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A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree
in Education

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Second/Foreign Language Learners and Narrative Film Comprehension: An Intercultural Reception Study

Natalie Killick

Abstract

Sociocultural concepts (Krashen, 1981; Vygotsky, 1978; Wood et al., 1976) and a constructivist narrative film theory (Bordwell, 1985) offer interdisciplinary insights for a study exploring second/foreign language (L2/FL) interpretations of two intercultural films (films made in linguistically and socioculturally diverse contexts) with English audio/dubbing (Chafe, 1980; Desilla, 2014; Erbaugh, 2010). A qualitative reception study examined the potential of intertextual (i.e., knowledge of other texts) and cultural information as learning scaffolds as well as style and narrative cues as forms of comprehensible input used by post-secondary international Chinese and domestic Canadian students as they watched sequences from *Shaolin Soccer* (Chow, 2001) (English-dubbed) and *Dodgeball: A True Underdog Story* (Thurber, 2004). Sociocultural concepts highlight the interdependent, collaborative, and mediating relationship between intercultural narrative cinematic systems and the viewer's prior textual and personal experiences used to scaffold their comprehension (Vygotsky, 1978; Wood et al., 1976). A constructivist theory of film narration is informed by sociocultural concepts to describe film's narrative structures and stylistic devices as multiple forms of comprehensible input (Bordwell, 1985; Branigan, 1992; Krashen, 1981). Findings demonstrated that while the Chinese and domestic Canadian audiences did not always interpret audio-visual information the way the filmmakers intended, overall comprehension of the U.S. and Chinese film clips (with English audio) was

nevertheless effectively achieved using a personal mixture of prior knowledge and narrative information. For instance, groups relied heavily on intertextual knowledge and cultural information from their background as resources for comprehension. Additionally, while some of the participants felt they could not describe the function of the narrative film elements using technical film language, they nonetheless used narrative and stylistic cues to justify their interpretations of the film sequences. These findings highlight the need for more intercultural media literacy pedagogy within the L2/FL classroom.

Keywords

ESL; L2/FL listening comprehension; intercultural communicative competence; sociocultural theory; comprehensible input; scaffolding; constructivist narrative film theory; film comprehension; audience reception; audio-visual education; media literacy; social schema theory; diversity

Summary for Lay Audience

A film viewing study examined the use of cultural information, prior engagement with other popular cultural texts, and narrative and stylistic cues to interpret Chinese and U.S. films (all using English audio) by a group of post-secondary international Chinese and domestic Canadian students. This study highlights a need for second/foreign language (L2/FL) teachers and researchers to consider the various ways in which the social and cultural context of film production and viewer's backgrounds influences interpretations and comprehension of audio-visual resources. Additionally, this research highlights ways that L2/FL teachers can implement media literacy strategies to help students understand how media texts from diverse cultural spaces construct information aimed at specific audiences, so students can

recognize how their own cultural backgrounds contributes to their film comprehension skills, both inside and beyond the classroom. Findings show that both groups relied heavily on intertextual knowledge (i.e., knowledge of other movies) and cultural information from their cultural background for comprehension of both the U.S. and Chinese films. In relation to L2/FL narrative film comprehension, these findings highlight how the Chinese ESL viewers were active, creative participants in interpreting the two films and made use of their background knowledge of other cultural texts and the film's narrative and stylistic cues to reinforce understanding. These findings support the need for more media literacy that includes instruction about media's form and content made in diverse cultural spaces within the L2/FL classroom.

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Table of Contents

Abstract	ii
Summary for Lay Audience	iii
Acknowledgments	v
Table of Contents	vi
List of Tables	xi
List of Appendices	xii
Chapter 1	1
1 Introduction	1
1.1 Benefits of Audio-visual Resources on L2/FL Acquisition	1
1.2 Media Literacy in the Ontario Curriculum	3
1.3 Film Reception for L2/FL Education	4
1.4 Sociocultural Concepts of Learning and Narrative Film Theories	6
1.4.1 Sociocultural Approach	6
1.4.2 Constructivist Narrative Film Theory	14
1.5 Breaking Down Interdisciplinary Boundaries	18
1.6 Coming to the Research	20
1.7 Research Questions	21
1.8 Summary	22
Chapter 2	24
2 Film as an Educational Tool and the Learner Experience	24
2.1 Film as an Educational Tool: Theoretical Approaches	24
2.1.1 Schema and Film Comprehension	25
2.1.2 Story Construction Schema Used by Audiences	26

2.1.3	Narration and Film Comprehension.....	34
2.2	The Learner Experience: Theoretical Approaches	38
2.2.1	Vygotsky’s Sociocultural Theory	39
2.2.2	Media Literacy	45
2.2.3	Decolonizing L2/FL Education: Audio-Visual Resources	47
2.3	Linking ZPD, Scaffolding, Comprehensible Input and a Constructivist Film Theory.....	48
2.4	Film as an Educational Tool: Research	51
2.4.1	Cognitive Film Theory.....	51
2.4.2	Film Reception Theory and Audience Research for Intertextual Knowledge	54
2.4.3	Film Genre Theory for Intertextual Knowledge	56
2.4.4	Translation Studies and Film Comprehension as an Intercultural Experience.....	58
2.5	The Learner Experience: Research	61
2.5.1	Sociocultural Theory for Second Language Acquisition.....	61
2.5.2	Comprehensible Input and the L2/FL Learner.....	64
2.5.3	Intercultural Communicative Competence by Watching Film/TV.....	70
2.5.4	Narrative and Storytelling Across Cultures	74
2.6	Summary.....	75
Chapter 3	77
3	Methodology	77
3.1	Participants.....	79
3.1.1	Rationale for Participant Selection	80
3.1.2	Participant Recruitment and the Pandemic	80
3.2	Materials	82
3.2.1	Rationale for Materials Selection.....	82

3.3	Data Collection	83
3.3.1	Film Reception Study	83
3.3.2	Questionnaire	84
3.3.3	Interviews.....	86
3.4	Trustworthiness.....	87
3.5	Analysis.....	88
3.5.1	Theoretical Framework for Analysis	89
3.5.2	Method of Analysis.....	90
3.6	Summary	95
	Chapter 4.....	97
4	Findings.....	97
4.1	Film Analysis	99
4.1.1	Narrative Structures in the Chinese and U.S. Film Texts	99
4.1.2	Stylistic Structures in the Chinese and U.S. Film Texts	103
4.1.3	Summary	108
4.2	Questionnaire	109
4.2.1	Comprehension Assessment	109
4.2.2	Chinese Intragroup Response Analysis	115
4.2.3	Canadian Intragroup Response Analysis	122
4.2.4	Summary.....	130
4.3	Interviews.....	131
4.3.1	Chinese Intragroup Interview Findings	132
4.3.2	Canadian Intragroup Interview Findings	143
4.4	Overall Themes: Intercultural Film Comprehension Activities.....	153
4.4.1	Film Meaning.....	155
4.4.2	Intertextual and Cultural Knowledge.....	156

4.4.3	Film Narrative and Style.....	157
4.4.4	Film Detail and Recall	157
4.4.5	Film Language	158
4.5	Summary	159
Chapter 5	160
5	Discussion, Significance of Study, Implications, and Conclusion	160
5.1	Strategies for Narrative Film Comprehension	162
5.1.1	Story-Construction Schemata	164
5.1.2	Using Story-Construction Schemata.....	165
5.1.3	Culturally Bound Story-Construction Schemata	166
5.1.4	Culturally Bound Film Narrative Modes	167
5.1.5	Using Film Language.....	168
5.2	Strategies L2/FL Learners use for Film Interpretation	169
5.2.1	L2/FL Listening Comprehension Research	170
5.2.2	Sociocultural Theories for L2/FL Learning.....	172
5.2.3	L2/FL Intercultural Communicative Competency Research	174
5.2.4	Reading Comprehension Research	176
5.2.5	Audio-Visual Media Literacy	179
5.3	Intercultural Films, Interpretation, and Language Education (Gaps in the literature).....	180
5.4	Breaking Down Disciplinary Boundaries	181
5.5	Pedagogical Implications	183
5.5.1	Suggestions for Intercultural Media Literacy Pedagogy	185
5.6	Study Summary.....	192
5.7	Contributions to Research.....	200
5.8	Limitations and Implications for Future Research.....	203

5.9 Final Thoughts 204

Bibliography 207

Appendices..... 246

Curriculum Vitae 1

List of Tables

Table 1 Theoretical Framework	50
Table 2 <i>Narrative Structures in SS and DB</i>	99
Table 3 <i>Stylistic Structures in SS and DB</i>	104
Table 4 <i>Comprehension Scores from SS and DB</i>	110
Table 5 <i>Comprehension Scores of CHN and CAN participants in SS Scene 2 Q1</i>	111
Table 6 <i>Comprehension Scores of CHN and CAN participants in SS Scene 2 Q2</i>	112
Table 7 <i>Comprehension Scores of CHN and CAN participants in DB Scene 3 Q1</i>	114
Table 8 <i>Comprehension Scores of CHN and CAN participants in DB Scene 3 Q2</i>	114
Table 9 <i>Questionnaire Themes (CHN)</i>	116
Table 10 <i>CHN and CAN Cinematic Resources used for Comprehension</i>	117
Table 11 <i>Questionnaire Themes (CAN)</i>	123
Table 12 Chinese Interviewees	132
Table 13 <i>Interview Themes (CHN)</i>	135
Table 14 Canadian Interviewees	144
Table 15 <i>Interview Themes (CAN)</i>	146
Table 16 <i>Intercultural Film Comprehension Themes</i>	154

List of Appendices

Appendix A: Film Genre Preferences of Chinese Post-Secondary Students (by a show of hands).....	246
Appendix B: Reception Study Overall Format.....	246
Appendix C: Reception Study Format: Questionnaire (Group A and B).....	247
Appendix D: Reception Study Format: Interviews (Group A and B).....	247
Appendix E: Questionnaire - Sample Open-ended Questions (5 per film sequence).....	248
Appendix F: Questionnaire - Scale for Measuring Film Comprehension.....	251
Appendix G: Questionnaire – Chinese Language Response Translation.....	251
Appendix H: Film Analysis - Sample Plot Segmentation.....	253
Appendix I: Film Analysis - Shot-by-Shot.....	256
Appendix J: Interviews – Semi-structured Questions Guide (Canadian).....	265
Appendix K Interviews – Semi-structured Questions Guide (Chinese).....	267
Appendix L: Ethics Documents.....	269
Appendix M: Online Study Materials.....	288

Chapter 1

1 Introduction

While enrollment of Canadian students within post-secondary schools has declined since 2012, international student enrollment has almost doubled (Statistics Canada, 2020). In particular, students coming from China are the largest group of international students enrolled in Canadian post-secondary programs (Statistics Canada, 2020). To be accepted into most post-secondary institutions in Ontario, international students must often pass an English language proficiency test such as the Test of English as a Foreign Language (TEFL) or the International English Language Testing System (IELTS) (Settlement.Org, 2020). Post-secondary English as a second language (ESL) programs often provide support or act as an equivalency for these tests. Therefore, there is a need to support international students' language development as they progress through these programs and into their post-secondary studies. Effective and culturally appropriate audio-visual content within these language learning centers can play an important role in creating a learning environment for international students that fosters inclusivity and celebrates the diverse academic value they bring to the classroom to develop media literacy, academic competency, and achieve successful integration into post-secondary programs (Bueno, 2009; Duff, 2002; Jenkins et al., 2009; Quinlisk, 2003; Thompson, 2016).

