current language education frameworks of reference in the WBF and across Europe.

The information encountered in this section should enable answering the third and fourth researched questions summarized in the table below.

Table 11 - Research questions regarding the place of short videos in official documents

QUESTION	
Q3	Is the phrase 'short video' and its variations included in the official requirements and curricula of the WBF?
Q4	Is the phrase 'short video' and its variations included in the CEFR?

It is worth mentioning that Appendix F consists of tables cataloging the number of occurrences of the phrase 'short video' and/or its variations in the various official documents listed below.

4.1.2 The place of short videos in the *Common European Framework of Reference for Languages (CEFR)*

In 2001, the Council of Europe published the *Common European Framework of Reference for Languages (CEFR)*, *Cadre Européen Commun de Référence pour les Langues (CECRL)* in French. The purpose of the framework is not to prescribe or even recommend any particular method, but to present various options, inviting the teachers to reflect on their current practice, make decisions accordingly, define exactly what their action consists in, and to provide a common basis for the development of language programs, frameworks, exams, textbooks, and so on (Şerban 2021: 96). It represents the final stage of a process actively conducted since 1991 and owes much to the collaboration of a multitude of members of the teaching profession across Europe and beyond (Şerban 2021: 97).

The *CEFR* provides competency levels that will enable the teacher to assess the student's progress at each stage of their learning. In order to fully cover the relevant learning space for European language learners, the framework describes six general levels: Introductory or Discovery Level (A1), Intermediate or Survival Level (A2), Threshold Level (B1), Advanced or Independent User Level (B2), Autonomous or Effective Operational Competence Level (C1), and Mastery Level (C2) (Şerban 2021: 97).

It also suggests descriptors for the general and specific objectives of each level, allowing for modifications, additional subdivisions locally or at a European level. There are descriptors of skills for each level, presented in detail according to the language activity performed. These descriptor parameters are also meant to help teachers develop a learning program adapted to the levels and needs of learners who, through self-assessment practice, are aware of their needs, objectives, and especially their skills and will be full partners in the teaching/learning process (Şerban 2021: 97).

Given the significance of this document in modern language education, it is relevant to examine it in order to determine whether it addresses the genre of the short video or not. If it is the case, it is worthwhile investigating whether the short video receives similar emphasis in the reference materials of the WBF, which are supposed to align with *CEFR* guidelines established post-2001. However, if the *CEFR* does not incorporate the concept of the short video, it might also suggest that reference materials overlooked it. I will also extend my research to the 2018 *CEFR Companion volume with new descriptors* to verify whether the short video has gained attention since the original 2001 *CEFR*.

In order to examine whether the use of short videos is recommended in those official documents, I will analyze the context in which the phrases 'short video' and 'video' are used.

The search for the phrase ‘short video’ was unsuccessful in the two documents listed above. However, the term ‘video’ was more conclusive as it appears 13 times in the 2001 *CEFR* and 22 times in its 2018 version. This indicates that even though the concept of ‘short video’ itself has not received much attention yet, its more generalized version, namely the ‘video’, seems to bear some importance in FL education.

Indeed, in the 2001 version of the *CEFR*, the term ‘video’ is mentioned as an audiovisual comprehension activity where “the user simultaneously receives an auditory and a visual input” (CEFR 2001: 71). The different supports advised for this activity include the comprehension of TV shows, movies and videos. Up to level B1, the recording is recommended to be short, easy to understand and the speech delivery needs to be clear and relatively slow. The audiovisual material should deal with daily and familiar topics. As the level increases, the speech delivery becomes more natural, the topics more complex, and the language and the accents more varied and less standardized. Likewise, the 2018 version of the document states that “watching TV and film includes live and recorded video material plus, at higher levels, film” (CEFR 2018: 66). Also, as for its 2001 version, the 2018 framework suggests that, as the level of the students increases, the audiovisual material is allowed to employ considerable degree of slang and idiomatic usage, and can contain nuances and implied meaning at level C1 (CEFR 2018: 59).

The table below takes a census of the objectives required for each level. I chose to include the version of the table that can be found in the 2018 version of the *CEFR* because it takes another look at the objectives that were already set in its previous version (**bold characters**) and includes new more detailed objectives (normal characters) enabling teachers to have a more precise idea of what their students should be capable of doing at each level.

Table 12 - An illustrative scale for watching TV, film and video

WATCHING TV, FILM AND VIDEO	
C2	<i>No descriptors available; see C1</i>
C1	<p>Can follow films employing a considerable degree of slang and idiomatic usage.</p> <p>Can understand in detail the arguments presented in demanding television broadcasts such as current affairs programmes, interviews, discussion programmes and chat shows.</p> <p>Can understand nuances and implied meaning in most films, plays and TV programmes, provided these are delivered in the standard language.</p>
B2	<p>Can extract the main points from the arguments and discussion in news and current affairs programmes.</p> <p>Can understand most TV news and current affairs programmes.</p> <p>Can understand documentaries, live interviews, talk shows, plays and the majority of films in the standard form of the language.</p>
B1	Can understand a large part of many TV programmes on topics of personal interest such as interviews, short lectures, and news reports when the delivery is relatively slow and clear.

	<p>Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language.</p> <p>Can catch the main points in TV programmes on familiar topics when the delivery is relatively slow and clear.</p>
A2	<p>Can identify the main point of TV news items reporting events, accidents etc. where the visual supports the commentary.</p> <p>Can follow a TV commercial or a trailer for or scene from a film, understanding what the actors are talking about, provided that the images are a great help in understanding and the delivery is clear and relatively slow.</p> <p>Can follow changes of topic of factual TV news items, and form an idea of the main content.</p>
A1	Can recognise familiar words and phrases and identify the topics in headline news summaries and many of the products in advertisements, by exploiting visual information and general knowledge.
Pre-A1	<i>No descriptors available</i>

Additionally, page 143 of the 2001 version of the *CEFR* mentions that, in general, learners are presumed to learn a second (L2) or FL by direct exposure to authentic use of that language, among other strategies, and the video is included in the list of media that may help achieve that statement (CEFR 2001: 143). Also, on page 153, it is suggested that learners are expected/required to develop their ability to pronounce a language using a series of strategies including the chorused imitation of videos recorded by native speakers (CEFR 2001: 153).

Besides, in the 2018 version of the *CEFR*, the phrase ‘video clip’ is employed as an audiovisual aid that students should be capable of summarizing in writing at level B1. Indeed, it is said on page 111 that a student should be able to “summarise (in Language B) the main points or events in TV programmes and video clips (in Language A), provided he/she can view them several times” (CEFR 2018: 111). Also, the expression ‘video story’ appears on page 206 of the same document as an audiovisual aid that students should be able to summarize and explain orally at level B1 (CEFR 2018: 206).

Finally, in the 2018 version of the *CEFR*, the word ‘video’ is featured multiple times in the sign language context. Indeed, the document suggests using a video recorded by experts signing different types of written texts for deaf students in order to discuss them in class with sign language teachers (CEFR 2018: 182).

4.1.3 The place of short videos in the frameworks of reference for modern languages

In the WBF, various frameworks of reference are in application for modern language teaching in secondary education and are common to all networks: the *Socles de compétences – Langues modernes* (FWB 2017a), the *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques: langues modernes* (FWB 2017b), and the *Compétences terminales et savoirs requis à l’issue des humanités professionnelles et techniques: langues modernes*

(FWB 2017c). In order to examine whether the use of short videos is recommended in those official documents, I will analyze the context in which the phrase ‘*vidéo courte*’ is used in each one of them as well as its following variations: ‘*courte vidéo*’, ‘*vidéo*’, ‘*capsule vidéo*’.

After verification in the three documents listed above, none of these phrases are present. However, the term ‘*vidéo*’ is more conclusive as it appears 5 times in the *Socles de compétences – Langues modernes* (FWB 2017a), 10 times in the *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques: langues modernes* (FWB 2017b), and 8 times in the *Compétences terminales et savoirs requis à l’issue des humanités professionnelles et techniques: langues modernes* (FWB 2017c). Nevertheless, this word is not self-sufficient and is always used along with an adjective specifying what type of video it is. It is indeed often categorized as ‘*selfie-vidéo*’, but what drew my attention is that the phrase ‘*séquence vidéo*’ is used twice in the *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques: langues modernes* (FWB 2017b) and once in the other two documents. In this context, the term ‘*séquence*’ refers to a ‘clip’ in English and, according to the Collins dictionary “a clip from a film or a radio or television programme is a short piece of it that is broadcast separately”. As the phrase ‘*séquence vidéo*’ is close to ‘*vidéo courte*’, I decided to add it into my analysis and look for that phrase in the other documents as well.

In the *Socles de compétences – Langues modernes* (FWB 2017a), the expression ‘*selfie-vidéo*’ is used as an example of audiovisual material that could help improve the listening skills of students at level A1+ and A2-. They are recommended to be short and simple, authentic or simplified/adapted from authentic sources, and supported by visual elements. It is also mentioned that the message should ideally be produced by a native speaker (or, at least, by someone assimilated to a native speaker). However, the message should only be made up of familiar words and/or internationally shared words, very basic expressions, simple and unconnected sentences (no systematic use of connectors), and the speech delivery has to be clear and distinct, with a slow pace, and with an accent that doesn't hinder understanding. As far as the ‘*séquence vidéo*’ is concerned, it is used as an example of an audiovisual aid that could help improve the oral expression without interaction of students at level A2-. It is also recommended to be short and simple, and the students should express themselves spontaneously without totally reproducing some previously learned by heart content. Both the ‘*selfie-vidéo*’ and the ‘*séquence vidéo*’ are suggested to talk about the personal and family sphere of the students, their daily life, and subjects directly linked with them and their family’s interests.

The same has been observed in the *Compétences terminales et savoirs requis à l’issue des humanités générales et technologiques: langues modernes* (FWB 2017b), and in the

Compétences terminales et savoirs requis à l'issue des humanités professionnelles et techniques: langues modernes (FWB 2017c). However, as these audiovisual aids and activities are now also suggested up to level B1+, the subjects widen to the social and cultural life and the speech delivery is now required to be more natural, but still needs to be clear and with an accent that doesn't hinder understanding. The students' production should also be more spontaneous and they should be able to express themselves with more assurance. While the duration of the 'séquence vidéo' is still recommended to be short, the duration of the 'selfie-vidéo' should now be adapted to its support and to the task, which could be quite ambiguous. The 'séquence vidéo' as a tool for improving oral expression without interaction is still cited at level A2+ in both documents, but now also at level B1 in the *Compétences terminales et savoirs requis à l'issue des humanités générales et technologiques: langues modernes* (FWB 2017b). In addition, the word 'vidéoconférence' is quoted as an example of audiovisual material that could help improve the oral expression with interaction of students at level A2+ in both documents and at level B1 in the *Compétences terminales et savoirs requis à l'issue des humanités générales et technologiques: langues modernes* (FWB 2017b). The 'vidéoconférence' is recommended to be short and simple, and students should express themselves spontaneously. The topics suggested are the following ones: personal and family sphere, daily life and subjects directly linked with the students and their family's interests at level A2+, while societal topics are added at level B1.

4.1.4 The place of short videos in the curricula of the WBF

After having analyzed the several documents common to all WBF networks and having drawn an overview of the place they grant short videos, I will now have investigated how each network recommends their teachers to integrate them into their course. Even though these curricula follow the common frameworks of reference analyzed in the previous section, they still might differ from one network to another. I will therefore analyze the 2000 and 2020 curricula of the official network and the 2000, 2002, 2017 and 2018 versions of the free network curricula.

However, given the fact that the phrases 'vidéo courte', 'courte vidéo' or 'capsule vidéo' are not mentioned in any of the previous analyzed frameworks of reference, the curricula are unlikely to use those specific words either. I will, however, make sure this assumption is proven right, and I will further examine to which extent the wider term 'vidéo' is referred to in those documents. I will also add the phrase 'séquence vidéo' into my analysis as it was quite conclusive in the previous documents.

4.1.4.1 For the Wallonia-Brussels Federation network

The analysis of the official network curricula reveals that neither the phrase ‘vidéo courte’, nor the phrase ‘courte vidéo’ are mentioned in both the 2000 and the 2020 curricula. However, the phrase ‘capsule vidéo’ is present 3 times in the 2020 curriculum but not only once in its 2000 version. The ‘capsule vidéo’ is indeed suggested as an audiovisual medium to use for producing an oral expression with or without interaction. It is further said that the enthusiasm of teenagers for new technologies will allow the teacher to vary activities and increase engagement. For example, the student will leave an oral message on WhatsApp rather than on a phone voicemail, or they will record a video segment or tutorial (WBE 2020a: 27).

In addition, the phrase ‘séquence vidéo’ is mentioned 8 times in the 2000 curriculum and 4 times in the 2020 curriculum. It is indeed mentioned that a video clip is more than just a text accompanied by images. Like any pictorial element, the video image itself conveys meaning. Depending on the case, it clarifies, complements, or contradicts the text. The effectiveness of using a video sequence in class largely depends on how well the image and the text complement each other. The video clip can be used to develop oral expression by exploiting the image, introduce a situation or a theme, practice listening strategies and listening comprehension, prepare a simulation, and conduct a formative assessment in oral expression. It is further mentioned that all the uses of a video recording are based on short video clips and that watching long video clips and movies in class is generally not justified (CFB 2000a: 25).

As far as the term ‘vidéo’ is concerned, it is way more conclusive as it is mentioned 64 times in the 2000 curriculum and 105 times in its 2020 version. The projects for which the term ‘vidéo’ is mentioned in the 2000 curricula of the official network are: introducing one's city to foreigners (reception and production) and setting up a fictional hotel-restaurant (producing a video support). Finally, the word ‘audiovisuel’ is present twice in the 2000 curriculum while it is mentioned 66 times in its 2020 homolog.

At all levels, watching an oral interaction through a video is said to help students realize that language is more than vocabulary and grammar, or that non-verbal cues such as gaze and facial expressions are essential in oral communication, and they can become aware of the importance of ‘playing the role’, respecting the role in a simulation (CFB 2000a: 6). Besides, the 2000a curriculum lists several elements that make a listening comprehension easy or difficult to understand. Among those factors, a listening comprehension is said to be more difficult to understand when the interlocutor is not physically present, placing that video material in the category of elements impeding the understanding of a listening comprehension.

However, it is further mentioned that a listening comprehension is more difficult to understand when the interlocutor is not visible, implicitly encouraging the use of audiovisual material and thus placing the video in the category of the elements that make a listening comprehension easier to understand. Background noises are also considered as factors limiting the understanding of a listening comprehension (CFB 2000a: 14).

Both the 2000a and 2000b curricula suggest that listening comprehension is mainly exercised through oral interaction and often accompanied by visual support. The message should be authentic, standardized and accessible, with an excellent sound quality and, if there are multiple characters, distinct voices that are easily identifiable. It is further mentioned that it can be useful, at all levels, to use authentic materials (i.e. materials not specifically designed for learning), in order to gradually accustom students to the complexity of a non-simplified language as they will encounter it (CFB 2000a: 10).

As for listening comprehension without interaction, again both the 2000a and 2000b curricula suggest that it requires pre-listening activities, tasks to be performed during or after listening, as well as formative assessment approaches. These three levels of activities are essential for effective listening learning. The curricula suggest that the students should take the visual and sound context into account as well as observe what the speakers are doing (their gestures and actions are generally closely related to the content of their message) (CFB 2000a: 18).

The 2020 curriculum states that traditionally, most listening comprehension activities suggested in class are based exclusively on auditory materials: students listen to a conversation, a monologue, a report... without visual support. It must be acknowledged that this situation is very far from reality: our teenagers live in a visual world where it is increasingly rare to listen to a person or people speaking without seeing them nor the context. Moreover, audiovisual aid allows the listener to implement comprehension strategies such as facial expressions, gestures of the speaker. These background elements provide information facilitating comprehension. For all these reasons, the curriculum now requires the use of both forms of materials (WBE 2020a: 18). Besides, the same curriculum suggests that the choice of production should be varied not only to motivate students but especially to cover all types of productions listed in the curriculum. The examples contained in the UAA will be a source of inspiration for the teacher. The enthusiasm of adolescents for new technologies should help the teacher diversify activities and increase their realism. For example, the student could send a voicemail on WhatsApp instead of on a telephone, they could record a video clip or a tutorial, contact their interlocutor via Skype, Teams or Zoom, an online meeting will be organized between 2 classes, etc. (WBE

2020a: 27). It is further stated that the exposure to a FL occurs through listening to as many authentic documents as possible, both in class and freely accessible or at home (audio files provided by textbooks, online videos, songs, advertisements, series, documentaries...) (WBE 2020a: 55).

The video segment appears in that curriculum in the context of the flipped classroom. It is indeed mentioned that the flipped classroom, or flipped learning, involves reversing the traditional concept of the classroom: students carry out simple cognitive tasks independently (potentially outside the classroom) through video clips, personal readings, virtual visits, podcasts, etc. Each student can work at their own pace, revisiting the document or part of it as many times as necessary. In class, the time thus freed up is dedicated to activities of greater added value such as the completion of complex tasks, clarifications, interactions with the teacher and classmates, group work, etc. (WBE 2020a: 125).

Furthermore, the video can be used as a strategic support for oral expression with interaction. It can be useful to reflect on the conventions of oral interaction: presence (if applicable) of an introduction/conclusion, adaptation of language register, non-verbal cues (e.g. gaze, posture) respect for turn-taking, consideration of the interlocutor's remarks and especially their intonation (WBE 2020a: 318). It can also be used to demonstrate students how to enhance their production by adding words (extra information, examples, justifications, anecdotes...) (WBE 2020a: 319).

Here are some examples of themes and activities in which the video is suggested:

- 'Daily routine' at level A2- (narrative/descriptive listening comprehension) (WBE 2020c: 88);
- 'Describe a school' (descriptive and argumentative listening comprehension, and production of a 'capsule vidéo') (WBE 2020c: 335);
- 'Experience in a host family' (descriptive and argumentative production of a video without interaction / filmed oral interaction between two students) (WBE 2020b: 414; WBE 2020b: 406; WBE 2020c: 342; WBE 2020c: 350);
- 'Describe a flat' at level A2+ (descriptive/explicative listening comprehension) (WBE 2020b: 63);
- 'Apply for a job' at level B1+ (informative and argumentative oral expression without interaction of minimum 60 seconds) (WBE 2020b: 99);
- 'Addictions' (descriptive and argumentative production of a 'selfie-vidéo' of maximum 2 minutes) (WBE 2020b: 399).