1.1 Benefits of Audio-visual Resources on L2/FL Acquisition

Research has shown that television and film can support second and foreign language (L2/FL) vocabulary acquisition, comprehension, pronunciation, and grammar skills (Cintrón-Valentín et al., 2019; d'Ydewalle & Van de Poel, 1999; Kuppens, 2010; Wisniewska & Mora, 2020). Television and film provide a level of authenticity, entertainment, and a combination of text, sounds, and visuals that offer motivation and multiple modes of input

(Koolstra & Beentjes, 1999; Kuppens, 2010; Neuman & Koskinen, 1991). Additionally, studies have shown audio-visual resources to be an emotionally engaging part of L2/FL learning activities (Herrero & Vanderschelden, 2019; Reinhardt, 2019; Xiang, 2018). Research has also found that viewing foreign films can support the development of intercultural communicative competencies which promotes an informed understanding of different cultures as an integral aspect of L2/FL learning (Chao, 2013; Corbett, 2003; Yang & Fleming, 2013). In this study, I use the term intercultural in relation to the Chinese and U.S. films and Chinese and Canadian participants. By this term, I am referring to the similarities and differences between the audiences own cultural background, that of another culture, and the movement between the two (Corbett, 2003). This term is appropriate for this study as it involves reflecting on L2/FL students' intercultural knowledge, as well as language skills. A goal of intercultural education is to understand the language and behaviour of a target community. This includes a community's cultural objects, like film. In this study, participants were asked to describe their understanding of the cultural similarities and differences within a Chinese and U.S. film. Finally, even when students are exposed to film and television without formal instruction, research has shown positive impacts on L2/FL students' incidental learning (learning as a bi product of another activity) (Kuppens, 2010; Neuman & Koskinen, 1991; Peters et al., 2019).

The aim of this study is to highlight how the sociocultural context of film narrative modes and viewers' background knowledge influence their interpretations and comprehension of intercultural audio-visual resources. For teachers who are interested in using audio-visual media in their classroom, this study provides information about what types of media to choose by highlighting the role sociocultural context plays in the production of audio-visual media. Additionally, this study provides insights into how to use media made in diverse sociocultural environments more effectively for language development by harnessing the sophisticated and academically relevant background knowledge of their students (Harris et al., 2002; Sipe, 2000).

1.2 Media Literacy in the Ontario Curriculum

In their ESL secondary curriculum, the Ontario government has recognized media literacy as an important aspect of educating students who identify with cultures and/or languages other than English, stating that “the plethora of print, screen, and electronic mass media messages directed at adolescents and youth makes the development of media literacy especially important” (Ontario Ministry of Education, 2007, p. 21). The government has also unambiguously stated that there is a “significant influence that implicit and overt media messages can have on students” (Ontario Ministry of Education, 2007, p. 21).

The Ontario government has placed media literacy curriculum within a sociocultural strand. This is due to the media’s use of culturally contextualized messaging. The government has stated that “because media texts tend to use idioms, slang, and Canadian and North American cultural contexts and references with which English language learners may not be familiar, media literacy is highly relevant to a strand that focuses on socio-cultural competence” (Ontario Ministry of Education, 2007, p. 21). Since audio-visual resources for L2/FL learning are often produced in and include content, formal characteristics, and textual organization from foreign linguistic and cultural contexts, they may influence the film comprehension processes of L2/FL students (Burczynska, 2018; Desilla, 2019; Ontario Ministry of Education, 2007; Rost, 2016).

As audio-visual messaging becomes an increasing aspect of L2/FL students’ classroom and real-world experiences (Reinhardt, 2020), it is important to examine how exposure to audio-visual media may influence students’ comprehension and interpretive skills. If L2/FL teachers hope to make effective use of these materials, it is crucial to examine the impacts they have on practices of meaning-making. It is, therefore, essential to engage in studies that provide descriptive, subjective, and culturally contextualized feedback from L2/FL students about the ways in which they consume audio-visual media. This study highlights the important relationship between culturally produced audio-visual media and the cultural and

linguistic perspective of L2/FL students. This research supports a more informed integration of media literacy and sociocultural competence within L2/FL pedagogy by recognizing the value of language students' prior intertextual and cultural knowledge and the sociocultural context of intercultural film production on students' ability to interpret audio-visual texts.

1.3 Film Reception for L2/FL Education

A film reception study, or a study that documents the production and circulation of meaning within film viewing practices (Jenkins, 2000), was used to examine intercultural films, or films made in diverse national spaces, and their interpretation by L2/FL learners. The aim of this study is to better understand how the sociocultural context of film production and the background knowledge of L2/FL viewers impact their intercultural film interpretation and comprehension practices.

As stated above, audio-visual resources can benefit teachers and students in several ways. For example, audio-visual resources can scaffold learning, differentiate instruction, and provide opportunities for multiple viewings of the same content (Abrams, 2014). However, if educators hope to implement appropriate audio-visual resources and craft effective lessons, they need to consider factors that inform selection of and effective course development that includes audio-visual texts. For instance, teachers who are interested in bringing audio-visual materials into the classroom might consider several factors. For instance, how interesting the text is, how entertaining, how culturally accessible, and how clear the goals are of the speaker or characters in the text (Rost, 2016). Before choosing audio-visual resources, teachers should consider that audio-visual texts organize and deliver information differently and students receive that information differently depending on their sociocultural contexts and those differences can impact comprehension (Burczynska, 2018; Chao, 2013; Desilla, 2019; Xiang, 2018). A qualitative film reception study can provide instructors with valuable information to support their choice of audio-visual resources and their ability to craft effective media literacy lessons for L2/FL learners.

By recognizing how their students engage with audio-visual texts from diverse cultural spaces, instructors can provide opportunities to have classroom discussions around the differences between and the value of different types of national narrative modes (McCabe, 1997). Instructors can acknowledge their students' own abilities to scaffold their comprehension by explicitly discussing elements of film's form and semiotic content. Doing this allows students to recognize how their prior experiences with other film's stories supports their current meaning-making processes (Bordwell, 1989; Carrell & Eisterhold, 1983; Shen, 2015; Sipe, 2001; Stein & Glenn, 1975).

When instructors have a better understanding of how L2/FL students respond to culturally specific aspects of audio-visual media, they can more effectively use audio-visual materials to stimulate emotional engagement with a topic, elicit class discussions, stimulate group work, or subject specific tasks like a writing exercise (Duff, 2002; Liu, 2013; Marsh & Millard, 2000). Subject-specific activities related to cultural themes in audio-visual resources can help build intercultural communicative competencies derived from open interaction with media and dialogue that provides students with a chance to describe their understanding from a culturally and individually specific point of view (Yang & Fleming, 2013). In addition, by understanding the developmental relationship between students and audio-visual materials that students are familiar with, are popular, or are consumed outside the classroom walls, teachers can provide resources that offer a level of enjoyment to the learning process that supports students' abilities to engage with and attain learning outcomes (Cho & Krashen, 2019; Cummins, 2011).

The aim of this study is to highlight the ways in which the sociocultural context of film production and the intertextual and cultural knowledge of the film audience mediates intercultural film comprehension. In that effort, I employed an interdisciplinary theoretical approach to complete a film reception study that examined how post-secondary L2/FL students from China and domestic Canadian students (which included students from

multicultural backgrounds) viewed intercultural films from China and the U.S. Using a sociocultural theory (SCT) in conjunction with a constructivist narrative film theory, this study assessed how students used cultural knowledge and narrative cues to interpret eight film sequences. The findings aim to support L2/FL pedagogy that promotes the use of intercultural films to harness students' funds of intertextual and cultural knowledge as resources for scaffolding their understanding of media texts (Duff, 2002; Moll et al., 1992) as well as the use of film's multimodal relay of story information to make the text more comprehensible (Krashen, 1981).

1.4 Sociocultural Concepts of Learning and Narrative Film Theories

This study hopes to broaden discourse around L2/FL students' meaning-making activities when watching intercultural narrative films. This study used concepts from SCT including the zone of proximal development (ZPD) and forms of scaffolding. Additionally, I considered audiences' film comprehension practices as mediated through film's culturally situated narrative and stylistic presentation of story information. This study examined how sociocultural concepts interact with a constructivist narrative theory of film to describe ways in which audiences build new story construction schemata by engaging actively and collaboratively with the film's multimodal presentation of aural and visual narrative information (Bordwell, 1985; Branigan, 1992).

1.4.1 Sociocultural Approach

This section introduces sociocultural concepts of learning development and L2/FL language acquisition used to frame this study. A sociocultural theory of learning describes how people learn through collaboration with others and their environment (Vygotsky, 1978). In the case of film comprehension, that collaboration happens between the film and the viewer (Pegrum, 2008). More specifically, I used sociocultural concepts to examine L2/FL learners' use of intertextual knowledge (knowledge of other texts) along with prior cultural knowledge to

scaffold their interpretations of two intercultural films (Vygotsky, 1978). In this study, I highlight the meaning-making activities used for L2/FL film comprehension as a collaboration between movie audiences' cultural backgrounds and culturally specific movie messaging techniques as forms of comprehensible input (Krashen, 1981). These multimodal inputs act as additional forms of scaffolding cognitive tasks related to acquiring film comprehension.

Vygotsky's (1978) theory of knowledge development views learning as a socially contextualized activity where cognitive functions are stimulated by external (cultural) events. Mediation is an important concept in sociocultural theory which understands human mental activity as mediated or regulated through symbolic tools or signs like language, numbers, music, and art (Lantolf, 2011). A sociocultural approach foregrounds the process of mediation whereby people use tools such as language, signs, and symbols to acquire new skills and knowledge. The symbolic tools people use to create meaning are produced and shaped within particular social and historical environments. Therefore, knowledge development is necessarily derived from and interconnected with sociocultural spaces and objects (Moll et al., 1992).

In relation to this study, intercultural audio-visual media are understood as examples of symbolic artifacts shaped by culturally specific industries and utilized by learners from culturally specific backgrounds to mediate their L2/FL learning activities. For instance, learners may use a combination of symbolic film content (i.e., English dialogue and visuals) and narrative cues (i.e., character goals and deadlines) to scaffold their comprehension of the story. They do this by drawing on their knowledge of other texts in conjunction with the narrative and stylistic cues (Herrero & Vanderschelden, 2019; Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). By using a sociocultural approach, this study is less interested in the knowledge product and more interested in the learner's thinking processes, pointing to

their abilities to appropriate and internalize the symbolic, representational artifacts needed for knowledge construction and usage.

1.4.1.1 Zone of Proximal Development

The ZPD is a developmental process where learning is supported through interrelation between a learner and an instructor (Lantolf, 2011). In relation to my study, film spectatorship activities can happen within the ZPD. Film reception is a social activity that requires both cueing instructions from the film's narrative and activation of the viewer's cognitive activities through attempting to construct a meaningful story (Desilla, 2014; Burczynska, 2017). The viewer interacts collaboratively with the film producers' narrative and stylistic relay of information to carry out comprehension activities including plot construction, recognition of narrative causes and effects, temporal shifts, and character goals, to name a few. In terms of second language acquisition (SLA), a film that includes an ESL viewer's target language (i.e., English), whether through subtitling or dubbing, can mediate comprehension as film acts as a model for authentic language use while maintaining visual and contextual supports such as actor gestures and the use of familiar narrative genre conventions (Koolstra & Beentjes, 1999; Krashen, 1981; Neuman & Koskinen, 1992).

Within the ZPD, hearing vocabulary or speech patterns that are slightly more advanced than what the learner may be able to form or comprehend on their own can support future vocabulary or comprehension achievements. This is done through the collaboration of the learner and an instructor (Lantolf, 2011; Neuman & Koskinen, 1991). An instructor can take the form of a parent, teacher, or other mediational tools, such as film (Chao, 2013).

Eventually, the child internalizes and implements the language obtained through these incidental socialization processes (Frawley & Lantolf, 1985; Vygotsky, 1978). The L2/FL viewer may internalize communicative patterns heard and seen in a film including idioms, colloquial terms, intonation, and communicative gestures.

While the ZPD can facilitate knowledge development, it is important to account for individual differences in learning and performance dependent on the task (Lantolf, 2011). In relation to audio-visual media, the type of film used as a mediational tool will necessarily determine “learner responsiveness to mediation” (Lantolf, 2011, p. 31). For example, my study examined the differences in comprehension performance dependent on the cultural choice of film. Choosing films made in different sociocultural environments can influence the semiotic content and the narrative and stylistic presentation of information. It can also affect the intertextual and cultural background information that participants draw on to interpret the intercultural film sequences.

The cultural representation of information within intercultural films may challenge L2/FL spectators’ use of background knowledge to scaffold their understanding as they attempt to develop film comprehension (Chafe, 1980; Wood et al., 1976). For instance, Desilla (2019) found that Greek viewers had difficulty understanding some of the culturally specific content within two films produced in the U.K. On the other hand, audiences may use their prior pop-cultural knowledge as a form of scaffolding their comprehension when the film’s semiotic modes of representation are more familiar to them (Shegar & Weninger, 2010).

This study considered two intercultural films from China and the U.S. and how international Chinese and domestic Canadian participants interpreted them. Specifically, this study examined how participants used their prior intertextual and cultural knowledge such as references to familiar film genres, actors, and cultural concepts as a scaffolding resource. Furthermore, this study examined how the participants’ prior knowledge worked in collaboration with the film’s narrative and stylistic elements such as character gestures, facial expressions, and musical cues to make the story more comprehensible (Abrams, 2014; Lee Zoreda & Vivaldo-Lima, 2008; Neuman & Koskinen, 1991; Shegar & Weninger, 2010; Thompson, 2016).

1.4.1.2 Scaffolding and Funds of Knowledge

One form of collaborative support for learning within the ZPD is the neo-vygotskian concept of scaffolding, a term first introduced by Wood, Bruner, and Ross (1976). Scaffolding is characterized as guidance that directs learners' attention to salient aspects of the environment and prompts them to complete ever more challenging steps for successfully working through a learning task (Stone, 1998). In this study, the notion of scaffolding informed a constructivist film theory to frame the L2/FL film audiences' story construction schemata as funds of intertextual and cultural knowledge. These funds of knowledge can help scaffold the task of interpreting a film's narrative. I make the connection between sociocultural concepts like scaffolding and the traditionally cognitive concept of schema by recognizing schemata as "cultural historical constructions that emerge only within the individual through transactions with others" (McVee et al., 2005, p. 541).

Schemata were first described by Kant (1929) as organizing systems that are both shaped by our experiences and shape how we perceive the world (Johnson, 1987). Later, Bartlett (1932) used the term to examine the concept of cultural constructs relating to memory. Bartlett's work was then used by schema theorists from a cognitive perspective which characterized it as an in-the-head phenomenon. However, Bartlett described schemata as extending beyond the individual to include social and cultural communities (Saito, 1996).

A schema theory is useful for this study as it can help teachers understand the role of prior knowledge in film comprehension (Bartlett, 1932; Rumelhart, 1980). However, concepts related to SCT provide necessary insights into the situatedness of meaning-making processes within sociocultural and historical systems (Moll et al., 1992; Vygotsky, 1978). Therefore, this study used an interdisciplinary approach "to bridge the gap between versions of schema as an in-the-head phenomenon and more recent sociocultural perspectives that treat schema as something that exists beyond the individual and within an individual's social and cultural communities" (McVee et al., 2005, p. 532). By recognizing the role of sociocultural context

on L2/FL audiences' story construction schemata, teachers can acknowledge their students' own mediational tools used for film comprehension and language learning such as references to other films or popular cultural artefacts.

This study found that viewers used their intertextual and cultural knowledge as funds of knowledge that supported their comprehension of both the Chinese and U.S. film clips (Moll et al., 1992). The term funds of knowledge was coined by Moll (1992) from a study conducted by researchers, teachers, and anthropologists who argued there was an academic benefit to including diverse students' knowledge, developed from their cultural and social experiences, as resources within the classroom (Moll et al., 1992). These forms of knowledge can give teachers a better understanding of their students' strengths as well as allow their students to become more active in their own learning processes.

1.4.1.3 Comprehensible Input

This study also used Krashen's (1981) theory of comprehensible input. Comprehensible input is a form of developmental support whereby a learner acquires a second and foreign language by reading or hearing an understandable message that is slightly above their current language competence. Krashen symbolized this input as $i + 1$ where i signifies the learner's current language level and $+1$ is the input that is slightly above their current level (Brown & Broemmel, 2011). For this study, the concept of comprehensible input is informed by the ZPD where cognitive development occurs between the learner's current ability to independently solve a problem and the guidance of a more capable peer (Mitchell et al., 2019).

Mediating L2/FL learning through collaborative and scaffolded comprehension tasks are pedagogical activities often discussed within a sociocultural theoretical lens (Mitchell et al., 2019). This study incorporates Krashen's (1981) input hypothesis as an additional form of scaffolding the audiences' film comprehension tasks. Specifically, film maximizes the

amount of comprehensible input an audience is exposed to (Lee Zoreda & Vivaldo-Lima, 2008). Film provides aural, visual, and written forms of comprehensible input within the multimodal representation of narrative information (Neuman & Koskinen, 1991). Krashen (2011) has argued that when learners read or listen to a vocabulary word they have not yet acquired, but are developmentally ready to acquire, they can predict the meaning as long as the text contains aspects that are understandable. From there, the learner can build on their newfound understanding of that word in subsequent contexts. It is important to note that a text is not simply more comprehensible because a student already understands it. Rather, this study recognizes comprehensible input as additional inputs such as visual and aural elements or contextual aspects that support new understanding within a text that would otherwise be above a learner's current language or literacy abilities.

One form of comprehensible input is reading stories. Reading for pleasure has been shown as an effective means of acquiring a L2/FL (Cho & Krashen, 2019; Krashen, 1989; Lee, 2007; Lin et al., 2007; McQuillan, 2020). More specifically, reading stories that students self-select and find interesting or compelling, has a positive impact on attaining competence in vocabulary and spelling as well as listening and speaking (Cho & Krashen, 2019; Krashen, 1993, 2011).

However, while reading stories for pleasure has been shown to be an effective resource for language development, Krashen has focused less on other forms of comprehensible input such as audio-visual resources like film and television (Mordaunt & Olson, 2010).

Nonetheless, video media can provide language learners with deeply engaging, compelling, and understandable content to both hear and read (Chao, 2013; Herrero & Vanderschelden, 2019; Kuppens, 2010; Pavakanun & D'Ydewalle, 1992; Xiang, 2018). Additionally, film provides multiple levels of input as film producers attempt to create a coherent story using dialogue, framing, cinematography, sound, and editing (Neuman & Koskinen, 1991).

If L2/FL students are encouraged to self-select stories that provide comprehensible input, it is important to examine different story forms such as intercultural films (linguistically and culturally diverse films) and how they impact meaning-making activities for linguistically and culturally diverse groups of students. This study used Krashen's (1981) input hypothesis from a sociocultural perspective to examine the visual and aural input relayed by a film's narrative and stylistic cues as produced and consumed within specific sociocultural environments which shapes how the viewer perceives, interprets, and understands cinematic messaging (Mitchell et al., 2019).

1.4.1.4 Narratives in the L2/FL Classroom

This study considered the importance of sociocultural contexts on narrative production and reception in relation to diverse learners' meaning-making activities. Bruner (1991) has used a social constructivist theoretical model to argue for the importance of narrative as a tool for learning. According to Bruner, students actively interpret, construct, and use stories to make meaning of themselves and of the world. Bruner has argued that we construct and reconstruct our identities and perceptions of the world around us dependent on our cultural and community contexts and also through the stories we receive, create, and share (Bruner, 2002).

In terms of diverse groups of students and their pop-cultural knowledge, Gutierrez et al., (1995) has argued for the importance of including student-formed cultural stories (or counterscripts) in the classroom. These counterscripts disrupt traditional views of meaning-making and knowledge representation in order to redefine and co-construct forms of knowledge that both teachers and students can use to mediate their learning. Gutierrez et al., (1995) found that student-crafted counterscripts or counternarratives created space for the acknowledgement and expression of students' diverse identities in the classroom.

This study examined how the Chinese and the multicultural Canadian participants' culturally situated background knowledge interacted dynamically, collaboratively, and interdependently with two intercultural narrative films from China and the U.S. to mediate meaningful cinematic story construction. By recognizing the value students bring to their understanding of diverse national films, teachers can empower their students to use their knowledge with audio-visual resources to support their language learning (Gutierrez et al., 1995; Moll et al., 1992).

1.4.2 Constructivist Narrative Film Theory

Understanding how ESL spectators engage with English audio films requires a theory of cinematic representation and comprehension. I used a constructivist narrative film theory to describe film reception as an active process of meaning-making. Specifically, the film viewer uses their prior knowledge, in conjunction with cues relayed by the film's story and audio-visual information, to organize cinematic events into a coherent story (Bordwell, 1985; Branigan, 1992; Elsaesser & Buckland, 2002).

There are two branches of constructivist schools of thought which include cognitive constructivism (Piaget, 1955) and social constructivism (Vygotsky, 1978). A constructivist narrative film theory draws on a cognitive constructivist perspective, which focuses on the film audiences' individual cognitive activities for constructing a film's narrative. However, the theory also recognizes aspects of social constructivism by pointing to the influence of social factors on film comprehension (Vygotsky, 1978). A constructivist approach to narrative development emphasizes the learner's active role in the construction of new meaning. The schematic construction of information used for meaning-making is developed through participation in problem solving activities including social and linguistic practices (Stein et al., 1997). My study viewed intercultural film comprehension as a sociocultural practice where meaning is formed in the interaction between the viewer and the film.

Bordwell (1985) has explained how film's narrative structures and stylistic choices relay information in medium-specific ways which subsequently cue the viewer's story construction schemata. In other words, to understand a film narrative, the viewer infers information from their past experiences and applies that knowledge to new information provided by dialogue, sound effects, visual cues, and framing. For instance, the audience might infer the protagonist's disposition in *Raiders of the Lost Ark* (Spielberg, 1981) as determined and adventurous through a combination of narrative and stylistic cues. The film may present a close-up on the actor's unsmiling, purposeful facial expressions. Additionally, audiences may draw on their familiarity with other Indiana Jones movies to make assumptions about the protagonist. These narrative cues are presented to the viewer through the film's medium-specific plot and stylistic devices. For example, a black and white filter may be used to signify a flashback within the story. This cues the viewer to understand that the film is now presenting events from an earlier time within the narrative.

While the same story can be presented in unique ways, conventions of narrative and style have often formed within particular historical moments and spaces creating canonical story formats and narrative modes that use distinct norms of narrative construction (Bordwell et al., 2016).

A constructivist narrative film theory informs this intercultural reception study. This theory focuses on how film production, in conjunction with the viewers' sociocultural and intertextual knowledge, mediates understanding of what they are watching. By recognizing the collaborative relationship between the cueing devices in film and spectators' intertextual and cultural knowledge, L2/FL teachers can provide culturally meaningful media literacy resources and activities. These activities can harness students' intertextual knowledge, personal experiences, and identities as funds of knowledge. Additionally, they can motivate engagement with media texts in the classroom (Duff, 2002; Gutierrez et al., 1995; Moll et al., 1992).