4.1.4.2 For the free subsidized network (denominational)

The analysis of the free network curricula reveals that the phrase ‘vidéo courte’ and ‘courte vidéo’ are mentioned in none of the curricula. The phrase ‘séquence vidéo’ is mentioned once in the 2017 version, and 3 times in the 2018 version. The phrase ‘capsule vidéo’ is only mentioned twice in the 2018b curriculum. The ‘capsule vidéo’ is indeed suggested at level A2+ as an informative listening comprehension in the context of a bilingual meeting with other students (FESeC 2018b: 74). Also, the same designation is suggested at level B1 as an explicative listening comprehension about a job. An excerpt of the video will be used for students at level B1- (e.g. from 0 to 2.15 + from 4.15 to 4.37) and the whole video for students at level B1+ (+/- 5 min.) (FESeC 2018b: 87).

As far as the word ‘audiovisual’ is concerned, it is mentioned 8 times in the 2017 version of the curriculum, 11 times in the 2018 version, but was never mentioned in the former versions of the document. Indeed, it is said that, in line with what is happening in our world, the digital dimension has become essential in the classroom. Computers, software, interactive whiteboards, not to mention the internet, offer numerous opportunities to introduce our students to intelligent and critical use of digital technology, expanding their horizons, including in modern language courses. Thanks to the internet, students can now easily engage in written as well as audiovisual communication with other young people. Teachers can offer their students various authentic documents. It becomes easy to manage school projects in partnership with other schools. This is also an opportunity to teach young people how to use different multimedia sources and tools for dynamic and/or interactive presentations, filming, recording... (FESeC 2018a: 12). Additionally, the curriculum states that a narrative document could be approached through an audiovisual aid, while working on understanding an instruction could be done through an audio aid. It could then be considered that both types of media (audio and audiovisual) have been addressed, and the communication strategies related to each of them have been implemented. By working on other types of documents (descriptive and/or explanatory, depending on the targeted levels), the student will be prompted to transfer these strategies based on the provided medium (FESeC 2017: 20; FESeC 2018a: 22; FESeC 2018a: 22).

Finally, the term ‘vidéo’ is more conclusive as it is mentioned once in the 2000a curriculum, 3 times in its 2002 version, 30 times in the 2017 version and 34 times in the latest version of 2018. It is indeed suggested as a support that can be used in order to learn about the sociocultural dimension of a language. It is further explained that through watching videos,

among other materials, the student is made aware of perceiving various facts, behaviors, and useful reference points for staying and communicating in this society; perceiving and nuancing their stereotypes about the other culture; perceiving the richness of the other culture in its diverse aspects: way of life, heritage and traditions, creation, etc. These concerns will become more pronounced as the level progresses (FESeC 2000a: 14)

Besides, the video is suggested as an authentic audiovisual aid that the student should be able to understand at the end of the third learning degree for both *professionnel* and *technique de qualification* education. Indeed, the student should be capable of understanding elementary information contained in a common, simple, and brief oral message in a significant and realistic communication situation and react to it adequately, possibly stereotypically, depending on the task, either in French or in a non-linguistic manner. This message will be expressed in simple language (conversations or exchanges in class, materials selected for learning). In the private domain, the message will be related to the age, environment, culture, and interests of the student and/or the interlocutor whose language the student is studying. In the professional domain, it will be related to the student's experience (FESeC 2002a: 17) (FESeC 2002b: 69 & 76).

Here are some examples of themes and activities in which the video is suggested:

- 'Vacation in the mountains' (narrative and imperative production of a 'selfie-vidéo' without interaction) (FESeC 2018a: 62);
- 'How to cook rice' at level A1+ (imperative/command form of listening comprehension) (FESeC 2017: 70);
- 'Jobs' at level B1- (excerpts of an explanatory listening comprehension) (FESeC 2017: 87; FESeC 2018b: 87) and at level B1+ (full explanatory listening comprehension, only for *général* and *technologique* education) (FESeC 2018b: 87);
- 'Bilingual meetings' at level A2+ (listening comprehension of an informative and explanatory 'capsule vidéo') (FESeC 2018b: 74).

4.1.5 Conclusion

After having analyzed the different official documents applicable in the Wallonia-Brussels Federation (WBF) and having taken a census of the occurrences of many phrases such as 'vidéo courte', 'audiovisuel' and 'vidéo', I will suggest for each one of them some hypotheses on why these phrases are used the way they are in those official documents and draw several conclusions on how the short video could be integrated in an FL class.

First of all, it is important to note that neither the phrase 'vidéo courte', 'courte vidéo' nor 'short video' are mentioned in any of the official documents, which could suggest that the genre

of the short video, strictly speaking, has not received much attention yet. As the concept of the short video on social media is quite new and became popular worldwide around a period that goes approximately from 2017 to 2020, and given the fact that there is still a lack of research in that field, it might not be surprising that the different official documents, even the most recent, did not bother to integrate that notion into their guidelines. This partly answer the 3rd and 4th research questions in the negative as the term ‘short video’ is not mentioned in any of the official documents.

However, the more generalized term of the ‘vidéo’ is present at least once in each document, which proves that there is subject to explore. Indeed, in line with what is happening in our world, the digital dimension has become essential, and using digital tools in class could provide opportunities for students to develop intelligent and critical use of them. Instead of condemning, the use of new technologies in class, the different official documents clearly encourage this practice as those technologies, have become part of the students’ everyday life, which reinforces the idea that there is interest in integrating short videos in FL class.

Furthermore, the presence of the word ‘audiovisual’ in several official documents suggests that the aids used for listening comprehensions and oral productions should not only be audio material but rather be accompanied by images to get as close as possible to a real-life situation. It is also mentioned that it can be useful, at all levels, to use authentic materials (i.e. materials not specifically designed for learning), in order to gradually accustom students to the complexity of a non-simplified language as they will encounter it (CFB 2000a: 10). Those statements support and fit perfectly within the action-oriented approach advocated by the *CEFR*, where the learners are perceived as (future) users of the language, as “‘social agents’, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action” (CEFR 2001: 9).

Moreover, when digging deeper into the different official documents, I noted that the video is advised to be used under different forms including the ‘selfie-vidéo’, the ‘séquence vidéo’ and the ‘vidéoconférence’, which are further suggested to be used following a series of features common to short videos that can be found in short video platforms. Indeed, in the Frameworks of Reference for Modern Languages, these videos are recommended to be short and simple, authentic, and ideally produced by a native speaker (or, at least, by someone assimilated to a native speaker), which are elements that match short video applications content. However, it is also mentioned that the message should only be made up of familiar words and/or internationally shared words, very basic expressions, simple and unconnected sentences (no

systematic use of connectors), and the speech delivery has to be relatively slow, clear and distinct, and with an accent that doesn't hinder understanding (up to level B1), which is not always the case with short video applications content. Besides, it is recommended in the *CEFR* that, as the level increases, the speech delivery becomes more natural, the topics more complex, and the language and the accents more varied and less standardized, which enables the use of a larger panel of online short videos. However, only starting from level C1, the audiovisual material can employ considerable degree of slang and idiomatic usage and can contain nuances and implied meaning, which could be limiting considering that the highest level expected from secondary school students at the end of their studies is level B1+, for both listening comprehension and oral production (with and without interaction) (FWB 2017b: 13).

Additionally, the video is suggested to be used as a support for reception (from level A1) as well as production (from level A2-). Indeed, students are advised to watch audiovisual content in order to improve their listening comprehension, to improve their writing skills by summarizing it in writing, and to improve their oral skills by summarizing it orally. As far as the production of a video is concerned, it is advised from level A2- under the form of a 'séquence vidéo' in order to improve the oral expression without interaction of the students, while it is recommended from level A2+, and only starting from 3rd grade, under the form of a 'vidéoconférence' in order to work on their oral interactions.

Besides, the variety of topics suggested enables the exploitation of a large panel of short videos application content. Indeed, in the official documents, subjects range from the students themselves, their family, daily and familiar topics, and more complex ones (e.g. societal and cultural fields) to more specific situations such as describing/giving information about a school, a flat or a city, narrating one's experience in a host family, applying for a job, or even relating one's holidays. Knowing that short videos that can be found on short video applications address all socially acceptable subjects, it can be confirmed that they constitute a large panel of content available for foreign language class exploitation.

To conclude, the second part of the 3rd and 4th research questions were answered in the affirmative as variations of the phrase 'short video' such as 'séquence vidéo', 'capsule vidéo', 'audiovisuel' and 'vidéo' are recurrently mentioned in the official requirements and curricula of the WBF, and the term 'video' is included in the CEFR.

4.2 SURVEYS ON THE USE OF SHORT VIDEO APPLICATIONS

4.2.1 Introduction and research questions

After having read, paraphrased, and compiled more than twenty articles on the topic of short video applications in order to suggest an overview of their use in and outside of the foreign language classroom, I will now make an inventory of their exploitation in Wallonia.

To do so, I decided to conduct two different studies on the same topic but directed at two different targets. Indeed, for this thesis to be as relevant as possible, I had to analyze foreign language teachers' use of short video platforms, but also secondary school students' use of them. Also, in order to further elaborate an effective hypothetical lesson plan in which I would integrate short video applications (see section 5.2), I had to interview the different actors at play in an FL classroom; namely foreign language teachers and secondary students.

Before the elaboration of both surveys, I brainstormed on the topic of short videos in a foreign language and decided to put forward nine research questions that would allow me to draw and follow a unifying structure while creating my questionnaires.

The questions I asked myself when reflecting on foreign language teachers' and secondary school students' use of short video applications were as follows:

Table 13 - Research questions regarding the short video consumption of the respondents

Foreign Language Teachers		Secondary School Students	
Q5	Do foreign language teachers watch short videos in foreign language? Yes? No? Why?	Q10	Do secondary school students watch short videos in foreign language? Yes? No? Why?
Q6	Do they consider that watching short videos in foreign languages helps them upgrade their own linguistic skills in those foreign languages?	Q11	Do they think that watching short videos in foreign language helps them improve their linguistic skills in those foreign languages?
Q7	Do they think believe that integrating short videos in their foreign language class could help their students improve their linguistic skills in that foreign language?	Q12	Do they believe that integrating short videos in their foreign language class could help them improve their linguistic skills in that foreign language?
Q8	Do they think that integrating short videos in their foreign language class could help their students increase their motivation in class?	Q13	Do they think that integrating short videos in their foreign language class could help them increase their motivation in class?
Q9	Have they already integrated short videos in their foreign language class? If yes, how? If not, why?		

Based on those different research questions, I decided to divide my surveys into different sections following the funnel method, going from general questions to more specific ones

(Krosnick & Presser 2009: 50). Both the survey concerning foreign language teachers and the survey targeting secondary school students were divided into three parts: the first part consists in the introduction and the respondent's profile, the second one introduces the theme of short videos and the last part focuses on short videos in an FL class.

4.2.2 Survey directed at foreign language teachers in Wallonia

4.2.2.1 Methodology

4.2.2.1.1 Survey construction

This survey was constructed from November 13th to January 28th 2024 along with the advice and the help of Mr. Germain Simons, professor and researcher in Didactics and Teacher Training, and Mrs. Audrey Renson, also researcher in Didactics and Teacher Training and supervisor of my thesis. Mr. Simons helped with proofreading the survey once between December 12th and December 17th, and Mrs. Renson not only helped with proofreading my survey three times between December 6th and January 5th, but also gave me, and the other MA students in didactics, a seminar on how to create an effective survey from its initial construction for the pre-trial phase to its final content and its official release, on February 1st.

As recommended by Mr. Simons and Mrs. Renson, I worked alongside another MA student in didactics in order to launch our respective surveys at the same time and under the form of one survey containing different parts. Working this way would supposedly enable us to collect more answers and would be fairer for both of us as FL teachers would possibly be less prone to answer a survey if they had already answered another one little time beforehand. Furthermore, FL teachers who would not be interested in our individual topics at first sight might be attracted and answer both surveys, helping us reach a larger sample than if our surveys were sent individually.

According to me and with the validation of Mrs. Renson, it seemed obvious that the survey would be written in French as it is supposedly the mother language of my target: foreign language teachers in Wallonia. It would ensure the comprehension of the different questions, and all teachers would be set on equal footing. Indeed, even though my thesis is entirely written in English, it would not have been fair nor strategic to create the survey in English as not all FL teachers teach English and, thus, might not be as familiar with the language as those who do so.

Mrs. Renson advised us to opt for an online survey as it would be easier to design, manage and, most importantly, it would allow an effective and relevant results analysis. The online platform we chose with my partner was SurveyMonkey. Even though we had to pay a monthly

subscription for five months to be able to make the most of all the creating and analyzing tools the platform offers, we still decided to use it because it enables descriptive as well as correlation statistics. Besides, the platform automatically creates different designs of graphs and an Excel document with all the results, and enables simultaneous online working, which was essential for my partner and I in order to be able to create and work on our respective surveys at the same time.

4.2.2.1.1.1 1st section: general introduction and respondent's profile

For this very first part, the second MA student in didactics and I elaborated a common introduction together to make sure we provided all the necessary information to our target: FL teachers in Wallonia. We started off by introducing ourselves and the supervisors of our theses, mentioning our university, the aim of our survey, and the two different topics of our theses. We explained that the respondents would first have to fill their personal respondent profile and then would be able to choose whether they wanted to answer both of our surveys or whether they just wanted to answer the survey related to the topic that they would be the more interested in. We specified that the questionnaire was completely anonymous and confidential, and that the results would only be used for our theses. We mentioned the duration of the questionnaire: mine would take 8 minutes maximum to fill and my partner's would take 25 minutes maximum. We finished off our introduction by thanking them for their collaboration.

The aim of this part of the survey was to draw up the respondents' profile. It consisted in eight different questions that I had wisely chosen with my partner because almost each one of them was related to research hypotheses we investigated separately for our theses. We decided to use multiple choice questions for which the respondents could choose only one answer, and others for which they could choose one answer or more. We always specified how many answers they were allowed to choose in the question. We decided to keep this part of the survey as light as possible by not integrating open questions that could discourage the respondents to go further into the questionnaire.

The following table summarizes each question of the respondents' profile as well as the related hypothesis.

Table 14 - Questions on the FL teachers' profile

N°	Questions		Hypotheses
1	How old are you?	H1	The younger a teacher is, the more prone they will be to watch short videos and to integrate them in their foreign language course.
2	How many years of experience do you have in teaching?	H2	A young teacher will be more likely to integrate short videos in their foreign language class. On the contrary, an older teacher with more experience will be less liable to incorporate this new practice in their course and will prefer a more "traditional" way of teaching.
3	Which scientific degree(s) do you have?	/	No hypothesis related to this question. My partner needed this question for her thesis.
4	Which educational title(s) do you have?	H3	Teachers with an educational title will be more likely to use short videos in their foreign language class.
5	At which level(s) are you teaching?	H4	Upper secondary teachers will be more prone to use short videos in their foreign language class.
6	In which education system(s) are you teaching?	/	No hypothesis related to this question. My partner needed this question for her thesis.
7	In which education sector(s) are you teaching?	H5	Teachers from the <i>professionnel</i> sector will be more liable to exploit short videos in their FL course because their students are less fond of a "traditional" form of teaching.
8	Which foreign language(s) are you teaching?	H6	English is the language used in the majority of short videos and, thus, enables a larger panel of videos and a more varied content.

4.2.2.1.1.2 2nd section: personal introduction and short videos

This second part of the survey was individual and was about my personal thesis. I thus started off with an individual introduction in which I presented myself, my supervisor and the topic of my thesis: "The added value of short videos on social media on foreign language learning". I also specified which university I came from and what was the aim of this survey. I explained the respondents that it did not matter whether they knew what a short video was or not nor if they used it in their FL course or not; the only thing that was meaningful to me was to understand their point of view and their teaching habits. I mentioned once again that the questionnaire was completely anonymous and confidential and that the results would only be used as part of my thesis. I suggested them that if they wanted to have a look at the results of my survey, they could send me an email and I would share with them the results it helped me generate so far. I finished off my introduction by thanking them for their collaboration.

This part of the survey was about short videos and consisted in maximum eight questions depending on the answers of the respondents. The aim of this second part of the questionnaire was to see if FL teachers know what short videos are, if they watch short videos in foreign language and why, and what are their thoughts on them.

According to Mr. Simons and Mrs. Renson, it was necessary to ask the respondents to give their own definition of a short video and, thus, to answer an open question. This open question would come at the beginning of the second part of my questionnaire, which discouraged a lot of respondents from going any further into the survey and made me lose 10 respondents. This explains why open questions are normally suggested to be asked at the end of a questionnaire in order to avoid discouraging the respondents, thus leading to the abandonment of the questionnaire (Dörnyei & Taguchi 2010: 48). Apart from this open question, the other questions I elaborated were mainly ‘yes and no’ questions, multiple choice questions for which respondents could choose only one answer, and others for which they could choose one answer or more. Again, I always specified how many answers they were allowed to choose in the question. Finally, I decided to use the Likert scale to ask the respondents how much they agreed with a series of statements. As advised by Mrs. Renson, I chose to use the four-level Likert scale as it would avoid people staying neutral and giving insignificant results (Oppenheim 1966: 195). The four answers on the scale were as follows: “Pas du tout d’accord” (strongly disagree), “Pas d’accord” (disagree), “D’accord” (agree), “Tout à fait d’accord” (strongly agree).

As well as the respondents’ profile part, this second part of my survey consisted in questions that I had wisely chosen because, again, almost each one of them was related to a research hypothesis I had postulated. The following table summarizes the questions related to short videos as well as the hypothesis they are related to. I did not include the open question asking the respondents to give their own definition of a ‘short video’ nor the sub-questions “If yes, why? / If not, why?”. That is why only six questions are transcribed in the table whereas there were more questions in total.

Table 15 - Questions on the FL teachers' consumption of short videos

N°	Questions		Hypotheses
1	Do you know what a 'short video' is?	H7	Younger teachers will be more prone to know what a short video is.
2	Do you watch short videos on social media?	H8	Teachers who watch short videos on social media will be more likely to integrate them in their foreign language class.
3	On which social media do you watch short videos the most?	H9	Younger teachers watch short videos on TikTok and older teachers watch short videos on Facebook. (→ Teachers that are familiar with TikTok will be more liable to incorporate short videos in their foreign language class.)
4	On average, how long do you spend watching short videos a day?	H10	The more time a respondent spends on watching short videos, the more they will be prone to use them in their foreign language class.
5	Do you watch short videos in foreign language?	H11	A teacher who watches short videos in FL will be more likely to exploit them in their foreign language class.
6	In which language(s) do you watch those short videos?	H12	English is the language used in the majority of short videos and, thus, enables a larger panel of videos and a more varied content.