1.4.2.1 Intertextual Knowledge of the Classical Hollywood Narrative Mode

This study highlights how L2/FL students' use their intertextual experiences with popular cultural media as scaffolds for language and literacy development (Krashen, 1981; Neuman & Koskinen, 1991; Shegar & Weninger, 2010; Shen, 2015). The term intertextuality is used in this study to refer to the ways in which the meaning of one text is mediated through the readers' prior experiences with and knowledge of other texts and the context within which it is read (Kristeva, 1986). Within film studies, audience reception studies have considered the cultural knowledge audiences bring with them and apply to their understanding of the film viewing experience (Allen, 1990). In terms of L2/FL education, prior studies have found that students' culturally derived background knowledge, such as intertextual knowledge, can be harnessed as a valuable academic resource (Duff, 2002; Moll et al., 1992). This study examined the intertextual and cultural knowledge the Chinese and Canadian participants used to scaffold their justifications, interpretations, and comprehension of a Chinese and a U.S. film. One type of intertextual knowledge that audiences can use to scaffold their film comprehension is their familiarity with cinematic narrative modes. Film producers rely on these narrative modes to relay a coherent story.

Models of film narrative have formed throughout film history and involve conventions of form and style (Bordwell et al., 2016). The narrative mode that was developed in the American studio system from around 1920 to 1960 has been termed the classical Hollywood cinema (Bordwell et al., 2016). There are no definitive rules for the formal conventions filmmakers must use. However, narrative formal traditions associated with classical Hollywood films have been found to consistently include several stylistic techniques that are used to this day. First, classical Hollywood films often organize the narrative around active character goals, opposition, and change. Second, characters are presented as causal agents who drive the narrative forward through psychologically motivated goals while coming up against conflict such as a character with opposing goals (Bordwell et al., 2016; Decortis,

2005). Third, Hollywood narration makes use of continuity editing, an editing technique that arranges shots so as to tell a clear, coherent story (Bordwell, 2011). For example, Hollywood films highlight narrative events connected to a character's goals. Moments that do not drive the story forward (i.e., a character sleeping through the night without interruption) are omitted from the film's presentation of story information as it is not directly connected to the character's goal.

Another narrative convention of the Hollywood studio system is that the film's action is often tied to a character's deadlines or appointments (Bordwell, Staiger, et al., 1985). A conspicuous example of this is in the film *Around the World in Eighty Days* (Anderson & Farrow, 1956) where the entire plot of the film revolves around the protagonist's bet that he can circumnavigate the world and return to his hometown by an exact date and time. Additionally, the camera framing in the film is often subordinated to the presentation of a clear narrative. Framing objects in the film through cinematography is often motivated by information that serves the plot. For example, filming a close-up of a knife is motivated by the use of that knife in a future scene. In addition, the classical Hollywood mode presents narrative information from an objective and realistic point of view. For example, the film may use natural lighting or make use of editing techniques like shot-reverse-shot editing, where two shots are edited together to make it look like characters are looking at each other. This form of editing attempts to mimic the real life back and forth conversational style of two people talking. Only when necessary is subjective (i.e., dreams, illusions) narration inserted into the film form. Finally, films in the classical tradition tie up any loose ends and create narrative closure for the audience by the end of the film (Bordwell et al., 2016).

1.4.2.2 Intertextual Knowledge of the Hong Kong Narrative Mode

While foreign imports and narrative modes from Hollywood have influenced Hong Kong filmmakers and vice versa, there are several unique narrative norms that developed in Hong Kong that differ from the classical Hollywood mode (Bordwell, 2011; Eleftheriotis, 2006; Fu

& Dessler, 2000; Klein, 2007; Srinivas, 2005; Willis, 2009). For instance, Hong Kong film does make use of continuity editing or invisible editing where the editing is used to conceal the disruptive nature of cuts to create an apparently seamless succession of images. However, Hong Kong film does not necessarily adhere to the use of stylistic techniques in service of presenting a clear, objective, and logical narrative. In fact, Hong Kong film often halts narrative progression and realistic representation of story information in favour of spectacular, expressive, visual effects such as quick editing, slow motion, and colour saturated images. For example, an extended scene may use slow motion, colour, and haunting music to subjectively convey the inner turmoil of a character's mood. The subjective presentation of story information has little to do with the clear presentation of the character's goals or progression of narrative events within the story. Bordwell (2011) has argued that the stylistic difference between U.S. films and Hong Kong's cinematic narrative traditions of heightened, expressive movement can be traced back to the fact that, "American directors never learned the sort of discipline enforced by the Hong Kong martial-arts film, which transformed the way local filmmakers conceived cinematic action" (Bordwell, 2011, p. 105).

Both Hong Kong and Hollywood's cinematic narrative modes exist within a sociocultural context, and this can influence the way information is presented and interpreted by the audience. This study used a constructivist film theory to better understand the ways in which the L2/FL Chinese participants made use of their culturally specific intertextual knowledge as forms of self-scaffolding and the narrative and stylistic devices used in U.S. and Hong Kong narrative modes as comprehensible forms of audio/visual input to understand the film's story (Bordwell, 1985; Krashen, 1981; Wood et al., 1976).

1.5 Breaking Down Interdisciplinary Boundaries

This study worked toward breaking down interdisciplinary boundaries to frame a constructivist film theory within a sociocultural context where mental activities are mediated

by the social, cultural, institutional, and historical settings in which they occur (Frawley & Lantolf, 1985).

The sociocultural concept of the ZPD provides insights into learning development as a collaborative process between the learner and a more knowledgeable other which creates a space where learning can best take place by supporting the learner to complete tasks that are slightly above their current level (Mitchell et al., 2019). This concept informed a constructivist theory of film comprehension as it argues that film is understood through the collaborative exchange of information between the film's producers and the schematic knowledge of the film viewer (Bordwell, 1985). The findings from this study support these theories as both the Chinese and Canadian viewers described using both their intertextual and cultural background information about other texts and their life experiences in collaboration with the culturally situated narrative and stylistic cues presented within both the Chinese and U.S. film clips to interpret and comprehend their viewing experiences.

Scaffolding is a sociocultural concept characterized by collaborative support and provided by a more knowledgeable other or object (Wood et al., 1976). In terms of film comprehension, audiences make use of their funds of intertextual and cultural knowledge as their own form of scaffolding for comprehension of the film's narrative (Moll et al., 1992). This concept worked well with a constructivist film theory which describes audiences' use of story construction schemata as a support for film comprehension. This study found that the Chinese and Canadian audiences made strong use of culturally bound intertextual information to justify their interpretations of both the Chinese and U.S. film sequences. Additionally, both audiences identified their cultural background and life experiences as a support for their understanding of the Chinese and U.S. films.

Krashen's (1981) input hypothesis worked well with a constructivist narrative film theory. A constructivist film theory describes the way in which film's narrative and stylistic features present story information in a coherent way. These features guide the L2/FL viewer to make

meaning of an English language cinematic story (Bordwell, 1985). These concepts jointly support the findings from this study where participants described the stylistic devices used to support their interpretations of the English-dubbed Chinese and U.S. film sequences including dialogue, character gestures and facial expressions, musical cues, sound effects, and costumes. Additionally, both the Chinese and Canadian participants were able to point to their recognition of national narrative modes in the two intercultural films from China and the U.S. Participants pointed to the exaggerated comedic sequences and subordinating narrative for humor in the Chinese film. They also described a larger focus on narrative coherence in the U.S. film text.

1.6 Coming to the Research

My background as a researcher, a professional, and a language learner have influenced my choices for completing an interdisciplinary study that connects film studies with language education. I completed a Master of Arts in cinema studies where I was able to explore the medium-specific techniques that make up a film and how those separate techniques function to create an overall narrative structure. Film studies also provided me with a space to consider theoretical and critical approaches to studying film as well as film history and film production practices. Because of my background in cinema studies, I chose to use a theory of film comprehension that has provided insight into the meaning-making relationship between the film and the film viewer. A constructivist theoretical approach describes how people make sense of the world from fragmentary and incomplete information and experiences. Bordwell's (1985) theory of film comprehension argues that "narration is the central process that influences the way spectators understand a narrative film" (Elsaesser & Buckland, 2002, p. 170).

I also came to this study from my background in language education. I have taught predominantly English as both a second and foreign language teacher in Canada, Taiwan, and South Korea. I have taught students from kindergarten to university age. I have also

taught French core and French immersion within the Ontario elementary school board. Additionally, my cultural background is Acadian. My mother's first language is French, and I was raised speaking two languages and attended French immersion through elementary and high school. Throughout my years both teaching and learning a second or foreign language, I often used audio-visual media including film, television, commercials, and news clips as resources for learning. Often, these materials were produced in English speaking countries. Using these resources both as a teacher and a student of language made me curious about the impact of cultural choice on not only language learning but also student engagement with art. For instance, which films speak to them, makes them feel included in the learning, and lets them connect to the materials emotionally, intellectually, and culturally.

For these reasons, I decided to work with university students coming to study in Canada from China. I also worked with students that identify as domestic Canadians but that come from a variety of multicultural backgrounds. The aim of the study is to highlight the need for media literacy education to include a better understanding of media's content and form from diverse cultural spaces when used in L2/FL classrooms.

1.7 Research Questions

Sociocultural concepts including the ZPD, scaffolding, funds of knowledge, and comprehensible input (Krashen, 1981; Moll et al., 1992; Vygotsky, 1978; Wood et al., 1976) as well as a constructivist theory of narrative film comprehension (Bordwell, 1985; Branigan, 1992), were selected to theoretically inform a qualitative reception study that explored how post-secondary international Chinese spectators used intertextual (knowledge of other films, artwork) and cultural information as well as film's narrative and stylistic cues to interpret a Chinese film (with English audio) and a U.S. film. To recognize differences and similarities within and between the international Chinese participants, a group of post-secondary domestic Canadian participants were included in this study. Some of the domestic Canadian

participants included students who were first- or second-generation immigrants but identified as having domestic Canadian status.

The study addressed the following research questions:

1. In what ways does the Chinese audience use intertextual and cultural information to scaffold their understanding of an English-dubbed Chinese film?
2. In what ways are the Chinese audiences' use of intertextual and cultural information to interpret an English-language U.S. film similar or different to that of the English-dubbed Chinese film?
3. In what ways are the Chinese audiences' use of intertextual and cultural information different from that of the Canadian audiences' interpretations?
4. In what ways are intragroup interpretations similar or different from each other?
5. How do the socioculturally produced narrative and stylistic devices function as comprehensible input for audiences?
6. What are the pedagogical implications for the promotion of inclusivity and diversity for L2/FL students in diverse universities and colleges drawing on their background knowledge and schemata?

1.8 Summary

This chapter presented an overview of a film reception study addressing international and domestic university students' intercultural film comprehension practices. The first section described the topic of using audio-visual media in the L2/FL classroom. The next section of this chapter described the theoretical framework used to examine the various ways in which the social and cultural context of film production worked in conjunction with L2/FL

audiences' prior knowledge to mediate their film comprehension practices. First, sociocultural concepts were described to frame the audiences' funds of intertextual and cultural knowledge as scaffolding for film comprehension (Moll et al., 1992; Wood et al., 1976). Additionally, the film's narrative and stylistic devices were framed as multimodal forms of comprehensible input (Krashen, 1981). Next, this chapter described a constructivist film theory as an interdisciplinary perspective on how film viewers build new knowledge to construct a coherent cinematic narrative (Bordwell, 1985). As this study examined intercultural films, or films made in different social and linguistic spaces, this chapter also described the cinematic narrative modes that developed in Hollywood and Hong Kong (Bordwell, Staiger, et al., 1985; Fu & Desser, 2000). Finally, this chapter outlined the research questions that guided this study's examination of L2/FL viewers' intercultural film comprehension. The following chapter outlines theoretical literature introduced above and relevant research in the field.

Chapter 2

2 Film as an Educational Tool and the Learner Experience

This reception study examined participants' narrative film comprehension processes from a constructivist narrative film theory and a sociocultural framework. These theories highlight ways in which intercultural films scaffold cinematic meaning-making activities (Bordwell, 1985; Frawley & Lantolf, 1985; Krashen, 1985; Vygotsky, 1978). These scaffolds are provided by film producers through their choice of visual and aural cues to guide the audience to understand the story. Second/foreign language audiences can draw on these cinematic narrative and stylistic inputs for second language acquisition (Neuman & Koskinen, 1991). Additionally, the audience self-scaffolds by employing their knowledge of cultural and intertextual references to craft a personal interpretation of a film (Duff, 2002; Lee Zoreda & Vivaldo-Lima, 2008; Shegar & Weninger, 2010). Together, a sociocultural and constructivist narrative approach supported my study's focus on the interdependent, collaborative, and mediating relationship between culturally bound semantic content, cinematic narrative structures, and L2/FL film audiences' prior knowledge. These theoretical approaches supported a qualitative intercultural film reception study. The study examined international Chinese post-secondary students' and domestic Canadian students' use of intertextual and cultural knowledge and narrative and stylistic cues to interpret film sequences from an English-dubbed Chinese and a U.S. film.

2.1 Film as an Educational Tool: Theoretical Approaches

To provide an appropriate foundation for this study, it is necessary to explore literature that describes how meaning develops through the relationship between the film text and the film viewer. Therefore, this literature review begins with a detailed description of Bordwell's (1985) constructivist theory of film narration which describes film viewers' comprehension

activities. This theory also explains how film's formal structures relay story information to cue viewers' story construction schemata.

2.1.1 Schema and Film Comprehension

Theorists have identified that learners can acquire language when appropriately guided (Ahmadi Safa & Motaghi, 2021; Brown & Broemmel, 2011; Lantolf, 2011; Poehner, 2008). In film, viewers are guided or cued by various medium-specific narrative and stylistic devices (Anderson, 1996; Bordwell, 1985; Branigan, 1992; Currie, 1995; Grodal, 1997; Tan, 1996). Bordwell's (1985) theory of film narration, a constructivist theory of film comprehension, posits that audiences interact with the narrative structure of a film to construct meaning actively and dynamically. Constructivism can be divided into cognitive and social schools of thought (Nassaji & Tian, 2018). A key figure in cognitive constructivism is Piaget (1955). Cognitive constructivism places emphasis on how people actively develop knowledge by discovering and reflecting on their own previous knowledge to build mental structures that support their future cognitive development (Nassaji & Tian, 2018). In comparison, social constructivism places less emphasis on individual cognitive development and more on social interactions as influencing or mediating cognitive development (Vygotsky, 1978; Wertsch, 1978).

While constructivist narrative film theory places focus on the audiences' individual cognitive activities for constructing a coherent cinematic story, it also recognizes the influence of social factors on comprehension. For instance, Bordwell et al., (2016) states:

Artworks are human creations, and the artist lives in history and society. As a result, the artwork will relate, in some way, to other works and aspects of the world...if the filmmaker can't avoid connecting to both art and the larger world, neither can the audience. When we respond to cues in the film, we call on our experiences of life and other artworks. (p. 56)

Bordwell's (1985) constructivist approach to meaning-making processes looks at ways in which viewers take fragmentary information from a narrative film and their life experiences to construct a comprehensive story. Spectators engage in these comprehension activities guided by the film's narrative conventions and processed through their own schemata, "norms and principles in the mind that organize the incomplete data into coherent mental representations" (Buckland & Elsaesser, 2002, p. 170). For the purpose of this study, narrative can be defined as "a chain of events linked by cause and effect and occurring in time and space" (Bordwell et al., 2016, p. 73).

2.1.2 Story Construction Schema Used by Audiences

2.1.2.1 Prototype Schemata

Bordwell (1985) describes several ways in which spectators use schemata to create narrative meaning while watching a film. First, film audiences use prototype schemata to identify types of characters, their goals, their actions, and the setting within the story. This might include a character type (e.g., a villain), types of locations (e.g., a metropolis), or historical periods (i.e., WWII). For instance, audiences watching an Indiana Jones movie (Spielberg, 1981) can apply prototypes of the treasure hunter, lost temples, World War II era settings, and Nazi uniforms to understand the world of the film. In each film, audience members can use prototype schemata to get a sense of the world that they will be inhabiting as a viewer.

This study presents an interdisciplinary approach to understanding film comprehension by linking Bordwell's (1985) constructivist approach with sociocultural notions of collaborative language development within the zone of proximal development and scaffolding (Vygotsky, 1978; Wood et al., 1976). Prototype schemata can be understood as a form of collaborative guidance between the film producer's effort to relay a coherent narrative using recognizable narrative tropes and the viewers' prior knowledge of these cinematic narrative conventions (Krashen, 1981; Moll et al., 1992). For instance, prototype schemata support audiences' meaning-making abilities to recognize the markers of a historical setting like WWII in a film

(i.e., old cars, buildings, Nazi uniforms). This type of cinematic cueing can support audiences' ability to orient themselves into a cinematic world they will need to navigate for comprehension. Krashen's (1981) theory of comprehensible input informs a constructivist theory of narrative film comprehension which, like Krashen, focuses on the importance of story in the meaning-making process (Bruner, 1991; Krashen, 1993; Matos, 2014; McCabe, 1997).

Films made in foreign cultural and linguistic spaces may challenge viewer comprehension of the cinematic story world (Desilla, 2019). However, films from a L2/FL audiences' source country may provide additional forms of comprehensible input such as cultural and intertextual references (Neuman & Koskinen, 1991). In relation to my study, I am interested in L2/FL audience's engagement with films from both their target and source language countries. While studies have considered L2/FL viewers' experience watching intercultural films (Bueno, 2009; Burczynska, 2018; Chao, 2013; Desilla, 2014, 2019; Fuentes Luque, 2003; Guillot & Pavesi, 2019; Hofmann, 2018; Lee Zoreda & Vivaldo-Lima, 2008; Pegrum et al., 2005; Yang & Fleming, 2013), it is worth investigating how they engage with films from cultural spaces they are more culturally familiar with while still engaging with the target language through subtitles or dubbing.

2.1.2.2 Template Schemata

Another form of schemata used by film audiences to create meaning is template schemata. Template schemata are related to the connection of causal events as "spectators are filling in material, extrapolating and adjusting what they remember" (Bordwell, 1985, p. 35) to create a unified story. A common form of template schemata is the canonical or average story format that provides a recognizable narrative structure. This canonical template might include the "introduction of setting and characters – explanation of a state of affairs – complicating action – ensuing events – outcome – ending" (Bordwell, 1985, p. 35). Additionally, goal orientation, where a character works towards achieving a goal in a stated

amount of time, is another form of template schema. For instance, *Raiders of the Lost Ark* (Spielberg, 1981), uses conventions from the Hollywood narrative mode where film producers establish characters and their goals and the world of the film in the opening sequence (Bordwell, Staiger, et al., 1985). The audience is introduced to Indiana Jones, his goal of acquiring archeological treasures, and the exotic jungle location.

This study examined how L2/FL viewers engaged with and interpreted canonical texts. Additionally, this study looked at whether viewers understood character goals, or other forms of template schemata from both source and target national films for interpretation and comprehension. By thinking of schemata as embodied and not simply in the mind, my research explored film reception practices as “social and cultural constructs that mediate students’ learning” (McVee et al., 2005). That is, the audiences’ use of story construction schemata is understood through a sociocultural lens in order to recognize the relationship between the building of story construction schemata and the social space in which that development happens (Vygotsky, 1978).

2.1.2.3 Procedural Schemata

Procedural schemata organize and build on information to justify the viewer’s comprehension of a film’s story. Viewers’ justifications for understanding the film are motivated in four ways; compositionally, realistically, transtextually, and artistically (Bordwell, 1985). First, compositional motivation justifies the viewer’s understanding of story information in terms of its relevance to the narrative. For instance, when a knowledgeable character, such as a librarian, is introduced into the story, the audience may assume she has arrived so the lead character can ask her a question that will drive the plot forward. Second, realistic motivation is applied when the spectator justifies the information presented in relation to the way things work in the real world. For example, the librarian may ask the protagonist to be quiet and the audience may have had a similar experience when visiting a library in their own life. Third, transtextual motivation justifies information

through an understanding of other narratives or genres. For instance, the audience may recognize a character breaking into song as standard practice within the musical genre. Fourth, artistic motivation justifies information on the grounds of its connection to the formal or artistic objectives in a film. Often, artistic motivation may be assumed when the viewer cannot justify the use of story information through the other three types of procedural schemata.

Audio visual translation research has considered ways in which film audiences have had faulty interpretations of foreign films because they lack relevant cultural connotations, background knowledge, and/or figures or speech (Desilla, 2019). In my study, I was interested in L2/FL audiences' use of procedural schemata when applied to both source and target language films. For example, my study considered how L2/FL viewers justified narrative cinematic information using intertextual background knowledge when watching two intercultural films (Duff, 2002). While Bordwell (1985) uses the term "transtextual", I use the term intertextual in this study to highlight the reciprocal, transactionary process of information "between" texts rather than "across" them. That is, intertextual interpretation should be interpreted as unidirectional.

2.1.2.3.1 Intertextuality in L2/FL Learners' Engagement with Intercultural Films

Within film theory, intertextuality can be understood as one type of procedural schema for narrative construction. In other words, audiences use their knowledge of one text and apply it to their understanding of another text (Bordwell, 1985). This process is mediated through social interactions rather than solely from within the learner's mind (Bloome & Egan-Robertson, 1993; Kristeva, 1986). Additionally, Bennett and Woollacott (1987) have explained intertextuality as the relations between texts that are read by audiences within specific contexts.

Within film reception studies, Allen (1990) has studied how particular historical audience groups used intertextuality to make sense of, relate to, and enjoy films at the turn of the 20th century in the U.S. Allen argued that to get a full understanding of audiences' meaning-making process, film reception studies should consider "the cultural repertoires audiences might have brought with them to the theatre" (p. 354). Film historians also found that film producers considered audiences' familiarity with certain narrative structures when making a movie. Producers would use that familiarity to make the film story more comprehensible. In this sense, film producers recognize that audiences come primed with knowledge of other cultural texts and apply that knowledge to make sense of a film (Musser, 1979). For example, early American film production drew on familiar narrative conventions of lantern shows and live theatre shows as they knew audiences were already familiar with that type of storytelling (Allen, 1990). In this sense, gaps in the narrative can be filled in by film audiences' knowledge of other cultural texts that might include various semiotic modes such as books, magazines, comics, video games, paintings, television ads, and Internet memes.

From a larger structuralist model, sign systems (i.e., language) have been described as a set of abstract elements. These sign systems develop meaning only through their connections to each other. Theorists such as de Saussure (2011) developed ways to understand sign systems within society. In this model, signs have both a signifier (the word) and signified (the concept), and both these elements can change depending on the context. In this regard, construction of meaning happens contextually, through an understanding of social norms and shared interpretations within local communities. Consequently, meaning can change depending on time and place. For instance, one culture's two-fingered peace sign may be another culture's offensive gesture. Other semioticians like Bakhtin (1981) and Barthes (1975) explained the mediating power of sign systems as socially constructed phenomena where meaning is developed through the interaction between people or between an individual and a text.