4.2.2.1.1.3 3rd section: short videos in foreign language classroom

This final part of the survey was about short videos in foreign language class and consisted in four questions maximum depending on the answers of the respondents. The aim of this last part of the questionnaire was to see whether FL teachers had already integrated short videos in their class and how they did so, and what they thought of integrating short videos in their foreign language class.

I took the risk to include another open question on how teachers incorporated short videos in their FL class because I thought it would further help me for the drafting of a hypothetical lesson plan (see section 5.2). Apart from this open question, the other ones were one 'yes and no' question, and the remaining were four-level Likert scales with the same answer choices than in the second part of my questionnaire. As well as the other two parts of the survey, this final one consisted in questions that I had wisely chosen because each one of them was related to a research hypothesis I had formulated beforehand.

I considered there was no point in listing the different questions of this part in a table because most of them consist in series of statements the respondents agree with or not. In addition, my detailed questionnaire is available in Appendix B. However, the prevailing hypothesis I suggested for this final part is as follows: if foreign language teachers were more

informed on short videos, their content and their use in foreign language class within the initial training, they would be more prone to integrate them in their foreign language class (H13).

I finished off the survey by thanking the respondents for their collaboration and assured them that their answers were really precious to me and would help me considerably in the writing of my thesis.

4.2.2.1.1.4 *Potential limitations and shortcomings of the survey construction*

During her seminar on how to create an effective survey from its initial construction for the pre-trial phase to its final content, Mrs. Renson informed us that respondents might present a few biases such as the *prestige bias (or social desirability)*, the *acquiescence bias* and the *tiredness bias*, all fundamental to consider when creating surveys. These potential biases could influence their motivation, the way they answer the questions, and even their answers themselves.

First of all, it is essential to note that, as the survey was a Web-based survey, the respondents could not ask any additional information on the questions. That is the reason why, under the advice of Mr. Simons and Mrs. Renson, I tried my best to make all the questions as easy to understand and straightforward as possible. Any ambiguous question containing non-specific words such as ‘good’, ‘bad’, ‘easy’, or ‘sometimes’, for example, were avoided because they might have led to the immediate closing of the survey.

Also, the *tiredness bias* is vital to take into account considering the duration of the survey. Even though I did my best to follow Mrs. Renson’s advice that a survey should not exceed 10 minutes (Dörnyei & Taguchi 2010: 48), and managed to elaborate an 8-minute long survey, my partner’s survey still needed 25 minutes to be fully completed, which could have possibly made some respondents unwilling to go further into our questionnaire. However, they could still choose to answer my survey only, and, fortunately, it was decided by my partner and I that my survey would come first and hers would come next. Had it been the other way around, I would probably have collected less respondents. Besides, despite the fact that we had made the questions related to the respondent’s profile as light as possible, once starting my personal questionnaire, and depending on their first answer, some respondents found themselves facing an open question asking them to explain what a short video is with their own words. When I deleted the questionnaires that were irrelevant because the respondents had not answered all the questions, I noted that 10 of them closed the survey when they had to answer that open question.

In addition, I tried to counteract the *prestige bias (or social desirability)*, defined as the fact that “respondents will provide answers that make them look good or feel better. Usually, this bias is more apparent when respondents’ identities are known to the researcher and there

could be some personal implications or consequences for the respondents” (Phakiti 2014: 1246). To that purpose, I mentioned in bold in the introduction that the questionnaire was completely anonymous. I further stated that all the information collected would stay confidential and that the results would only be used for my thesis. Additionally, in our common introduction with the other MA student, we specified that there were no ‘right’ or ‘wrong’ answers and that the only thing that did matter was to understand their point of view and their teaching habits in an attempt to encourage transparency and truthfulness in their answers.

Another type is *acquiescence bias*. “This bias occurs when respondents tend to agree with the questions or items independent of the content. This is particularly a case in agree/disagree or true/false items” (Phakiti 2014: 1246). This bias could also play a role in giving unreliable answers.

Finally, the *halo effect* could also influence the answers given by the foreign language teachers. According to the Cambridge Dictionary, the *halo effect* is “the positive opinion that someone has of a person, product, company, etc. as a whole, which is based on an earlier opinion of one particular quality or feature”. In other words, the more the respondents liked my topic and had a positive opinion on it, the more likely they would be to say something positive about it and answer positively to the survey in general. On the contrary, the less they liked my topic, the more prone they would be to say something negative about it and answer negatively to the survey in general.

Even though I implemented a series of strategies in order to reduce the impact of those biases as much as possible, it is congruent to admit that they were still somehow present and influenced the way the respondents answered the survey.

4.2.2.1.2 Trial run

One of the final steps before finalizing the survey was to send it to a small sample of respondents as a trial run. The aim of this trial run was to detect potential spelling mistakes, ambiguous questions, or technical problems with the platform. It was also the opportunity for the respondents to make suggestions and to calculate the time they needed to complete the survey, so as to have an average time frame.

As advised by Mrs. Renson, I made two trial runs. I created a first draft of my survey between November 13th and November 27th and asked 6 friends of mine who were already FL teachers to answer it between November 28th and December 3rd, giving them less than one week to do so. The timing was not quite appropriate because it was just before the exams, so the respondents might have been busy preparing them. The sample was not chosen following any

specific strategy. I sent my survey to the closest FL teachers I knew instead of sending more formal emails to my former course supervisors and to the assistants in the modern language didactics department at the University of Liège because I wanted to keep them as an option for a second potential trial run. I did not send the first draft to Mrs. Renson nor to Mr. Simons before suggesting it to my sample of respondents. I had an appointment with Mrs. Renson to discuss the first trial run and the content of my questionnaire on December 6th, and Mr. Simons proofread my questionnaire around December 19th.

I made several modifications to my survey between the first and second trial run. Even though this first draft was a good basis, it had to be reworked following the advice of Mrs. Renson and Mr. Simons, and also following the feedback of the respondents. Mrs. Renson advised me to remove all the questions that did not answer any specific hypothesis and that were thus irrelevant for the progress of my paper work. That is why I decided, for example, to remove a question in which I asked the foreign language teachers what kinds of short videos they liked to watch; indeed, it falls under the social sphere and digresses from the didactic concern. Also, the first question I asked was whether the respondent was a male or a female and it was not relevant either as it did not answer any hypothesis I formulated. It only made the survey heavier for no reason. I thus decided to delete that question too.

When it comes to the form of the questions, under the advice of Mr. Simons, I created Likert scales that would lighten the questionnaire instead of asking the respondents to agree with the same statements separately on different pages. It is also Mr. Simons who advised me to change the form of some multiple choice questions into Likert scales in order to be able to analyze each item of the Likert scale separately. Moreover, Mr. Simons gave me several instructions to improve the form and content of my survey and advised me, for example, to ask foreign language teachers which favorite social platform they watched short videos on instead of letting them choose between many of them. This change in the question would further help me confirm/reject two hypotheses I ventured: “Younger teachers watch short videos on TikTok and older teachers watch short videos on Facebook” and “Teachers that are familiar with TikTok will be more likely to integrate short videos in their foreign language class”.

Furthermore, at first, I decided to include French as a foreign language into my target and told teachers to consider it when answering the survey. However, the two respondents of my sample affected by this both told me that some of the questions were ambiguous if French was to be considered a foreign language. For example, a question like “Do you watch short videos in a foreign language?” would have been ambiguous given the fact that French is their mother tongue but they still had to consider it as a foreign language. As I would not be physically with

my respondents when they were completing the official survey and could not be able to answer their questions, I preferred to remove the French as a foreign language teachers from my target to avoid any ambiguity.

In addition, I did not consider enclosing my survey with an ending message nor thanking my respondents for their collaboration. I thus made sure to add it at the end of my survey before the second trial run because almost every respondent of the first trial run asked me if they had fully completed the questionnaire or not.

After having modified my questionnaire, I was ready to sample it for the second time between January 7th and January 14th. The process was the same as the first trial run: I asked 6 foreign language teachers I knew to answer my survey. My partner sent our questionnaire to a number of teachers including the assistants in the modern language didactics department at the University of Liège. Without me asking, Mrs. Lisa Svennberg kindly answered my questionnaire and gave me the advice to add the item “I do not have any social media” when I asked the respondents the reasons why they did not watch short videos on social media, so I decided to add it as her intervention was relevant. Also, one of my respondents told me that I mistranslated the so-called “reels” on Instagram into “réels” in French, so I rectified my mistake. Finally, under the advice of Mrs. Renson, I made the questions related to the respondents’ profile follow each other on the same page instead of having them split into several pages, which made the questionnaire heavier and could cause a *tiredness bias* due to the extended length of the survey.

After having taken into account the feedback from my teachers and the different respondents, I made the necessary modifications in order to elaborate the most efficient survey possible and maximize the chances of collecting relevant results. Even though I did not reach the advised number of 10 respondents and did not chose them strategically for my trial run, I did my best to create a quality survey. I focused on the idea that their answers were not relevant to me at that moment, and that what interested me the most was how long it took them to answer the whole questionnaire, if there were any spelling mistakes, ambiguous questions, or technical problems, and if they had some suggestions that would help me improve the quality of my survey. Its final version can be found in Appendix B.

4.2.2.1.3 Survey administration

Once the trial run phase was completed and the modifications were made, the final questionnaire was ready to be sent. In order to do so, we decided, with my partner, to send an email to the headmasters of 50 secondary schools in Wallonia (see Appendix H). We selected

25 schools of the official Wallonia-Brussels Federation (WBF) network and 25 schools of the subsidized public school network and the free subsidized school network (denominational or not) because we did not want to favor one over another. It would also maximize the chances of discovering potential differences between both education networks. As for the secondary schools distribution, we thought it would be a good idea to divide the schools equally per province of Wallonia, except for Liège. The secondary schools were selected randomly following this pattern: 6 schools in Namur, 6 schools in Walloon Brabant, 6 schools in Hainaut, 6 schools in Brussels, 6 schools in Luxembourg, and 20 schools in Liège. I thought that foreign language teachers of secondary schools in Liège would perhaps be more prone to answer a survey coming from Liège, which is why I decided to send this email to more schools in Liège compared to the other provinces.

As advised by Mrs. Renson and suggested by Dörnyei and Taguchi, it would benefit us to send a first email followed by a reminder email two or three weeks later because it would increase the number of respondents by 30% (Dörnyei & Taguchi 2010: 78). We thus sent the first email on Thursday February 1st 2024 between 1 am and 2.30 am so the headmasters would see the email in the morning when they came to work and neither in the evening nor once their workday had already started. In that way, I thought they would be more likely to relay the survey to their foreign language teachers. Between the sending of this first email and the reminder email, we collected a total of 32 respondents. Given the low answer rate, we sent a reminder email on Sunday February 18th 2024 between 7 pm and 8 pm so that the headmasters would once again discover the email when they arrived at work the day after, on Monday morning. Thanks to this reminder email, we managed to collect 10 more respondents but the rate was still low.

In addition, prior to sending the email to the 50 secondary schools, we sent an email to Mrs. Florence Van Hoof who would relay our survey to the teachers included in the internship tutor database working with the University of Liège. We sent her this email on January 28th and she replied to us and said that she had relayed our questionnaire on February 7th.

I was not planning on sharing our questionnaire more as I thought that the steps we undertook would already allow us to increase the number of respondents. However, on March 4th, I noticed that time was running fast, that we had to start analyzing our results, and that only 42 people had answered our survey. That is the reason why I decided to post a message on the Messenger group chat we had created with the other MA didactics students. On March 7th, I also wrote a post on my personal Facebook account in order to reach as many respondents as

possible. On March 22nd, as we had collected a total of 62 respondents, we decided, with my partner, to definitely close the access to our survey, and finally start analyzing the results.

Among those 62 respondents, 20 of them did not complete the survey until the end and were thus irrelevant to analyze, so we unfortunately had to delete their answers. Indeed, these questionnaires could not be taken into account because they would distort the results and would not provide valid statistics. Furthermore, some of the respondents only answered the other MA student's questionnaire and others decided to only answer mine. Indeed, out of those 42 remaining completed questionnaires, only 30 FL teachers answered my survey on short videos.

4.2.2.1.4 Survey processing

The analysis of this survey is a quantitative analysis. The results were collected by SurveyMonkey and summarized in an Excel worksheet in order to enable an easy, clear, and detailed analysis. First, the FL teachers' profile needed to be drawn up (age, diplomas, language taught, etc.) in order to further analyze which proportion of teachers knew what a short video was and watched short videos in FL. It was also paramount to analyze which percentage of teachers already integrated short videos in their FL class and how they did so. Finally, it was interesting to analyze what those teachers thought of the potential added value of short videos on FL learning, and if their opinions matched those of secondary school students (see section 4.2.3).

It is important to mention that, as only 30 questionnaires were collected from this survey, the results cannot therefore be generalized because they only represent a small portion of the foreign language teachers and of what is really in force in Wallonia.

4.2.2.2 Results and analysis

4.2.2.2.1 Respondents' profile

The panel of respondents was composed of 2 people below 25 years old, 8 people between 25 and 30, 5 people between 31 and 35, 4 between 36 and 40, 1 person between 41 and 45, 7 people between 46 and 50, 2 people between 51 and 55, and one person over 55. People between 25 and 30 years old are the most representative group and belong to Generation Z, which includes people born between 1995 and 2010 (see section 2.1.4.2). They might thus be more likely to watch short videos and include them into their foreign language course. The same applies to the 2 people who are less than 25 years old.

Among those 30 respondents, 3 have been teaching for less than a year, 5 for 1 to 5 years, 7 for 6 to 10 years, 7 for 11 to 15 years, 4 for 16 to 20 years, no respondent has been teaching

between 21 and 25 years, 2 have been teaching for 26 to 30 years, 1 for 31 to 35 years, 1 for 36 to 40 years, and no respondent has been teaching for more than 40 years. As the amount of respondents from 16 to more than 40 years of teaching is relatively low (N=8), there were more chances that the majority of the respondents would be prone to integrate short videos in their FL class, according to the 2nd research hypothesis.

As far as their educational titles are concerned, only 2 respondents claimed not having any educational title while the other 28 respondents do have at least one.

Among those 30 respondents, 8 of them teach in the lower secondary level, while 23 of them teach in the upper secondary level.

Finally, 21 respondents teach in the *général* option, 10 in *technique de qualification*, 5 in *technique de transition*, 3 in *professionnel*, and 2 in other sectors.

4.2.2.2.2 Short videos

Among the 30 respondents, the majority (N=25) of them affirms knowing what a short video is. When this variable was compared to the age of the respondents, the results show that 25% of the people between 25 and 30 years old and 42.86% of the people between 46 and 50 confirmed not knowing what a short video is; all the other age groups asserted to know what it is, even the more than 51-year old respondents, infirming the 7th research hypothesis: younger teachers will be more liable to know what a short video is.

The majority (N=24) of the respondents declared watching short videos on social media and, among them, 22 claimed watching short videos in foreign language.

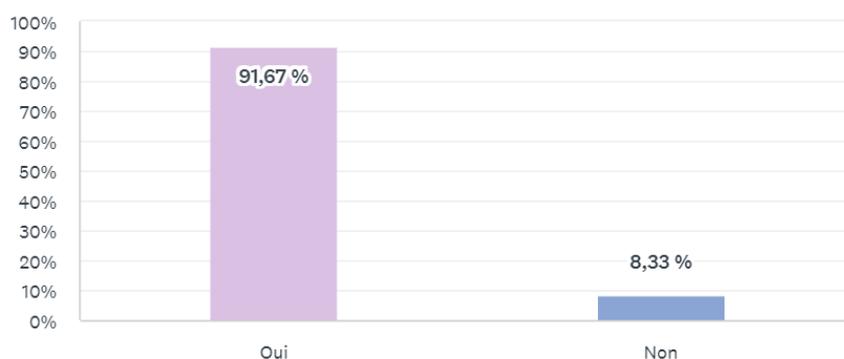


Figure 1 – 5th research question: Do foreign language teachers watch short videos in foreign language?

When the age of the respondents was compared to their viewing of short videos, only 12.50% of the people between 25 and 30 asserted not watching short videos, while 57.14% of the people between 46 and 50, and 50% of the people between 51 and 55 answered the same, showing a slightly positive correlation between the age and their viewing of short videos and,

thus confirming the first part of the 1st research hypothesis: the younger a teacher is, the more prone they will be to watch short videos. Besides, among the people who watch short videos (N=24), 41.67% claimed to have integrated short videos in their foreign language class, while among those who do not watch short videos (N=6), only 16.67% have used short videos in their foreign language class, confirming the 8th research hypothesis: teachers who watch short videos on social media will be more eager to integrate them in their foreign language class. Moreover, among those watching short videos in foreign language (N=22), 45.45% reported having already used short videos in their foreign language class, while none of the respondents who do not watch short videos in foreign language did so, showing a higher tendency to incorporate short videos in their foreign language class when the respondents themselves watch short videos in foreign language, which confirms the 11th research hypothesis: a teacher who watches short videos in a foreign language will be more likely to exploit them in their foreign language class.

Out of the 24 respondents who confirmed watching short videos on social media, 9 do so on Instagram, while 6 watch them on TikTok, 5 on Facebook, and 4 on YouTube. No respondents watch short videos on Snapchat nor on Twitter. When the age of the respondents was compared to the social platform they use the most to watch short videos, the results collected were as follows: the 6 respondents who use TikTok as their preeminent platform to watch short videos are between from below 25 to 35 years old, while those watching short videos on Facebook seem to be older; the 5 of them are indeed above 35 years old. Those results show that there is a tendency for the older respondents to use Facebook as their main social media to watch short videos, while the younger ones would prefer watching them the most on TikTok, confirming the 9th research hypothesis: younger teachers watch short videos on TikTok and older teachers watch short videos on Facebook. The confirmation of that hypothesis made me ask myself whether the social media used the most for watching short videos could have an impact on the integration of short videos in FL class. I thus put forward the hypothesis that teachers who are familiar with TikTok will be more prone to integrate short videos in their FL class. However, when I compared the social media used for the viewing of short videos and their integration in FL class, the results showed that the respondents using TikTok are the ones who are less likely (33.33%) to integrate short videos in their FL class along with those who prefer Instagram, whereas Facebook users (40%) and YouTube (75%) users tend to do it more, rejecting this new hypothesis.

The time the 24 respondents spend on watching short videos varies. Indeed, 15 of them spend less than 30 minutes per day on that activity, 8 between 30 minutes and 1 hour, and 1 respondent between 1 and 2 hours.