Within education, there was a theoretical shift in the 1990s from a focus on political power as economically situated to it being situated within forms of cultural representation. For this reason, theorists began to look more intently at popular media. Theorists have considered the way media constructs a message through various visual, aural, and written forms of representation, and its effects on the learner (Pinar, 2008). As an educational tool, funds of intertextual and cultural knowledge can play several important roles in the classroom (Duff, 2002; Moll et al., 1992). First, students' intertextual knowledge can act as a resource for comprehension (Shegar & Weninger, 2010). Additionally, harnessing students' personal sociocultural experiences and pop-cultural knowledge can provide space for diverse textual interpretations (Harris et al., 2002). Employing students' intertextual knowledge creates space for the expression of students' diverse identities, experiences, languages, and personal knowledge (Gutierrez et al., 1995; Lewis, 2001). Further, students' prior knowledge of other film texts and cultural references can function as a form of self-scaffolding for problem solving and as a chance for teachers to co-construct knowledge and identities with their students in an engaging way that supports participation in learning activities (Duff, 2002, 2003).

This study highlights the need for media literacy in the language classroom that includes media made in diverse cultural settings. Using diverse cultural media can help teachers build a better understanding of the types of cultural schemata students use to engage in intertextual discussions. By highlighting their intertextual knowledge, students can feel included in academic discussions. For instance, students' contributions and the knowledge of their peers can be acknowledged and valued. In this effort, popular and culturally diverse narrative films can be helpful intertextual pedagogical resources (Sipe, 2000, 2001).

From a sociocultural perspective, prior research has examined the pedagogical value of "funds of knowledge" or student-generated "historically accumulated and culturally developed bodies of knowledge and skills" (Moll et al., 2005, p. 133) as academic resources

for classroom activities. For instance, studies found that students were able to develop writing skills by incorporating multimodal resources from their own lives including popular media, video games, and comic books. Additionally, they incorporated immigrant students' cultural experiences and knowledge about forms of government, economic systems, and entrepreneurial skills (Moll, 2015; Moll et al., 2005). For the purposes of this research, cultural knowledge is understood as separate but related to intertextual knowledge as intertextual knowledge refers to other texts. Cultural knowledge extends beyond that to include personal life experiences, knowledge of sociocultural paradigms, cultural touchstones, culturally derived semiotic content like cultural icons and symbols as well as memories from personal experiences, of the world, or from others (Williams, 1981) .

This study provides insights into how L2/FL viewers used their cultural and intertextual knowledge to make sense of two popular intercultural narrative films as a form of scaffolded comprehensible input (Krashen, 1981; Wood et al., 1976). Specifically, this study examined the cultural knowledge participants used to inform their understanding of two intercultural films from China and the U.S.

2.1.2.4 Using Schema: Hypothesizing, Inferencing, and Memory

Film viewers make use of schemata in several ways. In order to utilize schemata, viewers build expectations, hypothesize, make inferences, and use their prior knowledge. For instance, while watching a narrative film, spectators can hypothesize about future events (suspense hypothesis), past events (curiosity hypothesis), about what is likely or not likely to happen (probable hypothesis) and choose between two possible events (exclusive hypothesis) (Bordwell, 1985).

The film's narrative and stylistic devices cue the viewer to use their schema. Consider the presentation of narrative information at the start of *Raiders of the Lost Ark* (Spielberg, 1981). The story information is relayed through the *mise-en-scène* (everything you can see in the

shot), cinematography, editing, and sound. A character dressed in khaki pants, a fedora, and a leather jacket trudges through the Peruvian jungle followed by native guides and donkeys laden with pack bags. The soundtrack plays mysterious music inspired by old Hollywood films and is overlaid with the sound of birds and the character's footsteps on a dusty path. Cut to a shot of one of the guides moving aside a group of leaves to reveal a close-up shot of an ancient statue. The statue has a gaping mouth and protruding tongue, and the character is so frightened he runs screaming from the sight. The man in the fedora, however, walks past the statue without hesitation.

The viewer can reference these aspects of the film's narrative and style to make hypotheses about future events in the film. For instance, using their past experiences with other movies, a viewer may infer that the man in the fedora is the film's brave protagonist, he is leading an expedition, and that the story will be told from his point of view. If the viewer had already heard about or seen other Indiana Jones movies, they might also draw on their prior knowledge about those films or other action/adventure films to make hypotheses about future events in the story.

Schema is an organizing concept that is formed through a viewer's memory of their experiences in the world (Bartlett, 1932; Bordwell, 1985). Depending on the audiences' experiences with other story structures, with the everyday world, and with other film genres, their schema will be different and different meanings will be shaped.

My research made use of constructivist film theory's concept of film's narrative and stylistic devices and audience schemata to examine how L2/FL spectators make meaning while viewing films from two different cultures (China and the U.S). For instance, "errors of schemata selection and hypothesis forming may...spring from inadequate knowledge of the narrational norms to which the film appeals" (Bordwell, 1985, p. 39). Comprehension problems may also arise from a lack of familiarity with cultural idioms, slang or cultural references (Burczynska, 2018).

As I employed a sociocultural lens for this study, it is important to understand schemata as constituted from within the L2/FL audience's individual contexts and therefore "embodied, transactionary, and culturally informed" (McVee *et al.*, 2005, p. 556). This study did not use the concept of schemata from a cognitive perspective or view it as an organizing, computational feature solely constituted within the mind and enacted onto the film viewing experience. This intercultural film reception study hoped to highlight the meaning-making "patterns embodied in...cultural materials and activities" (McVee *et al.*, 2005, p. 551) like film and L2/FL film interpretation activities. My research acknowledges the ways in which culturally specific narrative conventions can create misunderstandings for L2/FL audiences but that these audiences can also respond to audio-visual texts from diverse cultural spaces in unique, critical, and intelligent ways.

2.1.3 Narration and Film Comprehension

Bordwell (1985) draws from a Russian Formalist tradition (Eichenbaum, 1981; Propp, 1968) to describe several ways in which a narrative film can supply information that draws on audiences' story construction schemata. The audiences' schemata let them hypothesize, infer, and draw on prior knowledge to orient themselves within the world of the film and make sense of the story. First, a film may present canonical story structures to provide a narrative pattern that audiences are familiar with. For example, in many classical Hollywood films, expositional information is presented at the beginning of the story and not at the end or in the middle of the film (Bordwell, Thompson, & Smith, 2017). Second, temporal narrative information can unify the action in a story in terms of time. For instance, a character might state the day and/or provide information about a deadline to guide and situate the audience within a temporal space. This allows the viewer to orient themselves by understanding not only *why* the characters are doing something (causal) but *when* they are doing it and when it must be completed (temporal). Third, a film can orient the spectator in space. For example, Hollywood films often start with an extreme overhead, long shot of an urban cityscape, zoom into a high-rise building, and then cut to the inside of an apartment (Bordwell, Staiger, *et al.*,

1985). The audience may not have walked up the stairs and knocked on the door, but they assume the film is now showing them the inside of the building from the previous shot.

A film supplies causal, temporal, and spatial information through stylistic techniques. Film relays information through the presentation of medium-specific devices to create a coherent story in several ways. For instance, two separate shots can be linked using editing techniques like eyeline-matches, a technique where characters in two different shots appear to look at each other because of the direction of their glances. Cinematography can provide information about a character's point of view by using point of view framing where the camera points in the direction of a character's glance and the camera is located at their eye level. Colour can provide causal roles in narratives. For instance, the black and white sequences in *The Wizard of Oz* (Fleming, 1939) change to colour as a way of cueing the viewer to realize that Dorothy is no longer in Kansas. As with other stylistic devices, sound provides narrative information to the viewer. For example, a film might lower the soundtrack or remove background noise as an important piece of dialogue delivered. Additionally, a certain musical cue can be associated with a particular character or setting. For instance, *Star Wars* films use a musical theme for scenes that include Darth Vader which cues the viewer to expect his entrance. These verbal and non-verbal stylistic tools appeal to spectatorial activities and mediate the audiences' meaning-making practices. Studies have shown that an audience's familiarity with both culturally bound narrative conventions and semiotic information, produced within particular historical and sociocultural contexts can determine viewers' interpretation of narrative events, character actions and emotions (Burczynska, 2018).

2.1.3.1 Fabula, Syuzhet, and Style

From a constructivist narrative film theory perspective, viewers develop meaning through an understanding of the fabula (or story) information (Bordwell, 1985). Using their prior experience with other narrative structures, audiences can create connections between films, or the film and other artworks, to contextualize, make meaning, and enjoy their current

cinematic experience. For instance, the audience can draw on their knowledge of the film's fabula which is comprised of a cause-and-effect set of events. The audience develops knowledge of the fabula by utilizing prototype schemata, template schemata, and procedural schemata as described above. When a film viewer interprets a narrative film, they develop meaning through understanding the fabula (story) information. The fabula may include information not presented within the film so the audience needs to fill in the gaps in the story by applying their own background knowledge. For example, a film that opens on a man picking up his son at his ex-wife's house may not show events in the fabula that took place just before the opening scene such as the child custody proceedings; however, the audience may infer these events as being a part of the fabula because they have an understanding of how divorce cases work in the real world. A filmmaker may also remove fabula sequences that are considered unnecessary for audiences to construct a meaningful story such as when a character is sleeping. All the story events not shown in the film are nonetheless part of the fabula.

Second, film audiences interpret fabula events through the presentation of the syuzhet (plot). The syuzhet is the organizational structure that arranges fabula information or the way story information is presented within the film through cinematic stylistic devices. The story may be told through flashbacks, in reverse order, or chronologically. In many crime genres, the syuzhet organizes the fabula by presenting a murder victim in the first scene and uses flashbacks to explain the events that lead to the murder. The syuzhet is constructed through the use of medium-specific stylistic techniques. A film's stylistic techniques allow for the construction of the syuzhet which in turn is in service of the fabula. For instance, the syuzhet may present the fabula in flashbacks by using a black and white style or a deadline through the editing style of montage. A montage is an editing technique that is specific to the cinematic medium and presents a large amount of fabula events in quick succession within the syuzhet. While another medium, such as literature, can present the same fabula information or syuzhet structure, it would necessarily use different medium-specific stylistic

devices to do so. When audiences make connections to stylistic conventions they are already familiar with, like presenting a story in flashbacks as in many crime films, they can apply their knowledge of film genres to their current viewing experience as a scaffold for film comprehension.

Bordwell (1985) explains three activities related to how the film's narrative structure organizes the fabula, syuzhet, and style: logic, time, and space. All of these narrative elements work collaboratively with the spectators' own background knowledge to guide their understanding. First, narrative logic guides the audience to make connections between events or to make causal connections. For instance, parallelism is a principle of narrative logic that can guide viewers to notice differences or similarities between causal events. Second, the narrative's presentation of time can cue the viewer to recognize the order, duration, and frequency of events. Finally, the narrative can provide information about the story space including the surroundings, positions, and paths of the characters. In all these cases, film style "performs syuzhet tasks" (Bordwell, 1985, p. 52) that organizes the story in a specific way. There are several ways in which the syuzhet organizes story logic, time, and space including by delaying information, repeating information, restricting information to one character's knowledge, showing the audience information unavailable to a character, presenting objective and subjective knowledge (i.e., the character's inner thoughts), suppressing information (i.e., an unreliable narrator), and explicitly acknowledging the audience (i.e., breaking the fourth wall). These tactics provide information about the causes, time, and space of the story in order to support the audience's construction and comprehension of the narrative.

A constructivist narrative film theory that describes how a film uses narrative and stylistic information in conjunction with the viewer's prior knowledge to guide comprehension informed this study. This study examined "the extent to which empirical spectators can err in comprehending a film" (Bordwell, 1985, p. 39). However, this study also considered how

viewers can support their own meaning-making by using their schemata and the film's relay of information to create scaffolded levels of collaborative guidance (Lee Zoreda & Vivaldo-Lima, 2008). Bordwell's constructivist approach to film narration highlights the role narrative structures and stylistic devices play in cueing the audiences' story schemata. A sociocultural lens provides insights about film narrative structures as existing within distinct cultural contexts and film audiences as participants of film reception who draw information from particular historical and sociocultural spaces. These environmental elements mediate meaning-making activities.

The aim of this study is to better understand the influence of sociocultural contexts when using audio-visual resources in the L2/FL language classroom. This study highlights the relationship between films' culturally bound relay of information and the knowledge L2/FL students come primed with to support their understanding of these resources. By recognizing their students' film comprehension practices, language instructors can make them more explicit for students, make more informed choices when selecting classroom materials, and acknowledge the knowledge their students already have for creating meaning from a text.

2.2 The Learner Experience: Theoretical Approaches

This section explains how sub-theories of SCT informed the analysis of this film reception study. Film audiences construct meaning through their sociocultural contexts and through the collaborative interplay of culturally produced texts and individual meaning-making activities as forms of cognitive mediation (Frawley & Lantolf, 1985; Karpov & Haywood, 1998; Lantolf, 2011). A review of Vygotsky's (1978) sociocultural theory of mind provides foundational insight into the usefulness of framing my study through an understanding of socially contextual means of knowledge development. This review shows how SCT concepts like the ZPD and scaffolding can be linked to a constructivist narrative film theory. Linking these theories can expand theoretical concepts that support research and L2/FL educators that hope to better understand the ways in which the sociocultural context of film production and

L2/FL students' background knowledge impacts film interpretation and comprehension. This section considers several SCT sub-theories including mediation, the ZPD and scaffolding (Lantolf, 2011). Additionally, this section includes a description of Krashen's (1985) input hypothesis as a form of scaffolding for second language acquisition (Brown & Broemmel, 2011). Krashen's hypothesis provides insights into the way film's visual and aural relay of information act as comprehensible L2/FL inputs (Hill & Flynn, 2006). Additionally, this section includes literature on media literacy and decolonizing L2/FL curriculum to argue for the importance of film reception studies that consider the impact of intercultural films within the language classroom. Finally, this section provides a path forward for creating an interdisciplinary approach that expands the L2/FL developmental concepts from SCT to include the film comprehension activities espoused within constructivist narrative film theory.

2.2.1 Vygotsky's Sociocultural Theory

Vygotsky was a Soviet psycholinguist who studied ways in which knowledge could be understood not as a static developmental stage but rather as an ongoing activity or process (Vygotsky, 1978). McVee, Dunsmore, and Gavelek (2005) explain a sociocultural theory of learning as "the belief that thought has its genesis in social interaction" (p. 532). A sociocultural theory of mind understands language, culture, and cognitive development to be interrelated. I discuss several fundamental concepts of Vygotsky's theories including the ZPD and scaffolding to describe ways in which learners collaborate with symbolic tools and their sociocultural context to make meaning. A brief description of mediation provides an overview of the ways in which human development is mediated through symbolic tools such as art and through social contexts.

2.2.1.1 Mediation

Mediation is the process of using symbolic tools to regulate behavior (Frawley & Lantolf, 1985) and is presented in two ways. First, mediation can be controlled (or regulated) by the

individual learner (Frawley & Lantolf, 1985). Self-regulation is “the ability to plan, monitor, check, and evaluate self-performance” (Lantolf, 2011, p. 25). The learner uses symbolic tools such as inner speech to work through appropriate or efficient ways to carry out a task or activity. For instance, a child may watch a television program and concurrently or soon after repeat the speech from the show, at first out loud and then eventually they are able to retain the language and use it in social interactions by drawing on internal memory processes.

In addition to self-regulated mediation, another person who has already mastered self-regulation of a task can mediate learning. In this case, language or speech of a more knowledgeable person is often the external tool that mediates the learner’s cognitive development (Lantolf, 2011). Other-regulation is applied when learners “are incapable of carrying out a task on their own and must necessarily participate in social interaction in order to complete the task” (Frawley & Lantolf, 1985, p. 20). It is through this dynamic interaction with a more experienced member of society that people gain the strategies necessary for eventual self-regulation. This external guidance is often presented through explicit speech (Frawley & Lantolf, 1985, p. 20) (i.e., directions) or from more implicit modeling of a challenging task. For instance, when a television show host talks a child viewer through the construction of a paper plane, the show may communicate through the host’s gestures, speech or zooming the camera to show one section of the paper plane.

Guidance from a more knowledgeable person or object allows the child to make any necessary adjustments through their own gestures until they are able to internalize the mediating tools and complete the task on their own. The child may take several attempts before completing the task and this is all considered part of the developmental process according to Vygotsky (Frawley & Lantolf, 1985). Each attempt/interaction can express the way in which a learner approaches and completes a task. Therefore, Vygotsky (1978) does not only consider completed tasks and/or finalized competencies as an indicator for understanding knowledge. Rather, a sociocultural approach to cognitive development

considers the learning process as iterative and ongoing where all aspects of an activity are germane to learning and knowledge development (Frawley & Lantolf, 1985). This theoretical distinction is an important point for the justification of a qualitative reception study on L2/FL film interpretation. In this study, I focused on understanding spectators' explanations of their meaning-making processes and not simply on their comprehension proficiency as "a function of some static knowledge base" (Frawley & Lantolf, 1985, p. 23).

2.2.1.2 Zone of Proximal Development

Vygotsky's (1978) ZPD can be understood as the difference between the learner's developmental level they can achieve individually and the higher developmental level that they can acquire through collaboration with a more knowledgeable person or object. The ZPD underscores the interrelatedness of development and socialization. It is an activity that requires instruction whether through explicit speech or implicit mediation, such as modeling, in order to achieve what would otherwise not be possible for the learner to complete on their own (Lantolf, 2011).

A task within the ZPD begins with an independent performance to highlight the knowledge of the learner but is then teamed with the assistance of someone who has higher knowledge of the task and can guide the learner into greater regulation over the task (Lantolf, p. 2011). For example, a L2/FL student, when asked their perspective on people from various cultural backgrounds, might answer the question and give justifications and examples for their opinion. However, when asked to consider stereotypes they may hold, the student may have difficulty coming up with a response. At this point, the teacher could present the student with a foreign film that shows historical characters who have been prejudiced against to prompt the students' ability to have a deeper understanding of the topic (Chao, 2013; Yang & Fleming, 2013). This student may even internalize this strategy by, later, relating the film's story to a new hypothetical scenario as a form of critical analysis. Developmental support can also be presented through more implicit modeling. For example, a student watches a short

video where someone uses a slang vocabulary term and the viewer consequently adopts the new vocabulary into their own vernacular (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999). In this sense learners make use of “externalized knowledge to gain self-regulation” (Frawley & Lantolf, 1985, p. 29).

2.2.1.3 Scaffolding

Scaffolding is a form of developmental support where a more knowledgeable other directs the learner's attention to salient concepts or objects and provides prompts to guide the learner through progressively more challenging steps of a problem within the ZPD necessary for acquiring new knowledge (Mitchell et al., 2019; Wood et al., 1976).

As the learner works through a problem beyond their current understanding, the task is scaffolded by having a more knowledgeable other successively direct the student's attention to salient information necessary to solve progressively more challenging parts of the problem until the student completes the task and internalizes the skills necessary for future success with similar activities (Mitchell et al., 2019). Scaffolding includes several key elements where a more knowledgeable other draws the student into a new task, diagnoses how much support is needed for the student to complete the task, provides various kinds and amounts of support, and then gradually withdraws the support so that the student can take over in completing the task and future similar tasks (Stone, 1998).

These key factors of scaffolding informed a constructivist narrative film theory that describes the ways in which a film guides the audiences' ability to build a comprehensible cinematic story. For instance, a film's producers need to consider how to draw an audience into viewing their film, how to relay a story to an audience using medium-specific semiotic information that is both familiar and novel (Bordwell et al., 2016) and how to provide comprehension support through various modes including dialogue, framing, colour, lighting, music, and sound effects (Phillips, 2000; Plantinga & Smith, 1999; Stafford, 2007).

Films often start by laying out important character traits and plot patterns called the exposition which includes formal cues that activate audiences' relevant story construction schemata. By combining the film's relay of information with their prior knowledge, audiences build on their expectations and make assumptions about current and future events in the story (Bordwell et al., 2016). For example, *Raiders of the Lost Ark* (Spielberg, 1981) opens by setting up a goal-oriented plot where the archeologist protagonist, Indiana Jones, will try and find an elusive object, the Ark of the Covenant. For the rest of the film, the audience can assume all of the film's sequences and the actions of the characters will either impede or further his progress to that end. In this sense, while the audience may not start with all the information required to understand the film narrative, they are provided with enough support to direct their attention to key features within the film.

In collaboration with narrative and stylistic cues, the audiences' prior life and film viewing experiences can be viewed as self-scaffolding support for story comprehension tasks. The film's narrative and stylistic cues activate the audiences' own scaffolding techniques as they draw on intertextual knowledge of other film genres and/or conventions as well as their own personal experiences to build their understanding of the film story (Shegar & Weninger, 2010). By referencing their prior knowledge, the film viewer can support (or scaffold) their creation and adjustment of narrative expectations as the film unfolds. In this study the notion of scaffolding was applied to the self-scaffolding activities the participants used to make sense of two intercultural narrative films. The participants scaffolded their own understanding by drawing on their cultural knowledge and their knowledge of other texts (intertextual knowledge).

2.2.1.4 Linking Scaffolding to Comprehensible Input Theory

In the beginning of the 1980s Krashen (1981) put forth his input hypothesis to describe how a learner acquires a second language. The hypothesis states that a learner can acquire input (what they read or hear) that is understandable which Krashen termed "comprehensible

input". He argued that L2/FL learners' comprehensible input is just slightly above their current language abilities which he expressed as $i+1$ (current language level + one input level above). Brown and Broemmel (2011) applied the notion of comprehensible input to the concept of scaffolding which they termed "deep scaffolding". The traditional goal of scaffolding is defined as systematic support given to readers during reading (Wood et al., 1976). However, Brown and Broemmel (2011) apply Krashen's comprehensible input to scaffolding to shift the goal to "reducing the difficulty of texts through multiple scaffolding efforts" (p.36). Some of the deep scaffolding efforts described by Brown and Broemmel included building and activating of background knowledge and making connections between the text and their world.

This study uses the concept of scaffolding and comprehensible input (or deep scaffolding) to understand how audiences use film's medium-specific narrative and stylistic structures as multiple scaffolding efforts which reduces the difficulty of film texts. Films provide comprehensible input through dialogue, the soundtrack, the framing of objects, character gestures and facial expressions and other semiotic content like colour choices, costumes, and iconic imagery that make the story more comprehensible (Neuman & Koskinen, 1992). This study also recognizes L2/FL audiences' own strategies for scaffolding their understanding of a film. They do this by applying their own knowledge of other films and their cultural knowledge to make assumptions, hypothesize, and infer story information. Audiences complete these story comprehension tasks dynamically and adaptively as the narrative and stylistic presentation of information in the film is introduced, progresses, and changes.