Among the 22 respondents who asserted watching short videos in foreign language, 81.82% agree with the fact that it helps them improve their linguistic skills in that foreign language even more, which answers the 6th research question in the affirmative: do foreign language teachers consider that watching short videos in a foreign language helps them upgrade their own linguistic skills in that foreign language? However, it seems that those short videos in foreign language are not useful for preparing their course as only 36.37% of them think the contrary. Among the reasons for watching those short videos in FL, the respondents asserted that the topics are varied (95.45%), interesting (72.73%), and that it is impossible to miss them (63.63%), meaning that the social platform will suggest them anyway.

Among the respondents who watch short videos (N=24) but do not watch short videos in FL (N=2), both of them did not agree at all with the fact that they do not like it, nor that they prefer watching short videos in their mother language. One of them stated that they simply do not want to do so, and one of them assured that the social media has never suggested them any video in FL.

4.2.2.2.3 Short videos in foreign language class

Out of the 30 respondents of the survey, a minority of 36.67% have already used short videos in their FL class. Among them, only one respondent asked their students to produce a video as a final oral task in order to practice their oral expression while the other respondents generally used those short videos as listening comprehensions to introduce a theme or a grammatical point.

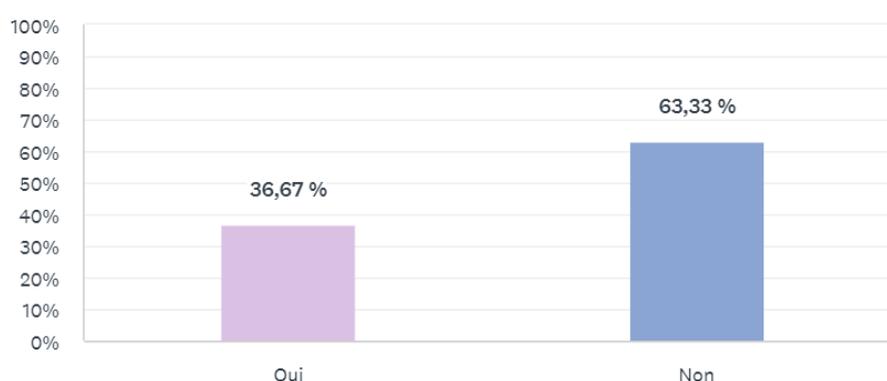


Figure 2 – 9th research question: Have foreign language teachers already integrated short videos in their foreign language class?

The majority (78.94%) of the respondents who never used short videos in their FL class claimed that it is because they had never thought about it. Almost half of them (47.37%) consider that they belong to the extracurricular sphere, however, only 10.53% of them believe

that their students would not take the course seriously anymore. What is interesting is that 78.95% of those respondents do not agree with the fact that those videos do not bring anything to the FL course, showing that they could not be entirely opposed to using them in class. Furthermore, 42.1% of them stated not being familiar enough with SV nor with the social platforms featuring them (36.84%), suggesting that there is an opportunity for the implementation of training courses on SV platforms' content in the initial academic education.

The integration of short videos in the FL class might be influenced by a selection of other variables. It was suggested that the age of the respondents, their experience, them having an educational title or not, the level in which they teach, the education sector in which they teach, the time spent watching short videos, the social media on which they watch them, among others, might influence FL teachers' willingness to exploit short videos in their FL class. When the age of the respondents was compared to the integration of short videos in their FL class, the results showed that there is no positive correlation between those two variables, which rejects the 1st research hypothesis: the younger a teacher is, the more prone they will be to integrate short videos in their FL course. Additionally, the years of experience in FL teaching do not influence the integration of short videos in the FL class of the respondents either. Indeed, 57.14% of those who have been teaching between 11 and 15 years have used short videos in their FL class, while only 28.57% of those who have been teaching between 6 and 10 years did so, which also rejects the 2nd hypothesis: a young teacher will be more likely to integrate short videos in their FL class. Moreover, 50% of the teachers who do not have any educational title claimed to have integrated short videos in their FL class. It is worth noting that a smaller percentage of teachers having an educational title stated the same, except for the teachers having a *CAPAES en langues modernes*, who all confirmed to already have used short videos in their FL class. The majority of the teachers who have an educational title being less prone to integrate short videos in their FL class than those who do not have any rejects the 3rd research hypothesis: teachers with an educational title will be more likely to use short videos in their FL class. Besides, the level in which those teachers teach does not seem to influence their integration of short videos in class by showing equivalent results for both levels. Indeed, 37.50% of the lower secondary teachers have already integrated short video in class; while 34.78% of the upper secondary teachers have done so, rejecting the 4th research hypothesis: upper secondary teachers will be more prone to use short videos in their FL class. Also, teachers in the *professionnel* sector ranked 3rd in integrating short videos in their FL class with 33.33% of them confirming doing so. Teachers in the *technique de qualification* sector are more willing (40%) to do it, and those in the *général* are the ones who do it the most (42.86%), rejecting the 5th research hypothesis: teachers who

teach in the vocational sector will be more liable to exploit short videos in their FL course because their students are less fond of a “traditional” form of teaching. Finally, when the time the respondents spend on watching short videos was compared to the integration of short videos in their FL class, even though 33.33% of those who watch them for less than 30 minutes a day and 62.50% of those doing so between 30 minutes and 1 hour a day claim to have already integrated them in their FL class, 100% of those watching them between 1 and 2 hours a day have never used short videos in their FL class, rejecting the 10th research hypothesis: the more time a respondent spends on watching short videos, the more they will be prone to use them in their FL class. However, these results should be treated cautiously because this last category of respondents only consisted in 1 respondent only and might not result in relevant results.

As far as the motivation of their students is concerned, only 2 of the 30 respondents do not agree with the statement according to which integrating short videos in their FL class could help their students increase their motivation in class, while the other 28 agree with it, which answers the 8th research question: do FL teachers think that integrating short videos in their FL class could help their students increase their motivation in class?

When it comes to the influence of those short videos on the linguistic skills of their students, here is what has been analyzed from the survey: the majority of the respondents (83.33%) assume that integrating short videos in their FL class could be beneficial to the listening comprehension of their students, and 83.34% of them agree with the fact that it could enable them to acquire new vocabulary. However, the questionnaires have shown mixed results as far as grammar is concerned as 15 of them are more likely to disagree (10 disagree; 5 do not agree at all) with the fact that it could help them improve their grammatical skills while the other 15 hold the opposite view (14 agree; 1 totally agrees). Finally, the majority of the respondents (86.67%) seem to agree with the fact that asking their students to produce a short video in their FL course could enable them to improve their oral expression. The general agreement with those different statements separately answers the 7th research question in the affirmative: do foreign language teachers believe that integrating short videos in their foreign language class could help their students improve their linguistic skills in that foreign language?

Finally, it is worth noting that 20 out of 30 respondents would be more willing to integrate short videos in their FL class if they were more informed on them, their content, and their use in FL class as part of their initial training, which confirms the 13th research hypothesis: if FL teachers were more informed on short videos, their content and their use in FL class as part of the initial training, they would be more prone to integrate them in their class.

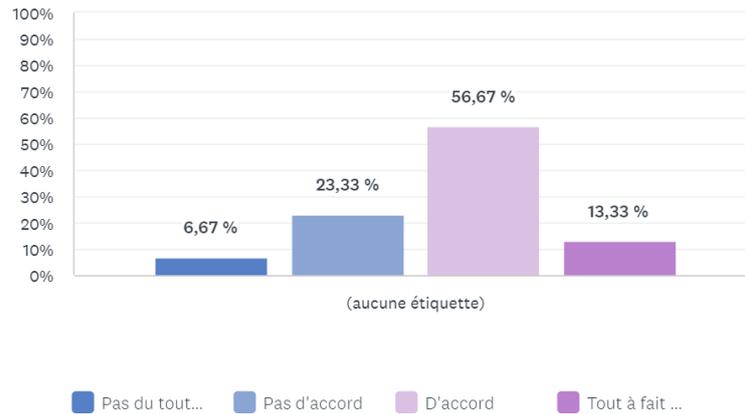


Figure 3 – 13th research hypothesis: *If foreign language teachers were more informed on short videos, their content and their use in FL class as part of the initial training, they would be more prone to integrate them in their class.*

4.2.3 Survey directed at foreign language secondary students in Wallonia

4.2.3.1 Methodology

4.2.3.1.1 Survey construction

As well as the survey aimed at FL teachers, this survey was constructed from November 13th to January 28th along with the advice and the help of Mr. Germain Simons and Mrs. Audrey Renson (see section 4.2.2.1.1).

Unlike the collaborative work the survey targeting FL teachers required, I did not work alongside another MA didactics student but rather managed all the process of elaborating, designing, and launching the secondary school student's survey by myself.

Again, it seemed obvious that the survey would be written in French as it was supposedly the mother language of my target: secondary school students in Wallonia.

Mrs. Renson advised me to opt for an online survey and I chose SurveyMonkey again as the online platform to enter my survey for the same reasons mentioned earlier (see section 4.2.2.1.1). Furthermore, Mr. Simons advised me to print multiple copies of my survey and directly go to FL classes to give students my questionnaire.

4.2.3.1.1.1 1st section: introduction and respondent's profile

For this very first part of the survey, I composed an introduction to make sure I provided all the necessary information to my target: secondary school students in Wallonia. I started off by introducing myself, mentioned which university I came from, and what was the aim of this survey. I further introduced the topic of my thesis: "The added value of short videos on social media on foreign language learning". I explained the respondents that it did not matter if they

knew what a short video was or not nor if they watched short videos; the only thing that was notable for me was to understand their point of view and their habits. I mentioned that the questionnaire was completely anonymous and confidential and that the results would only be used in the context of my thesis. I mentioned the duration of the questionnaire and that it would indeed take them 8 minutes maximum to fill it in. I finished off my introduction by thanking them for their collaboration.

The aim of this part of the survey was to draw the respondents' profile up. It consisted in four different questions that I chose wisely because each one of them was related to a research hypothesis I had postulated beforehand. The question type choice and the strategy adopted for this section of the survey were the same as in section 4.2.2.1.1.1.

The following table summarizes each question of the respondent's profile as well as the hypothesis it is related to.

Table 16 - Questions on the secondary school students' profile

N°	Questions		Hypotheses
1	How old are you?	H14	The younger a respondent is, the less prone they will be to know what a short video on social media is and the less prone they will be to watch them.
2	In which education sector are you studying?	H15	Students studying in the vocational sector will be more likely to want the integration of short videos in their FL course because they are less fond of a "traditional" form of teaching.
3	In which grade are you?	H16	The more advanced the students are in their school curriculum, the more relevant will be the integration of short videos in their FL class.
4	Which language(s) are you learning at school?	H17	English is the language used in the majority of short videos and, thus, enables a larger panel of videos and a more varied content.

4.2.3.1.1.2 2nd section: short videos

This second part of the survey was about short videos and consisted in eleven questions maximum depending on the answers of the respondents. The aim of this second part of the questionnaire was to see if secondary school students knew what short videos are, if they watched short videos in FL and why, and what were their thoughts on them.

Once again, and according to Mr. Simons and Mrs. Renson, it was necessary to ask the respondents to give their own definition of a short video and, thus, to answer an open question. Similarly to the survey designed for FL teachers, this open question came at the beginning of this second part of my questionnaire (see section 4.2.2.1.1.2). However, this open question did

not make me lose any respondents because I went physically to their classroom to introduce them my survey and made sure they would answer the questionnaire and they could ask me questions if they did not understand some of them or if they found that some were ambiguous. The other questions I elaborated were chosen following the same strategy as in section 4.2.2.1.1.2, and were mainly ‘yes and no’ questions, multiple choice questions, and the Likert scale.

As well as the respondents’ profile part, the following table reviews the questions related to short videos as well as the hypotheses they are related to. I did not include the open question asking the respondents to give their own definition of a ‘short video’ nor the sub-questions “If yes, why? / If not, why?”. That is the reason why only eight questions are transcribed in the table whereas there were more questions in total.

Table 17 - Questions on the secondary school students’ consumption of short videos

N°	Questions		Hypotheses
1	Do you know what a ‘short video’ is?	H18	The younger a respondent is, the less prone they will be to know what a short video on social media is.
2	Do you watch short videos on social media?	H19	The younger a respondent is, the less likely they will be to watch short videos on social media.
3	On which social media do you watch short videos the most?	H20	TikTok is the short video application the most used by teenagers.
4	On average, how long do you spend watching short videos a day?	H21	The more time a respondent spends on watching short videos, the more they will see their linguistic skills improve.
5	Do you watch short videos in foreign language?	H22	The respondents watching short videos in FL notice their linguistic skills in that FL improve.
6	In which language(s) do you watch those short videos?	H23	English is the language used in the majority of short videos and, thus, enables a larger panel of videos and a more varied content.
7	What type(s) of short videos in foreign language do you like to watch?	H24	No hypothesis was related to that specific questions but it allowed me to target the interests of the students in order to suggest them different themes on which to work on in class that would be compatible with their interests while being exploitable using short videos.
8	Have you already made a short video?	H25	Students who make short videos will be more prone to make a short video in their FL class.

4.2.3.1.1.3 3rd section: short videos in foreign language classroom

This final part of the survey was about short videos in FL class and consisted in three questions. The aim of this last part of the questionnaire was to see what impact do secondary school students think watching short videos has on their linguistic skills and on their motivation in class.

I took the risk to integrate another open question on why they would be prone or not to make a short video during their FL course because I thought it could further help me for the elaboration of a hypothetical lesson plan (see section 5.2). Apart from this open question, the other questions I asked were the same type and followed the same strategy as in section 4.2.2.1.1.3.

The main hypotheses I postulated for this final part are as follows: integrating short videos in FL class would help students improve their linguistic skills in that FL (H26) and integrating short videos in FL class would help students increase their motivation in class (H27).

I finished off the survey by thanking the respondents for their collaboration and assured them that their answers were really precious to me and would help me a lot in the writing of my thesis.

4.2.3.1.1.4 Potential limitations and shortcomings of the survey construction

Similarly to the survey intended for FL teachers, different biases could influence the motivation of the respondents of this survey, the way they answered the questions, and even their answers themselves.

The *bias of tiredness* is important to take into account considering the moment I gave the students my survey. Even though I elaborated an 8 minutes long survey, the students might have been more or less tired and focused depending on the moment they were asked to complete my questionnaire. Indeed, the majority of my visits were planned in the morning; only four of them were scheduled in the afternoon. The students might have been subject to the *bias of tiredness* in different ways, depending on the moment they answered the survey: those doing it in the first hour of the day might have not completely got out of their bed, those completing the survey just before lunch might have been tired and hungry, and those answering the questionnaire in the afternoon might have been tired because of digestion. Furthermore, even though I made the questions related to the respondents' profile as light as possible, once starting the second section of questionnaire and, depending on their first answer, some respondents found themselves facing an open question that asked them to explain what a short video is with their own words. This could have possibly made some respondents unwilling to go further into the questionnaire if they had to do it online without me being present in the same room as them and their teacher. Fortunately, the fact that I was present in the room made them feel obliged to answers the questionnaire until the end, but at the risk of giving unreliable answers.

In addition, to counteract the *prestige bias (or social desirability)*, I orally told the students and mentioned in bold in the introduction that the questionnaire is completely anonymous. I

furthered claimed that all the information collected would stay confidential and that the results would only be used in the framework of my thesis. Additionally, I specified them that there were no 'right' or 'wrong' answers and that the only thing that did matter to me is to understand their point of view and their habits of using short video applications in an attempt to encourage transparency and truthfulness in the respondents' answers.

As for the survey targeting foreign language teachers, the *acquiescence bias* and the *halo effect* could also play a role in giving unreliable answers.

Similarly to the survey directed towards FL teachers, even though I implemented multiple strategies in order to reduce the impact of those biases as much as possible, it is significant to admit that they were still somehow present and influenced the way the respondents answered the survey.

4.2.3.1.2 Trial run

Correspondingly to the survey aimed at FL teachers and as advised by Mrs. Renson, I made two trial runs. I elaborated a first draft of my survey between November 13th and November 27th and asked 4 secondary students I knew to answer it between November 28th and December 3rd, giving them less than one week to do it. The timing was not quite appropriate because it was just before the exams so the respondents might have been busy preparing them. It would have probably been better to sample my survey during the Christmas holidays when secondary students have extra free time and can find some time to devote to answering my survey. The sample was not chosen following any specific strategy. I indeed sent my survey to the closest secondary school students I knew. I did not send the first draft to Mrs. Renson nor to Mr. Simons before suggesting it to my sample of respondents (same as in section 4.2.2.1.2).

I made several modifications to my survey between the first and second trial run following the advice of Mrs. Renson and Mr. Simons, and also following the feedback of the respondents. Mrs. Renson informed me that it was very long; indeed, it encompassed between 25 and 35 questions depending on the previous given answers of the respondents. Besides, the respondents of this first trial run told me that they completed the questionnaire in more or less 20 minutes, which was too long, so I had to remove some irrelevant questions to make it shorter and more efficient. In order to do so, Mrs. Renson advised me to remove all the questions that did not answer any specific hypothesis as well as those falling under the social sphere and digressing from the didactic concern. I wanted to ask them as much information about their short video consumption as possible and I was slowly losing sight of the aim of my study: focusing on their consumption of short videos in FL. I had to remove additional questions such as why they

watched short videos or what type of short videos they watched because they did not focus on short videos in FL but rather on short videos in general. Also, the same type of questions, this time focusing on short videos in FL, would come later in the questionnaire in any case. Even though it could have been an advantage to know this information, I had to create a questionnaire that would be as straightforward and efficient as possible to avoid the *tiredness bias*.

When it comes to the form of the questions, Mr. Simon advised me to replace a few multiple choice questions by Likert scales for the same reasons as in section 4.2.2.1.2. Moreover, Mr. Simons suggested me to add some items to the question asking secondary school students why they watched short videos in English. He indeed recommended to add the following items: “They are more authentic than those we watch in class” and “I identify myself to the people making the videos”.

Besides, in the same way as for the previous survey, I made sure to add an ending message and to thank my respondents for their collaboration.

After having modified my questionnaire, I was ready to sample it for the second time between January 7th and January 14th. The process was the same as the first trial run: I asked 5 secondary school students I knew. One of the respondents told me that the first section of my survey, the respondents’ profile, already felt long because they had to change page for each question. Consequently, and under the advice of Mrs. Renson, I made the questions related to the respondents’ profile follow each other on the same page instead of having them split into different pages for the same reasons as in section 4.2.2.1.2. The final version of this survey can be found in Appendix C.

4.2.3.1.3 Survey administration

Once the trial run phase was completed and the modifications were made, the final questionnaire was ready to be sent. In order to do so, and contrary to the questionnaire aiming at FL teachers, I did not decide to manage this survey online but rather to visit directly as many secondary schools as I could to make secondary school students answer the survey myself. I sent an email to my four former course supervisors asking them if they would be willing to receive me in one or several of their classes. Furthermore, I also asked three friends of mine who were already teaching as FL teachers, and also one of my former secondary school teachers. All of them answered me positively and welcomed me in their FL classes.

This is how between February 2nd and February 23rd, I visited 24 different FL classes. The aim was to get more or less the same amount of classes for each grade and each education sector. However, given the limited time I had to find the different classes, I accepted to go to

almost all classes my different contacts suggested me. The table below outlines all the classes I visited.

Table 18 – The various classes visited for the survey

	1	2	3	4	5	6	7
<i>Général</i>	●●	●●	●	●●	●●●●	●●●●	
<i>Technique de transition</i>						●	
<i>Technique de qualification</i>			●	●		●●	
<i>Artistique de transition</i>							
<i>Artistique de qualification</i>							
<i>Professionnel</i>			●	●	●	●	

The process was always the same: I would enter the classroom, the teacher would briefly introduce myself and why I was here, and would give the floor to me. Once I was invited to speak, I introduced myself, mentioned which university I came from and what was the aim of my visit. I further introduced the topic of my thesis: “The added value of short videos on social media on foreign language learning”. I asked the students if they were familiar with short videos or not, I explained them that it did not matter if they knew what a short video was or not nor if they watched short videos or not; the only thing that was significant to me was to understand their point of view and their habits. I told them that the questionnaire was completely anonymous and confidential, and that the results would only be used in the context of my thesis. I mentioned the duration of the questionnaire by informing them that it would take them 8 minutes maximum to fill it in.

The students could use their smartphones to complete the questionnaire because it would allow me to save time and not enter each and every questionnaire by myself. I thought that it could also be a way of attracting the students and motivate them more to answer the survey. To save even more time, I took the initiative to print twelve QR codes that I would put on every desk in the classroom so that all the students could have access to the online survey quickly without me having to lose time while plugging a USB key and struggling with some computers or interactive whiteboards I was not familiar with, which could lead to losing the attention of the students. I decided to share my mobile data so that everyone could have access to a free Internet connection and be able to complete the survey with their smartphones.

For the students who did not have access to a smartphone for any reason, I printed a couple of paper copies of my survey beforehand to make sure they could also participate in answering the questionnaire. I would enter those paper versions of my questionnaire progressively. I counted up 54 printed versions of my questionnaire out of 340 completed questionnaires.

Once the students started to answer the survey, I told them that if they had any questions or if some turns of phrase were ambiguous, they could just feel free to ask me. At the same time, I was walking around the classroom to make sure they were doing what I had asked them to do and were not playing on their smartphones, and also to have an idea of their progress status. When I made sure every student had completed the questionnaire, I thanked them for their collaboration and assured them that their answers were really precious to me and would help me a lot in the writing of my thesis.

4.2.3.1.4 Survey processing

Similarly to the survey targeting secondary school teachers (see section 4.2.2.1.4), the analysis of this survey is a quantitative analysis. The results were collected by SurveyMonkey and summarized in an Excel worksheet. First, the secondary school students' profile needed to be drawn up (age, grade, language of learning, etc.) in order to further analyze which proportion of students knew what a short video was and watched short videos in FL. It was also interesting to analyze what those students thought of the potential added value of short videos on FL learning, and if their opinions matched those of FL teachers.

It is worth mentioning that 340 questionnaires were collected for this survey, and that this amount of respondents ranks among the highest in the didactic department of the University of Liège. This survey provides rich material that deserves to be analyzed and that is useful for the advancement of this research paper. However, the results collected from this survey cannot be generalized as they only represent a small portion of the secondary school students and of what is really in force in Wallonia.

4.2.3.2 Results and analysis

4.2.3.2.1 Respondents' profile

The panel of respondents is composed of 340 respondents among which 24 are 12 years old, 26 are 13, 37 are 14, 50 are 15, 59 are 16, 80 are 17, 46 are 18, 13 are 19, 4 are 20, and 1 is more than 20 years old.

The majority of those 340 respondents (N=257) are students from the *enseignement général*, while 44 are in *technique de qualification*, 20 in *professionnel*, and 19 in *technique de*

transition. Unfortunately, no students in *artistique de qualification* nor in *artistique de transition* were found for this survey.

Among those 340 secondary school students, 30 are in 1st grade, 40 in 2nd grade, 35 in 3rd grade, 63 in 4th grade, 58 in 5th grade, and 114 in 6th grade.

Almost all of them (N=338) are studying English at school, while 101 respondents are studying Spanish, 82 Dutch, 20 German, 8 other languages, and 5 of them Italian.

4.2.3.2.2 Short videos

The crushing majority of the 340 respondents (N=326) claimed to know what a short video is, while the remaining 14 respondents did not. When this variable was compared to the age of the respondents, the results showed that 12.50% of the 12-year-olds do not know what a short video is, neither 7.69% of the 13-year-olds, likewise for 18.92% of the 14-year-olds, 1.69% of the 16-year-olds, and 1.25% of the 17-year-olds. All the 15, 18, 19, 20, and 20+ year-old respondents claimed knowing what a short video was. Those results show that it is not necessarily positively correlated with the age of the respondents, as a higher percentage of 14-year-olds do not know what a short video is compared to the 13-year-olds. However, the fact that the 12 to 14-year-olds are more likely to ignore what a short video is than the older ones partly confirms the 18th research hypothesis that stated that the younger a respondent is, the less prone they will be to know what a short video on social media is.

As far as their consumption of short videos is concerned, 97.65% of the respondents (N=332) claimed to watch short videos on social media and, among them, 74.70% (N=248) asserted to watch FL short videos.

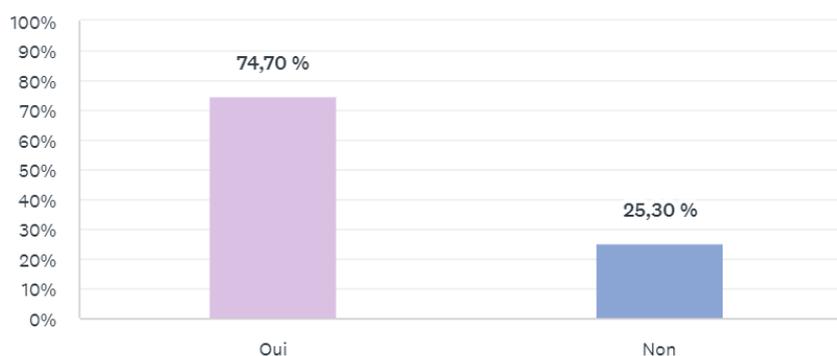


Figure 4 – 10th research question: Do secondary school students watch short videos in foreign language?

When the age of the respondents was compared to their viewing of short videos, results showed that 4.17% of the 12-year-olds do not watch short videos, likewise for 2.70% of the 14-year-olds, 3.39% of the 16-year-olds, and 5% of the 17-year-olds; all the respondents of the

other age groups watch short videos. Even though from 18 years old all the respondents claimed to watch short videos on social media, no positive correlation was analyzed between the age of the respondents and their viewing of short videos, infirming the 19th research hypothesis: the younger a respondent is, the less likely they will be to watch short videos on social media. What is interesting here, is that within the 12, 13, and 14 age groups, more respondents alleged not to know what a short videos is than those who confirmed to watch short videos. This could predict a gap between their preconception of what a short video is and what it is in reality. Indeed, they might have realized that they actually knew what it is after I had given them a definition and they even claimed to watch short videos on social media.

When the respondents watching short videos (N=332) were asked on which social media they watch them the most, a majority of 73.49% (N=244) confirmed doing so on TikTok, while 17.17% watch them on Instagram, 6.63% on YouTube, 1.81% on Snapchat, 0.60% on Twitter, and none of them on Facebook nor on other social platforms. This confirms the 20th research hypothesis: TikTok is the short video application the most used by teenagers.

The respondents watching short videos in FL (N=248) were asked the reasons that encourage them to do so. The majority of them (84.67%) agrees with the fact that those FL videos enable them to improve their linguistic skills (59.27 % agree; 25.40% totally agree), answering the 11th research question: do secondary school students think that watching FL short videos helps them improve their linguistic skills in that foreign language? Furthermore, the majority of the respondents consider that the topics are varied (93.15%) and interesting (82.25%), and that those videos are more entertaining (89.11%) and more authentic (76.62%) than those they watch in FL class.

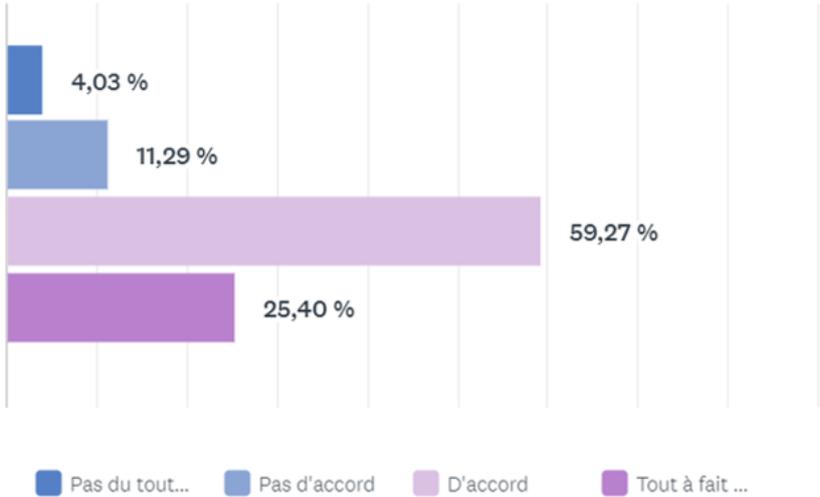


Figure 5 – 11th research question: Do secondary school students think that watching short videos in foreign language helps them improve their linguistic skills in that foreign language?

When the respondents were asked their opinion on the benefits of watching short videos, the overwhelming majority of 90.32% agree with the fact that it helps them acquire new vocabulary. As far as grammar is concerned, the results were mixed. Indeed, 56.86% of the respondents agree (40.73 % agree; 16.13 % totally agree) with the fact that it enables them to improve their grammatical skills, while 43.14% think the contrary (36.69 % disagree; 6.45 % do not agree at all). Finally, the majority of the respondents agrees with both the fact that it helps them to improve their listening comprehension (90.73%) and familiarize themselves with a more modern vocabulary, a vocabulary used by the younger natives (90.72%). Consequently, the general agreement with those different statements brings another positive answer to the 11th research question and also confirms the 22nd hypothesis: the respondents watching short videos in FL notice their linguistic skills in that FL improve.

Finally, the time secondary school students spend on watching short videos on social media was analyzed. The results showed that only 6.93% of the respondents spend less than 30 minutes on watching them, while 18.67% do so between 30 minutes and 1 hour, 28.31% between 1 and 2 hours, 26.81% between 2 and 3 hours, and 19.28% spend more than 3 hours in that activity. It was thus relevant to compare the time students spend on watching short videos with how they see their linguistic performances improve in order to verify the 21st research hypothesis: the more time a respondent spends on watching short videos, the more they will see their linguistic skills improve. When comparing this variable with the improvement they see in the different elements of FL learning previously analyzed (vocabulary, grammar, listening comprehension and oral expression), no positive correlation was observed between the time they spend on watching those videos and the improvement they see in their linguistic skills. The results of the study thus refute the 21st hypothesis.

As far as the respondents who do not watch short videos in FL are concerned, they asserted not to watch them because 61.9% of them do not understand anything or almost (vocabulary), 80.95% of them find that the people in the video speak too quickly, 64.29% claim that the people in the video do not speak in a clear way, and 60.72% of them struggle because it requires them a lot of mental effort to do so; the overwhelming majority of them (91.66%) indeed prefers watching short videos in their mother language. However, even though those respondents do not tend to watch short videos in FL for the different reasons previously listed, the majority of them still thinks that integrating those short videos in their FL class could help them improve their linguistic skills in that language. Indeed, they claimed that it could enable them to acquire vocabulary (84.53%), improve their grammatical skills (65.48%), and improve their listening comprehension (88.09%) as well as their oral expression (76.19%).

4.2.3.2.3 Short videos in foreign language class

One of the prime objectives of this research paper was to verify whether short videos on social media would be suitable for use in FL class. As secondary school students would be the first receptors of a teaching method integrating short videos, it seemed obvious to ask them what their thoughts were on the matter. They were asked to agree or not with a couple of statements about what the integration of short videos in their FL class could be beneficial for. They were asked whether integrating short videos in their FL class could increase their motivation in class and, out of the 340 respondents of the survey, the majority (65.88%) agrees with that statement. Even though we cannot overlook the fact that the 34.12% of them who do not believe it could have a positive impact on their motivation, those results still show that approximately 2 students out of 3 would feel more motivated in class if short videos were integrated in their course. Consequently, this confirms the 27th research hypothesis: integrating short videos in FL class would help students increase their motivation in class. It also answers the 13th research question: do secondary school students think that integrating short videos in their FL class could help them increase their motivation in class?

Those respondents were also asked if integrating short videos in their FL class could help improve their linguistic skills, encompassing several elements of FL learning such as vocabulary, grammar, listening comprehension, and oral expression. Indeed, the majority of them (87.35%) agrees with the fact that the integration of short videos in their FL course could help them acquire new vocabulary, 66.47% think that it could help them improve their grammatical skills, 89.41% think it could help them improve their listening comprehension, and 78.83% of them think it could help them improve their oral expression if they were asked to produce a short video in their FL class. Each statement being supported by the majority of the respondents leads to a positive answer of the 12th research question: do they believe that integrating short videos in their FL class could help them improve their linguistic skills in that FL? It also confirms the 26th hypothesis stating that integrating short videos in FL class could help students improve their linguistic skills in that FL.

It is worth noting that, even though the majority of the respondents (78.83%) think integrating short videos in their foreign language course could help them improve their oral expression, 72.06% of them are against shooting a short video in their FL class. This variable was compared with the fact that those respondents had already made a short video on social media and the results collected were that those who had never filmed a short video before were less eager to make a short video in their FL class compared to those who were already familiar

with short video-making. Indeed, 80.20% of those who had never made a short video before stated that they did not want to produce a short video in their FL class, while 61.67% of those who had already made a short video in their mother tongue and 57.45% of those who had already filmed a short video in FL asserted that they did not want to produce that type of video in class either. The 25th research hypothesis stating that students making short videos would be more prone to make a short video in their FL class is thus confirmed.

4.2.4 Conclusion

The two surveys were meant to answer 9 research questions which guided the questionnaires. The majority of both groups of respondents do watch FL short videos. The 5th and 10th questions aiming to determine if the respondents of the surveys watch FL short videos were both answered in the affirmative as the majority of FL teachers (N=22) and secondary school students (N=248) watch FL short videos. Indeed, among the different reasons why they do so, both groups of respondents confirmed that the topics of those videos are varied and interesting, and that those videos help them improve their linguistic skills, answering both the 6th and the 11th research questions. The secondary school students even claimed that those videos are more entertaining and more authentic than those they watch in FL class.

The 9th research question was answered by the fact that 63.33% of the respondents of the survey targeting FL teachers never integrated short videos in their course. Even though a minority of FL teachers (36.67%) has already used short videos in their FL class, those who have never done so do not seem to be completely against it. Indeed, they asserted that they never used them because they never thought of doing so, and that they are not familiar enough with those types of videos nor with the social platforms sharing them. They even refute the idea that those videos do not bring anything to the FL course. Those who experienced giving class while using short videos generally used them as a receptive tool for introducing a theme or a grammatical point.

Both groups of respondents believe that integrating short videos in their FL class could help secondary school students increase their motivation in class, answering the 8th and 13th research questions. Indeed, while secondary school students agree at 65.88% with it, their FL teachers are more optimistic with an agreement rate of 93.33%. Finally, the last two research questions, the 7th and the 13th, were also answered as both groups of respondents believe that integrating short videos in their FL class could help secondary school student improve their linguistic skills. Indeed, even though FL teachers showed mixed results regarding the improvement of their students' grammatical skills, the majority of both groups of respondents

agree with the fact that it could help secondary school students acquire new vocabulary, and improve their listening comprehension as well as their oral expression.

5 CONCLUSION

5.1 “THE ADDED VALUE OF SHORT VIDEOS ON SOCIAL MEDIA ON FOREIGN LANGUAGE LEARNING”

The aim of this dissertation was to establish whether the use of short video content in FL class could help improve the communication skills of non-native secondary school students. In order to answer this main question, 11 research questions that guided the writing of this research paper were formulated.

The 1st research question sought to establish whether short videos on social media provide valuable content in a foreign language classroom in order to improve secondary school students’ linguistic skills. After the analysis of five TikTok videos in chapter 3, it was observed that short videos on social media could indeed fit for use in FL class as they encompass various key elements of foreign language education, including vocabulary, grammar, language functions, idioms and expressions, cultural elements, and listening comprehension. However, secondary school teachers should be cautious when selecting the videos they share with their students because their content might not be adapted to all levels of learning.

The 2nd research question aimed at drawing an overview of different advantages and disadvantages of using short videos in and out of the FL classroom. Even if the list provided in section 2.2 is not exhaustive, several pros and cons of using short video applications were still encountered. Indeed, the short format of those videos, the authentic language input they provide, their positive effect on student’s engagement in class, the fact that they enable improvement in reading and writing skills, or the influence they have on students’ motivation in class are listed among the advantages of watching them. Nevertheless, their disadvantages cannot be overlooked, and their users should be aware that they might cause addiction, have a negative impact on learning effectiveness, may lead to problematic online use, and provoke negative emotions, among others.

The 3rd and 4th research questions sought to determine if the phrase ‘short video’ and its variations were included in the official requirements and curricula of the WBF as well as in the *CEFR*. The absence of the term ‘short video’ in all the analyzed documents, without exception, negatively answers the first part of both research questions. However, the presence of several variations of this term, such as ‘video’ in the *CEFR*, and ‘séquence vidéo’, ‘capsule vidéo’,

‘audiovisuel’, and ‘vidéo’ in the legal requirements and curricula of the WBF, positively answers the second part of both research questions.

The 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, and 13th research questions, which aimed at understanding the short videos’ consumption habits of both the secondary school students and their foreign language teachers, were all answered in section 4.2. The 5th and 10th research questions were both answered in the affirmative as the majority of foreign language teachers and secondary school students watch short videos in FL. Besides, feedback from both groups revealed that watching such videos helps them improve their linguistic skills, thus positively answering the 6th and 11th research questions. The 9th research question, which sought to determine if FL teachers have already integrated short videos in their foreign language class, was answered by the fact that a minority of FL teachers (36.67%) has indeed already done so. However, the remaining 63.33% do not seem to be completely against that practice. The 8th and 13th research questions were positively answered as both groups of respondents believe that integrating short videos in their FL class could help secondary school students increase their motivation in class. Finally, the last two research questions, the 7th and the 12th, were also answered in the affirmative as both groups of respondents asserted that integrating short videos in their FL class could enable secondary school students to improve their linguistic skills.

All the answers collected from the different research questions have helped elaborate on the final answer to the main topic of this dissertation and have demonstrated that short videos on social media generally bring added value to foreign language learning.

5.2 HYPOTHETICAL LESSON PLAN

I decided to create a hypothetical lesson plan (see Appendix G) for ten 6th-grade students who are studying in the *professionnel* sector (elective in cooking), and have 2 hours of English class per week. The alleged highest level at the end of their studies is level A2- for all competencies (WBE 2020c: 150).

The thematic field of ‘food’ was chosen because it is the second most popular topic among the twelve suggested in the official documents, according to the survey directed at secondary school students (see Appendix E). Indeed, out of the 248 respondents who watch short videos in FL, 99 (39.92%) indicated that they enjoy watching short videos related to ‘food’.

The language functions to be practiced are ‘describing’, ‘giving information’, and ‘giving instructions’. These are all expected to be learned from level A1 (WBE 2020c: 230-231). Regarding grammatical structure, the imperative tense was chosen as it is suggested to be

learned at level A2 (WBE 2020c: 43, 251). Finally, the cultural element would be British culinary specialties.

The final task for the students would be to produce a formative oral expression without interaction. Indeed, they would be asked to film a TikTok video in pairs, explaining the steps to follow to make a food recipe.

As for the intermediary objectives, those students should be able to master the vocabulary related to food, kitchen utensils, ingredients, and actions related to cooking (WBE 2020c: 226). They should also be able understand a TikTok video describing a recipe and/or using the imperative, as well as a text describing a recipe and/or using the imperative.

5.3 LIMITS AND FURTHER RESEARCH

As previously stated, this dissertation should not be considered as exhaustive nor depict the ultimate method for teaching foreign languages with the help of short videos. It rather aims at introducing the topic of using short video applications' content as a tool for teaching foreign languages, and providing a framework for future research. Indeed, the small number of respondents of both surveys, particularly the one directed towards FL teachers (N=30), makes it difficult to generalize their results as they only represent a small portion of the FL teachers and of what is really in force in Wallonia. Furthermore, the list of the advantages and disadvantages in section 2.2 was asserted not to be exhaustive and could thus benefit from further completion. Additionally, the analysis of the short videos provided in chapter 3 is not exhaustive as it only deals with one of the twelve thematic fields outlined in the curricula. It could therefore be interesting to evaluate whether the other themes could be suitable for use in a FL class, as well as to analyze short videos from other platforms than TikTok, and investigate extra linguistic elements that complement linguistic ones, such as body language or music, for example.

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Université de Liège

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Département des Langues et Lettres modernes – Orientation générale

**THE ADDED VALUE OF SHORT VIDEOS ON SOCIAL
MEDIA ON FOREIGN LANGUAGE LEARNING**

APPENDICES

Mémoire présenté par PANTAGAKIS Erieta

en vue de l'obtention du diplôme de master en langues et littératures modernes,

à finalité didactique

Promotrice : A. Renson

Co-promotrice : A. Van linden

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APPENDIX A - TikTok Videos Transcripts

V1

“Things to pack for your London trip that you’ll probably forget.

- A power adaptor: this is what a UK plug looks like, so if your electronics don’t look like this at home, you’re gonna need an adaptor for anything that is dual voltage, so that it will actually fit into the wall.*
- A reusable coffee cup: lots of cafes will let you fill up your tea or coffee in here so you can take it away without having to get an actual paper cup. And when you’re done with coffee for the day, you can fill it up with water and take that around with you too.*
- An umbrella: it does not rain as much here as everyone thinks it does, so you might not even need this but good idea to have it anyway, and you probably want one that’s a little bit smaller than this.*
- A pair of dress shoes: if you’re gonna go to a really high-end restaurant, or go for a really nice afternoon tea, you probably don’t wanna wear trainers or any grotty shoes, so make sure you have a pair that helps you to look the part.*
- Your own canvas tote bag: most shops here will charge you to get a new bag, especially if it’s plastic, plus we wanna avoid plastic, so just bring your own so if you go shopping you can put everything into here.*
- And if it’s your first time visiting London, make sure you grab our brand new free London Trip Checklist, which covers everything you need to make sure you do before you come to London. Link in bio to get that for free.”*

Link: https://www.tiktok.com/@loveandlondon/video/7216412599280241926?_r=1&_t=8m7hEUUdaJF

V2

“The real reason London busses are red. And no, it’s not so they match red telephone boxes. It actually goes all the way back to 1832, when London had 400 bus routes, all operated by different companies fighting for the most lucrative routes. All this competition caused chaos on the roads and major confusion amongst Londoners, who found it hard to figure out which company operated each route. In 1840, all the bus companies finally decided to work together, chose different color buses to mark the different routes. This worked really well until the biggest and most popular operator decided to paint their buses red to really stand out against their rivals. But wait, it didn’t stop there, they also had the idea to add numbers to the front to mark the route. Crazy right? Fast forward to 1933, when London transport bought all the London buses and decided to paint them the same shade of red. The color hasn’t been changed since, and it’s hard to imagine London’s skyline without them. The exact shade is actually ‘Pantone 485C’, the same color used on the central line, Kit Kat chocolate bars and the McDonald’s branding. But, spoiler alert, not all of London buses are red, lots of the roofs have been painted in white to try reduce heat in the summer, as London tubes and buses get extremely hot, and the white helps reflect the sunlight. And some buses are painted completely different colors to advertise different products; like this yellow bus advertising Chiquita bananas. Visiting London for the first time? Grab our free London 101 guide, which tells you everything you need to know before your London trip. Link in bio to get it sent to you totally for free.”

Link: https://www.tiktok.com/@loveandlondon/video/7361111518546627872?_r=1&_t=8m7hh2Ekxqj

V3

“If you’re planning on visiting London anytime soon, here are 3 fun things to do under £5, because let’s be real, London is expensive. First, you wanna head to Hyde Park and rent a Santander bike for £1.80. It’s super easy, you just use your credit card, and then you start cycling through Hyde Park, then onto Green Park, and then finally you end up in St James’ Park. This is one of my favorite routes to cycle in London because you basically get to see three different parks, famous tourist attractions like Buckingham Palace, and it’s also super safe since you’re just crossing the parks and barely any roads. A short walk away from Hyde Park, is The Wallace Collection. This is one of my favorite museums in London. It’s completely free to enter, and after you’ve roamed around and explored all the rooms, head down to The Courtyard Café where you can order a tea for £3.20 and enjoy these absolutely stunning views. I love this place so so much. From there, if you walk 30 minutes North, you end up in Primrose Hill, and when you’re there you need to go to Primrose Hill bakery and order one of their cupcakes for £2.95. These are hands down one of the best cupcakes I’ve ever had, just letting you know in advance. And when you got that, head over into Primrose Hill Park, which is just 5 minutes away, walk up that hill, and you finally get to enjoy your cupcake to one of my favorite views in all of London.”

Link: https://www.tiktok.com/@macerlyofficial/video/7278310528982764832?_r=1&_t=8m9B7Ct3IeH

“Things in London nobody tells you.

Here are some of my favorite beautiful hidden corners in Covent Garden.

- *Goodwin’s Court: a walk down this charming passageway will transport you straight into a Dickens novel. Many Potterheads believe it was an inspiration for Diagon Alley.*
- *Off the Strand, you’ll find Carting Lane. Walk down the steps to this pretty relic of the past – an iron lamp, which is said to be London’s last surviving sewer powered gas lamp.*
- *Then head to 10 Adam Street to see the doppelganger of the most famous door in London – 10 Downing Street.*
- *Cecil Court is one of the oldest passageways in Coven Garden, full of curious old bookshops with Victorian shop fronts, the most charming stroll in London.*
- *One of my favorite is Neal’s Yard, a mini village full of independent shops, restaurants and bars.”*

Link: https://www.tiktok.com/@thecuriouspixie/video/7207164461847792923?is_from_webapp=1&sender_device=pc&web_id=7365063618458060321

V5

- *“What is your biggest culture shock, moving to London?”*
- *People actually say ‘innit’. Like, it’s not fake. People actually say ‘innit’. They walk around, they’re like: ‘Wow, lovely day, innit?’. Like, they actually do.*
- *That is horrifying.*
- *Horrific!*

- *What was your biggest culture shock, moving to London?*
- *Well, there was a lot of things that were different from where I am from. But I’d say just in general, the English language. And also, like, I would say there is, like, a very polite way of interacting here in the UK. Everybody’s like: ‘Hey, how are you doing?’ They don’t really mean it they’re just like ‘Hey’. But, you know, like, in the beginning I was just like ‘Oh yeah, I’m doing great! How are you?’ you know, like, all of that and it took me a while to realize. But I mean, that all comes with time. How about you?*
- *I actually really agree with that one. I still struggle to not answer people when they ask me how I’m doing but they just want me to say ‘Good’.*

- *Okay, what was your biggest culture shock, moving to London?*
- *Hum, I think it was just meeting, like, so many new people and, hum, from all over the place and, like, lot of different languages. Like, yeah, it’s awesome here.*
- *How about you?*
- *I would say walking on the left side of the sidewalk. I always forget.*
- *I agree with that one. How about you?*
- *The driver seat on the right side.*
- *That always surprises me too.”*

Link: https://www.tiktok.com/@northeasternldn/video/7294608813515164961?_r=1&_t=8m9BJmvqro0

APPENDIX B - Blank Survey Directed at FL Teachers

LA PLUS-VALUE DES 'VIDÉOS COURTES' SUR LES RÉSEAUX SOCIAUX DANS L'APPRENTISSAGE D'UNE LANGUE ÉTRANGÈRE

INTRODUCTION COMMUNE

Bonjour,

Nous sommes Erieta Pantagakis et Anne Hugo, deux étudiantes en dernière année de master en didactique des langues modernes à l'ULiège.

Dans le cadre de nos mémoires dirigés par Madame Audrey Renson et Monsieur Germain Simons, nous nous intéressons à des thèmes très différents.

En effet, ce questionnaire est composé de deux parties distinctes portant sur :

- 1) les vidéos courtes sur les réseaux sociaux (**concerne uniquement les professeurs du secondaire inférieur et/ou supérieur**)
- 2) la créativité et l'écriture créative

Nous vous serions très reconnaissantes si vous pouviez répondre aux deux sections afin de nous aider toutes les deux dans notre travail. Cependant, si vous désirez ne répondre qu'à une seule partie, cela serait déjà très aimable de votre part.

Si c'est le cas, il vous suffit de remplir la fiche signalétique et de passer le questionnaire auquel vous ne souhaitez pas répondre.

Le questionnaire sur les vidéos courtes sur les réseaux sociaux vous prendra **8 minutes maximum** et celui sur la créativité et l'écriture créative vous prendra **25 minutes maximum**. Toutefois, si vous n'enseignez pas l'écriture créative, le questionnaire sera beaucoup plus léger (**15 minutes maximum**) car vous ne répondrez alors qu'aux questions générales sur la créativité et l'écriture créative en langues étrangères.

Cette enquête est **totaleme nt anonyme**, toutes les informations récoltées sont confidentielles et seront uniquement utilisées dans le cadre de nos travaux de fin d'études. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre vos pratiques d'enseignement.

Nous vous remercions d'avance pour votre collaboration,

Erieta Pantagakis et Anne Hugo

A. FICHE SIGNALÉTIQUE COMMUNE

1. Quel âge avez-vous ?
 - Moins de 25 ans
 - Entre 25 et 30 ans
 - Entre 31 et 35 ans
 - Entre 36 et 40 ans
 - Entre 41 et 45 ans
 - Entre 46 et 50 ans
 - Entre 51 et 55 ans
 - Plus de 55 ans

2. Combien d'année(s) d'expérience avez-vous dans l'enseignement ?
 - Moins d'1 an
 - Entre 1 et 5 ans
 - Entre 6 et 10 ans
 - Entre 11 et 15 ans
 - Entre 16 et 20 ans
 - Entre 21 et 25 ans
 - Entre 26 et 30 ans
 - Entre 31 et 35 ans
 - Entre 36 et 40 ans
 - Plus de 40 ans

3. Quel(s) diplôme(s) scientifiques possédez-vous ? (plusieurs réponses possibles)
 - Je ne possède aucun diplôme scientifique
 - Bachelier en langues et littératures modernes (Université)
 - Bachelier en langues germaniques (AESI)
 - Bachelier en traduction
 - Licencié en langues et littératures germaniques
 - Licencié en langues et littératures romanes
 - Master en langues et littératures modernes
 - Master en langues et littératures modernes, à finalité didactique
 - Master en langues et littératures modernes, à finalité traduction
 - Master complémentaire en sciences de l'éducation
 - Master en communication multilingue
 - Autre(s) :.....

4. Quel(s) titre(s) pédagogique(s) possédez-vous ? (plusieurs réponses possibles)
 - Je ne possède aucun titre pédagogique
 - AESI en langues germaniques
 - AESI en langues modernes
 - AEES en langues germaniques
 - AEES en langues modernes
 - AEES en langues romanes

- CAPAES en langues modernes
 - CAP en langues modernes
 - Bachelier instituteur primaire
 - Autre(s) :.....
5. À quel(s) niveau(x) enseignez-vous ? (plusieurs réponses possibles)
- Dans le primaire
 - Dans le degré inférieur du secondaire (1, 2, 3)
 - Dans le degré supérieur du secondaire (4, 5, 6)
 - En promotion sociale
 - En haute école
 - À l'université
 - Autre(s):.....
6. Dans quel(s) réseau(x) enseignez-vous ? (plusieurs réponses possibles)
- Réseau libre subventionné confessionnel
 - Réseau libre subventionné non confessionnel
 - Réseau officiel organisé (Wallonie-Bruxelles Enseignement)
 - Réseau officiel subventionné
 - Autre(s) :.....
7. Si vous êtes professeur dans l'enseignement secondaire, dans quelle(s) filière(s) enseignez-vous ? (plusieurs réponses possibles)
- Général
 - Technique de transition
 - Technique de qualification
 - Artistique de transition
 - Artistique de qualification
 - Professionnel
 - Autre(s) :.....
8. Quelle(s) langue(s) étrangère(s) enseignez-vous ? (plusieurs réponses possibles)
- Anglais
 - Néerlandais
 - Allemand
 - Espagnol
 - Italien
 - Autre(s) :.....

MON INTRODUCTION

Bonjour,

Je m'appelle Erieta Pantagakis et je suis étudiante en dernière année de master en didactique des langues modernes à l'ULiège.

Dans le cadre de mon travail de fin d'études dirigé par Mesdames Audrey Renson et An Van linden, je m'intéresse à la plus-value qu'apportent (ou non) les 'vidéos courtes' sur les réseaux sociaux dans l'apprentissage d'une langue étrangère.

Si vous ignorez ce qu'est une 'vidéo courte' sur les réseaux sociaux ou si vous savez ce que c'est mais que vous n'en regardez pas, votre avis m'intéresse quand même ! Dans ce cas, le questionnaire sera beaucoup plus court.

Je vous serais reconnaissante si vous pouviez répondre à cette enquête **qui vous prendra ... minutes maximum**. Elle est **totalelement anonyme** et les résultats ne seront publiés nulle part, n'ayez donc pas peur d'y répondre de la manière la plus sincère possible. Toutefois, si les résultats que j'aurai obtenus lorsque j'aurai clôturé cette enquête vous intéressent, n'hésitez pas à m'envoyer un mail à l'adresse suivante : erietapantagakis@gmail.com

NB: Ce questionnaire concerne uniquement votre expérience dans l'enseignement secondaire inférieur et/ou supérieur.

Je vous remercie d'avance,

Erieta Pantagakis

B. LES VIDÉOS COURTES

9. Savez-vous ce qu'est une « vidéo courte » de type « reels » sur Instagram ou vidéos TikTok, par exemple ?

- Oui
- Non

9.1. Si oui, expliquez ce qu'est une « vidéo courte » avec vos propres mots.

.....

10. Pour éviter toute ambiguïté dans les réponses suivantes, voici ce que j'entends par « vidéo courte » :

Une « vidéo courte » dure généralement moins de 15 secondes mais peut s'étendre jusqu'à 1 minute. On peut en retrouver sur différents réseaux sociaux tels que TikTok, Instagram (les « reels ») ou encore YouTube (les « shorts »), par exemple. Les sujets abordés dans ces vidéos courtes sont très variés : il peut s'agir de sujets de la vie de tous les jours, de voyages, de musique, de culture, de vidéos drôles, de sport, de cuisine, d'actualité, etc.

.....

11. Regardez-vous des vidéos courtes sur les réseaux sociaux ?

- Oui
- Non

11.1. Si non, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Ça ne m'intéresse pas.				
J'ai une opinion négative sur ce genre de vidéos.				
Je n'ai pas de smartphone.				
Je trouve que c'est une perte de temps.				
Je ne maîtrise pas suffisamment l'utilisation de ces réseaux sociaux.				
J'ignorais l'existence de telles vidéos.				
Je ne suis pas sur les réseaux sociaux.				

12. Sur quel réseau social les regardez-vous **le plus souvent** ? (une seule réponse)

- TikTok
- Instagram
- Snapchat
- Twitter
- Facebook
- YouTube
- Autre :

13. Combien de temps par jour, **en moyenne**, regardez-vous ce genre de vidéos ?

- Moins de 30 min par jour
- Entre 30 min et 1h par jour
- Entre 1h et 2h par jour
- Entre 2h et 3h par jour
- Plus de 3h par jour

14. Regardez-vous des vidéos courtes en langue étrangère ?

- Oui
- Non

14.1. Si non, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Je n'en ai pas envie.				
Je n'aime pas ça.				
Cela me demande trop d'effort mental.				
Je préfère regarder des vidéos dans ma langue maternelle.				
Le réseau social (TikTok, Instagram, ...) ne m'a jamais proposé de vidéos en langue étrangère.				

14.2. Si oui, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Elles me permettent de m'améliorer davantage dans cette/ces langue(s) étrangère(s).				
Les sujets abordés sont variés.				
Les sujets abordés sont intéressants.				
Il est impossible de passer à côté de ces vidéos.				
Elles me sont utiles pour la				

préparation de mon cours de langue étrangère.				
---	--	--	--	--

15. En quelle(s) langue(s) étrangère(s) regardez-vous ces vidéos courtes ? (plusieurs réponses possibles)

- Anglais
- Espagnol
- Italien
- Allemand
- Néerlandais
- Autre(s) :

C. LES VIDÉOS COURTES EN CLASSE DE LANGUE ÉTRANGÈRE

QUESTIONS DESTINÉES AUX RÉPONDANTS QUI REGARDENT DES VIDÉOS COURTES EN LANGUE ÉTRANGÈRE

16. Avez-vous déjà intégré des vidéos courtes dans votre cours de langue étrangère ?

- Oui
- Non

16.1. Si oui, expliquez en quelques mots comment vous avez mis en place cette/ces activité(s) et quel était le thème abordé.

.....

16.2. Si non, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Je trouve qu'elles n'apportent rien au cours de langue étrangère.				
Je pense que les élèves ne prendraient plus le cours au sérieux.				
Je n'ai jamais pensé à le faire.				
Je trouve que ces vidéos appartiennent à				

la sphère extra-scolaire.				
J'ignorais l'existence de telles vidéos.				
Je ne suis pas assez familier avec ce genre de vidéos.				
Je ne maîtrise pas suffisamment l'utilisation des réseaux sociaux qui proposent ces vidéos.				

17. Il me semble intéressant d'intégrer des vidéos courtes dans le cours de langue étrangère car :

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
elles contiennent, généralement, une grande quantité d'input pour les élèves.				
elles contiennent, généralement, une grande qualité d'input pour les élèves.				
elles pourraient accroître la motivation des élèves lors de ce cours.				
elles pourraient être bénéfiques à la compréhension à l'audition des élèves.				
elles pourraient permettre aux élèves d'acquérir du nouveau vocabulaire.				

elles pourraient permettre aux élèves d'améliorer leur grammaire.				
demander aux élèves de produire une vidéo courte en classe pourrait les aider à améliorer leur expression orale.				
je trouve important que les élèves puissent se familiariser avec du vocabulaire actuel et authentique (registre informel/langage jeune).				

QUESTION DESTINÉE À TOUS LES RÉPONDANTS

18.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Si j'avais été plus informé sur les vidéos courtes, leur contenu et leur utilisation au cours de langue étrangère dans le cadre de la formation initiale et/ou continuée, j'aurais été plus enclin à en intégrer dans mon cours de langue étrangère.				

CONCLUSION

Félicitations ! Vous êtes arrivé au bout de cette enquête !

Merci d'avoir pris le temps d'y répondre, vos réponses me seront très précieuses pour la rédaction de mon travail de fin d'études !

Appuyez sur "OK" puis sur "Terminé" pour clôturer l'enquête.

Erieta Pantagakis

APPENDIX C - Blank Survey Directed at Secondary School Students

LA PLUS-VALUE DES 'VIDÉOS COURTES' SUR LES RÉSEAUX SOCIAUX DANS L'APPRENTISSAGE D'UNE LANGUE ÉTRANGÈRE

Bonjour,

Je m'appelle Erieta Pantagakis et je suis étudiante en dernière année de master en didactique des langues modernes à l'ULiège.

Dans le cadre de mon travail de fin d'études, je m'intéresse à la plus-value qu'apportent (ou non) les 'vidéos courtes' sur les réseaux sociaux dans l'apprentissage d'une langue étrangère.

Si tu ignores ce qu'est une 'vidéo courte' sur les réseaux sociaux ou si tu sais ce que c'est mais que tu n'en regardes pas, ton avis m'intéresse quand même ! Dans ce cas, le questionnaire sera beaucoup plus court.

Tu me serais d'une grande aide et je serais ravie si tu pouvais répondre à cette enquête **qui te prendra 8 minutes maximum**. Elle est **totalelement anonyme** et les résultats ne seront publiés nulle part, n'aie donc pas peur d'y répondre de la manière la plus sincère possible.

Je te remercie d'avance,

Erieta Pantagakis

A. FICHE SIGNALÉTIQUE

1. Quel âge as-tu ?

- | | |
|------------------------------|--------------------------------------|
| <input type="radio"/> 11 ans | <input type="radio"/> 17 ans |
| <input type="radio"/> 12 ans | <input type="radio"/> 18 ans |
| <input type="radio"/> 13 ans | <input type="radio"/> 19 ans |
| <input type="radio"/> 14 ans | <input type="radio"/> 20 ans |
| <input type="radio"/> 15 ans | <input type="radio"/> Plus de 20 ans |
| <input type="radio"/> 16 ans | |

2. Tu es élève dans l'enseignement :

- Général
- Technique de transition
- Technique de qualification
- Artistique de transition
- Artistique de qualification
- Professionnel
- Autre :

3. Tu es en :
- 1^{ère} année
 - 2^{ème} année
 - 3^{ème} année
 - 4^{ème} année
 - 5^{ème} année
 - 6^{ème} année
 - 7^{ème} année
4. Quelle(s) langue(s) étrangère(s) apprends-tu à l'école ? (plusieurs réponses possibles)
- Anglais
 - Néerlandais
 - Allemand
 - Espagnol
 - Italien
 - Autre(s) :.....

B. LES VIDÉOS COURTES

5. Sais-tu ce qu'est une « vidéo courte » de type « reels » sur Instagram ou vidéos TikTok, par exemple ?
- Oui
 - Non (→ *passer au point 7*)

6. Si oui, explique ce qu'est une « vidéo courte » avec tes propres mots.

.....

7. Pour éviter toute ambiguïté dans les réponses suivantes, voici ce que j'entends par « vidéo courte » :

Une « vidéo courte » dure généralement moins de 15 secondes mais peut s'étendre jusqu'à 1 minute. On peut en retrouver sur différents réseaux sociaux tels que TikTok, Instagram (les « reels ») ou encore YouTube (les « shorts »), par exemple. Les sujets abordés dans ces vidéos courtes sont très variés : il peut s'agir de sujets de la vie de tous les jours, de voyages, de musique, de culture, de vidéos drôles, de sport, de cuisine, d'actualité, etc.

8. Regardes-tu des vidéos courtes sur les réseaux sociaux ?
- Oui (→ *passer à la question 10*)
 - Non

9. Si non, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Ça ne m'intéresse pas.				
J'ai une opinion négative sur ce genre de vidéos.				
Je n'ai pas de smartphone.				
Je trouve que c'est une perte de temps.				
Mes parents/tuteurs légaux ne me l'autorisent pas.				
Je ne maîtrise pas suffisamment l'utilisation de ces réseaux sociaux.				
J'ignorais l'existence de telles vidéos.				

(→ passe à la question 19)

10. Sur quel réseau social les regardes-tu **le plus souvent** ? (une seule réponse)

- TikTok
- Instagram
- Snapchat
- Twitter
- Facebook
- YouTube
- Autre :

11. Combien de temps par jour, **en moyenne**, regardes-tu ce genre de vidéos ?

- Moins de 30 min par jour
- Entre 30 min et 1h par jour
- Entre 1h et 2h par jour
- Entre 2h et 3h par jour
- Plus de 3h par jour

12. Regardes-tu des vidéos courtes **en langue étrangère** ?

- Oui (→ *passe à la question 14*)
- Non

13. Si non, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Je n'en ai pas envie.				
Je n'aime pas les langues étrangères.				
Je n'y comprends rien ou pas grand-chose (au niveau du vocabulaire).				
Les personnes dans les vidéos parlent trop vite.				
Les personnes dans les vidéos ne parlent pas de manière claire.				
Cela me demande trop d'effort mental.				
Je préfère regarder des vidéos dans ma langue maternelle.				
Le réseau social (TikTok, Instagram, ...) ne m'a jamais proposé de vidéos en langue étrangère.				

(→ *passe à la question 18*)

14. Si oui, pourquoi ?

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Elles me permettent de m'améliorer dans cette/ces langue(s) étrangère(s).				
Les sujets abordés sont variés.				
Les sujets abordés sont intéressants.				
Je m'intéresse à la culture des pays dont j'apprends la langue.				
Il est impossible de passer à côté de ces vidéos.				
Je m'identifie aux personnes qui postent ces vidéos.				
Elles sont plus divertissantes que celles qu'on regarde en classe.				
Elles sont plus authentiques/plus réelles que celles qu'on regarde en classe.				

15. En quelle(s) langue(s) étrangère(s) regardes-tu ces vidéos courtes ? (plusieurs réponses possibles)

- Anglais
- Espagnol
- Italien
- Allemand
- Néerlandais
- Autre(s) :

16. Quel(s) type(s) de vidéos courtes **en langue étrangère** aimes-tu regarder ?
(plusieurs réponses possibles)

- Comédie, humour, blagues, parodies
- Tutoriels maquillage, coiffures, etc.
- Mode
- Amour
- Art
- Danse
- Musique
- Animaux
- Nourriture, recettes cuisine
- Voyages
- Jeux
- Sport
- Culture
- Actualité
- DIY (le DIY ou « Do It Yourself » est l'art de faire, de créer, de fabriquer soi-même. Les vidéos courtes de type DIY sont souvent des tutoriels qui montrent comment fabriquer soi-même toutes sortes de choses dans différents domaines tels que les arts plastiques, le bricolage, la couture, etc.)
- Story times (vidéos dans lesquelles la personne qui se filme raconte une histoire, un évènement qui lui est arrivé, quelque chose sur elle)
- Autre(s) :

17. Je pense que regarder des vidéos courtes en langue étrangère :

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
me permet d'acquérir du nouveau vocabulaire.				
me permet de m'améliorer en grammaire.				
me permet de m'améliorer en compréhension à l'audition.				
me permet de me familiariser avec du vocabulaire plus jeune/plus actuel.				

18. As-tu déjà réalisé des vidéos courtes ? (plusieurs réponses possibles)

- Oui, dans ma langue maternelle
- Oui, en langue étrangère
- Non

C. LES VIDÉOS COURTES EN CLASSE DE LANGUE ÉTRANGÈRE

19. Je pense qu'intégrer des vidéos courtes dans le cours de langue étrangère :

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
pourrait m'aider à acquérir du nouveau vocabulaire.				
pourrait m'aider à améliorer ma grammaire.				
pourrait m'aider à améliorer ma compréhension à l'audition.				
pourrait m'aider à améliorer mon expression orale. (dans le cas où je devrais réaliser une vidéo en classe)				
pourrait m'aider à être plus motivé en classe.				
les rendrait moins divertissantes car on les regarderait à l'école.				

20. J'aimerais pouvoir réaliser une vidéo courte en langue étrangère en classe.

- Oui
- Non (→ *passer à la question 22*)

21. Si oui, pourquoi ?

.....
.....
.....

(→ tu as fini l'enquête !)

22. Si non, pourquoi ?

.....
.....
.....

(→ tu as fini l'enquête !)

Félicitations ! Tu es arrivé au bout de cette enquête !

Merci d'avoir pris le temps d'y répondre, tes réponses me seront très précieuses pour la rédaction de mon travail de fin d'études !

Erieta Pantagakis

APPENDIX D - Short Videos Analysis: Tables

VOCABULARY

	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V1	London a trip a power adaptor electronics a plug dual voltage a wall a reusable cup a paper cup a cafe coffee tea an umbrella a pair of dress shoes a high-end restaurant trainers grotty shoes a canvas tote bag a shop plastic a checklist a link a bio	dual reusable actual smaller free high-end nice grotty brand new	to pack to forget to look like sth to need to fit to let to take sth away to get to fill sth up to rain to want to wear to help to look the part to charge to bring to avoid to put to grab to cover to come to fill up to grab to take away	so if and when as but or plus	actually here away around too anyway really probably especially
	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V2	a reason London a bus a telephone box a bus route a chaos a roads confusion Londoners a company a route competition chaos an operator a rivals an idea a number the front a shade a color a bus line a chocolate bar	real red different lucrative major hard biggest most popular same exact extremely hot different yellow	to be to match to go to have to operate to fight to cause to find to figure out to decide to choose to work to paint to stand out to add to mark to get to buy to change to imagine to use to reduce	and but when until fast forward to as	actually finally together really well there also right since extremely completely totally

	a brand a spoiler a roof the heat the summer the tube the sunlight a guide a trip a link a bio		to reflect to advertise to visit to tell to know to grab to send		
	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V3	London a thing Hyde park a bike a credit card Green park St James' park a route a park a road a tourist attraction Buckingham Palace a walk The Wallace Collection a museum a rooms tea the view Primrose Hill a bakery a cupcake a hill	fun expensive super easy famous super short favorite free stunning favorite best	to plan to visit to be to do to want to head to to rent to use to start to cycle to end up to get to see to cross to enter to roam around to explore to head down to order to enjoy to love to walk to go to order to let know to get to head over to walk up to enjoy	because first then finally	finally basically completely absolutely
	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V4	a thing London a corner Covent Garden Goodwin's court a passageway a novel a Potterhead an inspiration Diagon Alley off the Strand Carting Lane	favorite beautiful hidden charming pretty last surviving most famous oldest curious old Victorian	to tell to be to transport to believe to find to walk down to say to head to to see	which then	straight

	<p>the steps a relic an iron lamp a sewer powered gas lamp a doppelganger a door a bookshops a shop front a stroll a village a shop a restaurant a bar</p>	<p>most charming independent</p>			
	NOUNS	ADJECTIVES	VERBS	LINKING WORDS	ADVERBS
V5	<p>a culture shock London people fake horrific the language a polite way the UK the beginning a while left the side the sidewalk the driver seat</p>	<p>biggest lovely very polite new left</p>	<p>to say to move to to walk around to do to be to interact to mean to know to realize to take to come to agree to struggle to answer to ask to want to meet to walk to forget to surprise</p>		<p>actually very really always still</p>

GRAMMAR

	GRAMMATICAL STRUCTURES	TENSES
V1	Relative clause (A2) Conditional constructions 0 & 1 (A2+) (B1) Comparatives (A2)	Present simple (A1) Future simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)
V2	Superlatives (A2) Relative clauses (A2) Passive voice (A2+) (B1) Numerals (A1) (A2)	Present simple (A1) Present Perfect simple (A2+) Past simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)
V3	Conditional 0 (A2+) (B1) Superlatives (A2) Relative clause (A2)	Present simple (A1) Present continuous (A1) (A2) Present perfect simple (A2+) Past perfect simple (A2+) (B1) Past simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)
V4	Relative clause (A2) Superlatives (A2)	Present simple (A1) Future simple (A2) Past simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)
V5	Indirect speech (A2) Filler words (?)	Present simple (A1) Present continuous (A1) (A2) Past simple (A2) Imperative (A1) Modal verbs (from A1 but depends on the verb)

LANGUAGE FUNCTIONS

V1	V2	V3
Décrire (A1) Donner des conseils (A2) Faire des suggestions (B1) Inviter à / proposer (A1)	Décrire (A1) Donner des informations (A1) Situer dans le temps (A1) Inviter à / proposer (A1)	Donner des informations (A1) Exprimer ses goûts (A1) Donner un retour positif ou négatif (A1) Donner des conseils (A2) Encourager (A2)
V4		V5
Décrire (A1) Donner des informations (A1) Encourager (A2) Exprimer ses goûts (A1) Situer dans l'espace (A1)		Utiliser des formules sociales de base (A1) Demander/donner des informations (A1) Exprimer un sentiment (A2)

IDIOMS AND EXPRESSIONS

	IDIOMS	CONTRACTIONS	PHRASES	ADVERBS	ADJECTIVES
V1	<ul style="list-style-type: none"> ▪ to look the part 	<ul style="list-style-type: none"> ▪ gonna (going to) ▪ wanna (want to) 	<ul style="list-style-type: none"> ▪ lots of cafes ▪ good idea ▪ make sure ▪ brand new ▪ link in bio 	<ul style="list-style-type: none"> ▪ anyway 	<ul style="list-style-type: none"> ▪ grotty
V2	<ul style="list-style-type: none"> ▪ all the way back 		<ul style="list-style-type: none"> ▪ fast forward ▪ link in bio ▪ spoiler alert ▪ crazy right? ▪ but wait 	<ul style="list-style-type: none"> ▪ so so much 	<ul style="list-style-type: none"> ▪ super easy
V3	<ul style="list-style-type: none"> ▪ hands down ▪ to end up ▪ to head over ▪ to roam around ▪ anytime soon 	<ul style="list-style-type: none"> ▪ wanna (want to) 	<ul style="list-style-type: none"> ▪ let's be real ▪ just letting you know in advance 		<ul style="list-style-type: none"> ▪ super safe
V4			<ul style="list-style-type: none"> ▪ straight into ▪ hidden corners ▪ relic of the past ▪ doppelganger 		
V5	<ul style="list-style-type: none"> ▪ to walk around ▪ to struggle ▪ culture shock ▪ horrifying ▪ a while 	<ul style="list-style-type: none"> ▪ innit? (isn't it?) 	<ul style="list-style-type: none"> ▪ like ▪ how are you doing? 		<ul style="list-style-type: none"> ▪ lovely

CULTURAL ELEMENTS

V1	V2	V3
<ul style="list-style-type: none"> ▪ UK plug adaptor ▪ afternoon tea ▪ weather (rain) 	<ul style="list-style-type: none"> ▪ London buses ▪ red telephone boxes 	<ul style="list-style-type: none"> ▪ the pound (£) ▪ Hyde Park ▪ Santander bikes ▪ Green Park ▪ St James' Park ▪ Buckingham Palace ▪ The Wallace Collection ▪ The Courtyard Café ▪ Primrose Hill ▪ Primrose Hill Bakery ▪ Primrose Hill Park ▪ tea ▪ cupcakes
V4		V5
<ul style="list-style-type: none"> ▪ Covent Garden ▪ Goodwin's Court ▪ Charles Dickens ▪ Harry Potter's Diagon Alley ▪ sewer powered gas lamp ▪ 10 Downing Street ▪ Cecil Court 		<ul style="list-style-type: none"> ▪ "innit" ▪ "how are you doing?" ▪ walking on the left side of the sidewalk ▪ driver seat on the right

<ul style="list-style-type: none"> ▪ Victorian Era ▪ Neal's Yard 	
--	--

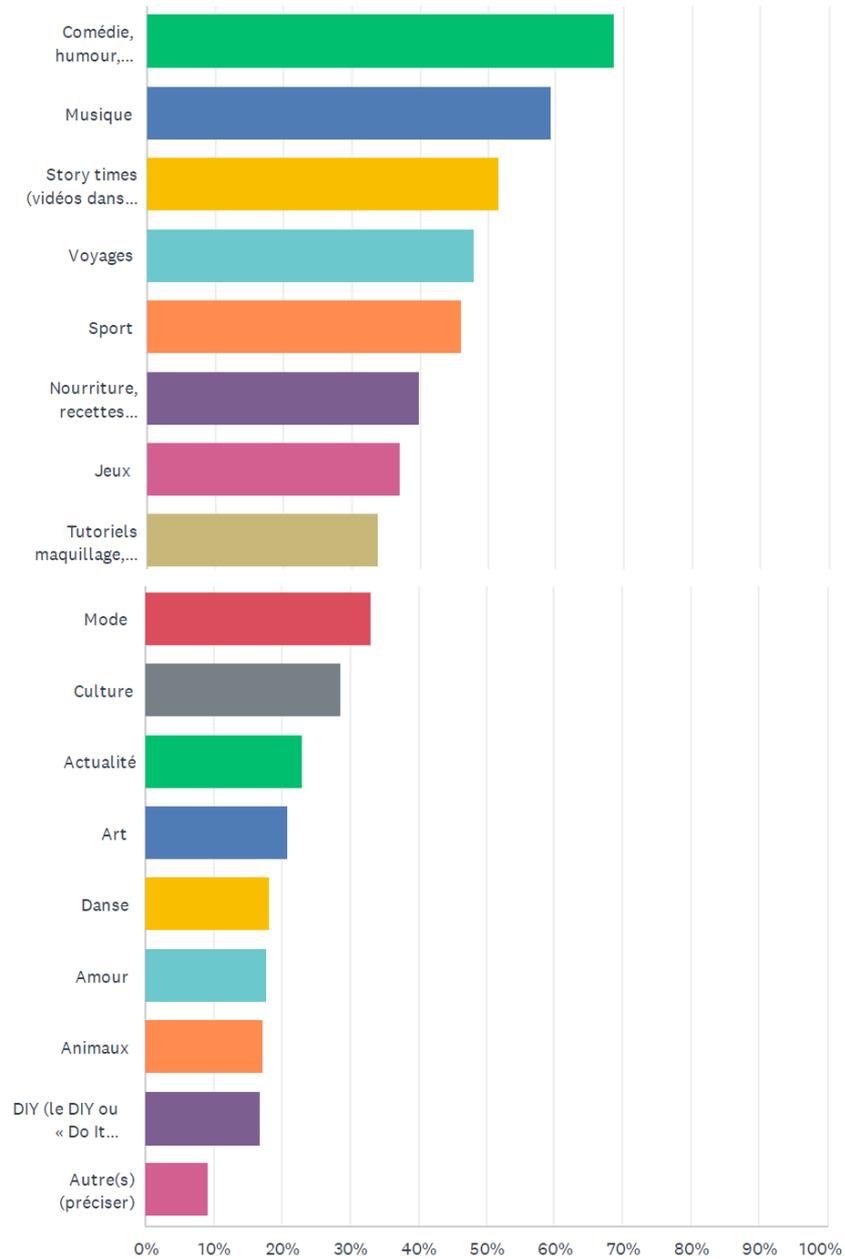
TRANSLATION/SUBTITLES

	USER-GENERATED SUBTITLES	TIKTOK-GENERATED SUBTITLES
V1	<ul style="list-style-type: none"> ▪ No punctuation ▪ No mistranscripton 	<ul style="list-style-type: none"> ▪ Good punctuation 3. <i>“pair of dress shoes”</i> instead of <i>“a pair of dress shoes”</i> 4. <i>“grouty shoes”</i> instead of <i>“grotty shoes”</i>
V2	<ul style="list-style-type: none"> ▪ No punctuation 3. <i>“they didn't stop there”</i> instead of <i>“it didn't stop there”</i> 4. <i>“a central line”</i> instead of <i>“the central line”</i> 	<ul style="list-style-type: none"> ▪ Good punctuation 6. <i>“same at red telephone boxes”</i> instead of <i>“so they match telephone boxes”</i> 7. <i>“lots of the roosters in painted white”</i> instead of <i>“lots of the roofs have been painted white”</i> 8. <i>“as under tubes and buses”</i> instead of <i>“as London's tubes and buses”</i> 9. <i>“Jekyte bananas”</i> instead of <i>“Chiquita bananas”</i> 10. <i>“London 1:01 guide”</i> instead of <i>“London 101 guide”</i>
V3	<ul style="list-style-type: none"> ▪ No punctuation ▪ No mistranscripton 	/
V4	<ul style="list-style-type: none"> ▪ No punctuation 1. <i>“one of my favourites Neals Yard”</i> instead of <i>“one of my favourite's Neal's Yard”</i> 	/
V5	/	<ul style="list-style-type: none"> ▪ Good punctuation 1. <i>“in it”</i> instead of <i>“innit”</i> 2. <i>“they like”</i> instead of <i>“they're like”</i> 3. <i>“culture show”</i> instead of <i>“culture shock”</i>

APPENDIX E - Most Watched Short Video Topics

Q15 Quel(s) type(s) de vidéos courtes en langue étrangère aimes-tu regarder ? (plusieurs réponses possibles)

Réponses obtenues : 248 Question(s) ignorée(s) : 92



CHOIX DE RÉPONSES	RÉPONSES
Comédie, humour, blagues, parodies	68.55% 170
Musique	59.27% 147
Story times (vidéos dans lesquelles la personne qui se filme raconte une histoire, un évènement qui lui est arrivé, quelque chose sur elle)	51.61% 128
Voyages	47.98% 119
Sport	45.97% 114
Nourriture, recettes cuisine	39.92% 99
Jeux	37.10% 92
Tutoriels maquillage, coiffures, etc.	33.87% 84
Mode	33.06% 82
Culture	28.63% 71
Actualité	22.98% 57
Art	20.97% 52
Danse	18.15% 45
Amour	17.74% 44
Animaux	17.34% 43
DIY (le DIY ou « Do It Yourself » est l'art de faire, de créer, de fabriquer soi-même. Les vidéos courtes de type DIY sont souvent des tutoriels qui montrent comment fabriquer soi-même toutes sortes de choses dans différents domaines tels que les arts plastiques, le bricolage, la couture, etc.)	16.94% 42
Autre(s) (préciser)	9.27% 23
Nombre total de participants: 248	

**APPENDIX F - Tables of Occurrences of ‘Short Video’ and Its Variations in the
Official Documents**

CEFR	2001	2018
‘short video’	0	0
‘video’	13	22

FWB	2017a	2017b	2017c
‘vidéo courte’	0	0	0
‘courte vidéo’	0	0	0
‘capsule vidéo’	0	0	0
‘séquence vidéo’	1	2	1
‘vidéo’	5	10	8

WBE	2000a	2000b	2020a	2020b	2020c
‘vidéo courte’	0	0	0	0	0
‘courte vidéo’	0	0	0	0	0
‘capsule vidéo’	0	0	1	1	1
‘séquence vidéo’	4	4	1	2	1
‘audiovisuel’	1	1	21	23	22
‘vidéo’	33	31	29	45	31

FESeC	2000a	2000b	2002a	2002b	2017	2018a	2018b
‘vidéo courte’	0	0	0	0	0	0	0
‘courte vidéo’	0	0	0	0	0	0	0
‘capsule vidéo’	0	0	0	0	0	0	2
‘séquence vidéo’	0	0	0	0	1	1	2
‘audiovisuel’	0	0	0	0	8	5	6
‘vidéo’	1	0	1	2	30	8	26

APPENDIX G - Hypothetical Lesson Plan

1. Le public ciblé :

10 élèves de 6^{ème} année de l'enseignement professionnel, option cuisine : anglais LM1 (2 périodes/semaine). Le niveau attendu à la fin de leur cursus scolaire est le niveau A2- pour toutes les compétences (CA, CL, EE, EOSI, EOEI) (WBE 2020c: 150).

2. Les foyers linguistiques et macro-compétences :

a. Champs thématiques :

- Nourriture (WBE 2020c: 226).
- Fonctions langagières : (WBE 2020c: 230-231).
- Décrire (A1)
- Donner des informations (A1)
- Donner des instructions (A1) : étapes à suivre pour élaborer une recette de cuisine

b. Point grammatical :

- Impératif (A2) (WBE 2020c: 43, 251).

c. Type de production : expression orale sans interaction (vidéo TikTok)

d. Stratégies de compréhension et/ou de production :

- Exploiter ce qui est compris sans se focaliser sur ce qui ne l'est pas (CL)
- Réfléchir aux éléments constitutifs du message et à leur organisation (EE)
- Visionner la vidéo sans le son et émettre des hypothèses sur le contenu du document (CA) (WBE 2020c: 18).

e. Éléments culturels :

- Spécialités culinaires britanniques

3. L'/les objectif(s) final/finaux de la séquence :

Au terme de la séquence, les élèves seront capables de réaliser la tâche suivante :

- ***EOSI formative: réalisation d'une vidéo TikTok par groupes de deux, dans laquelle ils expliqueront la démarche à suivre pour réaliser une recette de cuisine***

4. Les objectifs intermédiaires de la séquence :

- Maîtriser le lexique relatif à la nourriture ;
- Maîtriser le lexique relatif aux ustensiles de cuisine ;
- Maîtriser le lexique relatif aux ingrédients ;
- Maîtriser le lexique relatif aux actions liées à la cuisine (WBE 2020c: 226).
- Comprendre un texte décrivant une recette de cuisine et/ou dans lequel il y a l'utilisation de l'impératif
- Comprendre une vidéo TikTok décrivant une recette de cuisine et/ou dans laquelle il y a l'utilisation de l'impératif

5. Les UAA entraînées :

- Lire pour s'informer et/ou (faire) agir
- Ecouter pour s'informer et/ou (faire) agir
- Parler sans interaction pour (s')informer et/ou (faire) agir
- Ecrire pour informer et/ou (faire) agir

LEÇONS	PHASES	ACTIVITÉS D'APPRENTISSAGE	DÉMARCHE DIDACTIQUE	UAA(S) CIBLÉE(S)	TIMING
1 Vendredi (8^e heure)	PRESENTATION	Mise en situation / Découverte du thème : <i>Food</i>	EO – Découverte du thème de la séquence. J'écris le mot <i>Food</i> au milieu du tableau et je demande aux élèves s'ils peuvent identifier des mots en relation avec ce thème. J'écris leurs propositions au tableau sous la forme d'un brainstorming.	Parler et écouter pour (s')informer + Code	5'
	PRESENTATION	Compréhension à l'audition	CA - Les élèves regardent la vidéo TikTok d'une recette de cuisine 2-3 fois et complètent le texte à trous. Ils se familiarisent avec différents mots de vocabulaire relatifs à la nourriture, aux ingrédients et aux ustensiles de cuisine. J'en profite pour leur signaler qu'ils devront produire le même type de vidéo à la fin de la séquence, 3 semaines plus tard.	Ecouter pour s'informer et/ou (faire) agir	15'
	PRESENTATION	Clarification lexicale	Je complète, avec les élèves, une liste de vocabulaire relatif à la nourriture acquis jusqu'à présent grâce à la CA.	Code	5'
	PRESENTATION	Exercices de découverte du vocabulaire	Ex 1: mots croisés. Ex 2: faire correspondre de nouveaux mots de vocabulaire avec des images.	Code	15'
	PRESENTATION	Clarification lexicale	Je continue de compléter, avec les élèves, la liste de vocabulaire relatif à la nourriture acquis jusqu'à présent grâce aux exercices.	Code	5'
2 Vendredi (9^e heure)	FIXATION	Exercice de fixation lexicale	Exercices de plus en plus ouverts de fixation du vocabulaire. Ex 3: textes lacunaires. Ex 4: traduction de phrases. Ex 5: description d'images en produisant des phrases complètes.	Code	25'

	PRESENTATION	Introduction à l'impératif	CL (recette de cuisine) - <i>How to make the perfect fish&chips</i> . Les élèves surlignent tous les verbes à l'impératif. Je note les verbes dans deux colonnes au tableau (affirmatif et négatif). EO - Je leur demande de pointer les différences entre les deux constructions grammaticales.	Lire pour s'informer et/ou (faire) agir + parler pour (s')informer et/ou (faire) agir	10'
	PRESENTATION	Clarification grammaticale	J'aborde le point grammatical de l'impératif affirmatif et négatif et l'explique aux élèves. <u>Préparation pour le prochain cours</u> : test de vocabulaire.	Ecouter pour s'informer et/ou (faire) agir	10'
3 Vendredi (8^e heure)	*RAPPEL*		Accueil des élèves. Je commence le cours par un bref rappel de ce qui a été fait au cours précédent (lexique nourriture + impératif).		5'
	EVALUATION	Interro certificative	Interro de vocabulaire sur le thème de la nourriture.	Code	15'
	PRESENTATION	Introduction au point culturel de la séquence : les spécialités culinaires britanniques	CA - <i>What do British people eat?</i> Les élèves écoutent 2-3 fois la CA et répondent aux questions. Nous découvrons les spécialités culinaires des britanniques.	Ecouter pour s'informer et/ou (faire) agir	20'
	FIXATION	Exercices de fixation grammaticale	Ex 1: transformation de verbes à l'impératif affirmatif en négatif et vice versa + correction.	Code	10'
4 Vendredi (9^e heure)	FIXATION	Exercices de fixation grammaticale	Exercices de plus en plus ouverts sur l'impératif affirmatif et négatif + correction. Ex 2 : texte à trous à compléter à l'impératif affirmatif et négatif avec des verbes donnés. Ex 3: même exercice mais les verbes ne sont pas donnés au préalable. Ex 4: exercice de	Code	25'

	EXPLOITATION	Exercice d'EE	production limitée. Ex 5: traduction de phrases (recette de cuisine). Rédaction formative d'une recette de cuisine de leur choix qu'ils me rendent à la fin du cours. <u>Préparation pour le prochain cours</u> : test sur l'impératif.		20'
5 Vendredi (8^e heure)	*RAPPEL*		Accueil des élèves. Je commence le cours par un bref rappel de ce qui a été fait au cours précédent (CA + ex sur l'impératif) + je rends les EE formatives et fais un feedback des erreurs générales au tableau.		5'
	FIXATION	Correction du test de vocabulaire	Je rends l'interro de vocabulaire que nous corrigeons ensemble. Les élèves me posent leurs dernières questions de vocabulaire et/ou de grammaire avant le test sur l'impératif.	Code	10'
	EVALUATION	Interro certificative	Interro de grammaire sur l'impératif et autour du thème de la nourriture.	Code	20'
	INTRODUCTION AU GENRE TEXTUEL ET AUX FONCTIONS LANGAGIERES	Introduction au genre textuel de la vidéo courte et aux fonctions langagières 'décrire', 'donner des informations', 'donner des instructions'	Je diffuse une vidéo TikTok d'une recette de cuisine et nous extrayons ensemble les différents ingrédients de ce genre de vidéo. Je demande d'abord aux élèves de me donner des pistes puis nous parcourons ensemble la fiche outil qu'ils pourront utiliser durant l'évaluation formative.	Ecouter pour s'informer et/ou (faire) agir + Lire pour s'informer et/ou (faire) agir	10'
6 Vendredi (9^e heure)	FIXATION	Fixation lexicale et grammaticale. Atelier de pratique du vocabulaire et des points grammaticaux acquis jusqu'à présent.	EO - Production de phrases complètes. Je diffuse des vidéos TikTok de recettes de cuisine sans le son, les élèves s'entraînent à décrire ce qu'il se passe en utilisant le vocabulaire appris et l'impératif.	Parler pour (s')informer et/ou (faire) agir	20'

	EXPLOITATION	Exercice d'EOSI	<p>EO – Je laisse les élèves quelques temps pour rédiger les mots-clés de la préparation d'une recette de cuisine de leur choix. Ils devront ensuite, devant la classe, décrire la démarche à suivre pour élaborer ce plat et tenter de faire deviner quel plat il s'agit à leurs camarades de classe.</p> <p><u>Pour le prochain cours:</u> Je préviens les élèves qu'ils seront amenés à filmer une vidéo TikTok la semaine prochaine dans le cadre du cours.</p>	Parler pour (s')informer et/ou (faire) agir + Ecouter pour s'informer et/ou (faire) agir	25'
7 et 8 Vendredi (8^e et 9^e heure)	*RAPPEL*		Accueil des élèves. Je commence le cours par un bref rappel de ce qui a été fait au cours précédent (genre textuel de la vidéo courte + exercices d'EO).		5'
	FIXATION	Correction de l'interro certificative	Je rends l'interro de grammaire sur l'impératif et nous la corrigeons ensemble.	Code	10'
	TACHE FINALE EXPLOITATION	Création d'une vidéo TikTok	Les élèves filment une vidéo TikTok par paires. Ils filment les étapes de l'élaboration d'une recette de cuisine d'un plat imposé. Dans cette vidéo ils utiliseront l'impératif et le vocabulaire appris tout au long de cette séquence. La vidéo durera entre 50 secondes et 1min 10. Ils devront utiliser au moins 10 verbes différents à l'impératif affirmatif et/ou négatif.	Parler pour (s')informer et/ou (faire) agir	60'
	REMEDIATION / FEEDBACK		Nous visionnons ensemble les productions des élèves. Je leur donne un feedback collectif et pointe les erreurs les plus récurrentes.	Ecouter pour s'informer et/ou (faire) agir	15'

APPENDIX H - Email to the Headmasters

Objet : Mémoires université de Liège : enquête destinée aux professeurs de langues étrangères

Madame/Monsieur XXX,

Nous sommes Erieta Pantagakis et Anne Hugo, deux étudiantes en dernière année de master en didactique des langues modernes à l'université de Liège.

Nous vous contactons afin de solliciter votre aide dans le cadre de nos mémoires. Pour cela, nous effectuons une enquête auprès des professeurs de langues étrangères en Belgique francophone.

Cette enquête est composée de **deux parties distinctes** en fonction du sujet de nos mémoires respectifs. En effet, la première partie porte sur les vidéos courtes sur les réseaux sociaux et la seconde partie porte sur la créativité et l'écriture créative.

La complétion du **questionnaire complet** prend un **maximum de 35 minutes** mais peut durer moins longtemps en fonction des parties auxquelles les professeurs décident de répondre.

Cette enquête est **totale**ment anonyme et les données récoltées sont confidentielles, elles ne seront exploitées que dans le cadre de nos mémoires. Il n'y a pas de « bonnes » ou « mauvaises » réponses, le but est avant tout de comprendre les opinions et pratiques d'enseignement des professeurs concernés.

Accepteriez-vous de transmettre l'enquête qui se trouve à la fin de ce mail à vos professeurs de langues étrangères, s'il vous plaît ?

Nous nous excusons d'avance auprès des professeurs qui auraient déjà reçu l'enquête via une autre plateforme ou via un autre mail.

Nous vous remercions, Madame/Monsieur XXX, pour votre précieuse collaboration.

Cordialement,

Erieta Pantagakis et Anne Hugo
ULiège, Master 2, LLM, didactique

Lien vers l'enquête : <https://fr.surveymonkey.com/r/CCHZLQL>

QR code vers l'enquête :