Just as reading for pleasure provides greater comprehensible input for language acquisition (Cho & Krashen, 2019), viewing for pleasure can lead to greater comprehensible input for L2/FL acquisition (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999; Van de Poel & d'Ydewalle, 2001). Culturally bound intertextual, cultural, and stylistic information in movies provides multiple levels of comprehensible input for L2/FL learners. The aim of

this study is to highlight the need for instructors to consider these elements of film comprehension including the audiences' prior knowledge and the film's formal elements as resources for scaffolding language acquisition and to recognize the funds of knowledge that L2/FL film audiences bring to their learning through their experiences with popular media like film (Duff, 2002).

2.2.2 Media Literacy

An important concept present in this study is media literacy within the educational space. Jenkins (2009) considered media literacy as a means of providing students with skills to recognize the ways in which media's construction can shape our perceptions of reality. Hoechsmann and Poyntz (2012) have defined media literacy as "a set of competencies that enable us to interpret media texts and institutions, to make media of our own, and to recognize and engage with the social and political influence of media in everyday life" (p. 1). They present the history of media literacy curriculum as burgeoning in the 1980s and 1990s with the work of Masterman (1985) when mass media, in the form of film and television studios and commercial advertising, was gaining popularity across the world (Tufte & Enghel, 2009). To become competent in making sense of this new mass media, Masterman argued for a media literacy curriculum that aims to develop students' abilities to analyze media production, recognize the language of media, understand how media represents the world, and how meaning is created through the medium-specific tools of mass media.

Ontario mandated media literacy education as a part of the English subject area in 1987 (Wilson & Duncan, 2009). This mandate was an effort by policy makers to inform students about various aspects of media. These aspects include the presentation of fact and opinion, different styles of programming (news, commercials, entertainment), and different forms of media (print, film, radio). While students bring their own savvy and practiced abilities to decode media from their own lives, media literacy education provides a defamiliarizing and critical perspective to engagement with media (Hoechsmann & Poyntz, 2012).

Hoechsmann and Poyntz (2012) argue that in the 2000s media literacy shifted in its efforts to develop students' competencies to interpret, create, and critically analyze new popular forms of media like the Internet, new types of video games, and social media platforms that provide space for participatory media activities where students can include their own opinions directly onto the media they consume (Jenkins et al., 2009). Researchers called for a parallel shift in the role of media education instructors to focus more prominently on the ability of students to empower themselves through "critical participation in contemporary media environments" (Hoechsmann & Poyntz, 2012, p. 5). Rather than understanding the audience as passively accepting the media they consume, this new development in media literacy education promoted a more complex relationship between the two that included highlighting how people use media for unique purposes and often appropriate the intended meanings of the initial media producers and transform meanings to better suit their personalized contexts (Buckingham, 2003). Media literacy, therefore, shifted to include the collective and community involvement and the necessary competencies for students to thoughtfully consume, produce, and distribute various forms of media.

This study examined international post-secondary Chinese and domestic Canadian viewers' personal description of their processes while interpreting film media from China and the U.S. This study used both a constructivist and sociocultural theoretical lens to recognize the active role and idiosyncratic perspectives the participants brought to bear on their film viewing experiences. Additionally, this study examined the role of other people, cultural symbols, tools, and technologies on understanding. This study aims to support a media literacy program for L2/FL learners that recognizes the complex and contextualized relationship people have with media whether they are engaging with it in the classroom or for their own unique purposes.

2.2.3 Decolonizing L2/FL Education: Audio-Visual Resources

An important pedagogical implication of this study is to recognize how instructors can use media like film to highlight the unique value of diverse national spaces. For instance, learners can engage with culturally specific thematic content and instructors can broaden the representation of classroom materials by bringing in media from various cultural spaces (Chao, 2013; Yang & Fleming, 2013). Additionally, intercultural audio-visual resources can foreground the intertextual and cultural funds of knowledge diverse students bring to the classroom so that instructors can harness their students' knowledge for language learning (Duff, 2002; Moll et al., 2005). This study highlights the active, individualized, and culturally specific meaning-making activities of the multilingual film viewer. By highlighting these activities teachers can more easily recognize what their students bring to their own learning and the learning of their peers (Moll et al., 2009). Decolonizing the language curriculum is an important component of multilingual pedagogy as it challenges views that European languages, like English, are more legitimate, official, or considered the standard or global form of communication (Macedo, 2019). Language instructors need to take a reflective approach to teaching English as a L2/FL. Teachers should recognize that teaching English is not a neutral task but one steeped in ideology and a political history of colonial rule.

This study hopes to highlight the need for L2/FL instructors to recognize how the cultural context of film production and L2/FL viewers' backgrounds influence their comprehension of audio-visual resources. By recognizing the differences between intercultural films and promoting the use of audio-visual resources from diverse cultural spaces instructors can include materials that mobilize students' prior knowledge about films from cultural spaces they are familiar with, raise their analytical skills for understanding film texts from new or unfamiliar spaces, and help decolonize instruction in the multilingual classroom by making space for students to express their personal knowledge and identities (Gutierrez et al., 1995). For instance, audio-visual materials can be brought in and used in multicultural classrooms in

order to discuss, analyze, and honour texts from students' linguistic and cultural backgrounds rather than assuming the use of media produced in countries where the language of instruction (i.e., English) is an official language (Marsh & Millard, 2000). Additionally, audio-visual resources can be a useful tool for accomplishing goals of decolonizing lessons. For instance, they are often accessible and enjoyable so there are fewer barriers for teachers who are interested in creating equitable education that are also representative of their students and formally and thematically inclusive (Alvermann et al., 1999; Marsh & Millard, 2000).

2.3 Linking ZPD, Scaffolding, Comprehensible Input and a Constructivist Film Theory

This study attempts to break down interdisciplinary boundaries to frame film comprehension (Bordwell, 1985) as a socioculturally situated practice (Vygotsky, 1978). A sociocultural lens can provide insights for L2/FL instructors who hope to make use of audio-visual resources in their classrooms. For instance, by recognizing the value of students' intertextual and cultural knowledge for self-scaffolding film comprehension tasks, instructors can more intentionally draw on those skills. Additionally, by recognizing the benefits of film's narrative and stylistic inputs such as character's facial expressions, dialogue, and subtitling teachers can support their students' L2/FL acquisition (Krashen, 1981; Wood et al., 1976).

A sociocultural concept of the mind and learning has implications for understanding L2/FL intercultural film viewing activities. In relation to intercultural film comprehension, it is important to consider "the situatedness of language and social interactions within cultural and historical systems" (McVee, Dunsmore, & Gavelek, 2005, p. 532). I examined L2/FL film spectatorship through a sociocultural lens in order to highlight the interdependent, collaborative, and mediating relationship between intercultural cinematic narrative systems and the viewer's culturally situated comprehension processes. A sociocultural approach

recognizes the role of the L2/FL viewer's prior knowledge (Moll, Amanti, Neff & Gozalez, 1992) as a scaffold for their understanding of narrative films that use the target language.

Below is a model of how notions of the ZPD, scaffolding, and comprehensible input inform a constructivist narrative film theory. First, SCT concerns the learners' use of symbolic tools or signs for mediating our understanding of ourselves and the world. The ZPD is a sociocultural concept where learning is most productively achieved through the collaboration between the learner's current developmental level defined as their ability to solve a problem independently and their guidance by a more developed person or object. Another SCT concept is scaffolding, where successive support is provided by the learner or a more knowledgeable other or object through prompts or guidance that directs the attention of the learner. Finally, comprehensible input is considered a form of scaffolding where the L2/FL learner is able to acquire new language skills through engagement with input that is slightly above their current level.

The notions of the ZPD, scaffolding and comprehensible input inform specific activities for film comprehension laid out by a constructivist film narrative theory (CFNT). First, a film is produced to provide information within a ZPD type space where developmental assistance for story coherence and comprehension is provided through cues that are meant to be familiar to audiences but at times offer new or unfamiliar information (Bordwell, 1985). Film comprehension is a collaborative process between a film's producers who create character types, settings, and recognizable narrative structures (exposition, denouement), and narrative conventions (a fight scene in an action film) to cue (or guide) the viewer's story construction schema which they use to make guesses about a character's choices or the likelihood of a future event in the cinematic story.

The notion of scaffolding informs a constructivist theory of film comprehension processes. Audiences use their own strategies for scaffolding using their life experiences and their prior knowledge of other texts to fill in narrative gaps. Audiences draw on their knowledge of

narrative structures and stylistic devices that are well known in popular culture to guide their comprehension activities and to support their engagement with movies.

Krashen's (1981) theory of comprehensible input informs a constructivist theory of narrative film comprehension as it supports an argument for multimodal media as a rich source of comprehensible input. This includes written forms of input like subtitles in conjunction with aural and other visual forms of input including dialogue, sound effects, character gestures, facial expressions, and framing. These devices can focus the film audiences' attention on objects salient to constructing a coherent narrative (Neuman & Koskinen, 1992; Pegrum et al., 2005).

Table 1 Theoretical Framework

SCT	CNFT	Linking Two Theories
ZPD: The space where learning can best take place.	Film Comprehension: The viewer actively constructs an intelligible story by using schemata and film cues to fill in gaps in the narrative.	Film comprehension can be understood as a collaborative process between a film's producers (or relay of story information), the viewers' background knowledge, and the sociocultural environment.
Scaffolding: Developmental support in progressively more	Story Construction Schemata: The viewer approaches the film primed to use iterative sets of schemata from context/prior experiences	Audience schema can be understood as the viewers' funds of intertextual and cultural knowledge which they use to self-scaffold their meaning-making activities.

challenging steps.	specific to constructing a story.	
Comprehensible Input: Input that a L2/FL learner can understand but is slightly above their current level.	Narrative and Style: Salient features of the film's formal and stylistic presentation of information that cues and guides the application of certain schema.	Film's medium-specific narrative and stylistic devices act as multimodal inputs which reduce the difficulty of the film text and support language acquisition and literacy development.

2.4 Film as an Educational Tool: Research

This section provides a description of previous research that extends concepts presented by cognitive film theory. This body of research stemmed from Bordwell's (1985) foundational constructivist theory of how an audience constructs meaning from a narrative film. I also provide a description of relevant literature around film reception and genre studies as these concepts provide insights into how past researchers within film studies have undertaken empirical research on historical and modern-day film audiences. Next, I review literature that has examined film genres. I then discuss studies from the audio-visual translation (AVT) field.

2.4.1 Cognitive Film Theory

In the 1990s, several film theorists used Bordwell's (1985) pioneering constructivist narrative film theory to advance what was termed a cognitive theory of film (Anderson, 1996; Branigan, 1992; Currie, 1995; Grodal, 1997; Plantinga & Smith, 1999; Smith, 1995; Tan, 1996). These film theorists incorporated formalist narrative theories (Eichenbaum, 1981;

Jakobsen, 1960; Propp, 1984) and cognitive perception theories (Bartlett, 1932) to study how viewers understand a film (Elsaesser & Buckland, 2002). While this group of theorists diverged on a number of topics, they were unified in their oppositional break from the psychoanalytic and Marxist theories of cinematic representation that had previously dominated film theory discourse (Gaut, 1997).

Branigan (1992), a cognitive film theorist, developed a theory of film narration using concepts from narratology as well as cognitive science and linguistics (Elsaesser & Buckland, 2002). In his model, Branigan shared Bordwell's (1985) assessment of film narration as organized through an audience's schemata. Branigan additionally included a more complex set of narrative elements to describe the elements necessary for the viewer to construct a comprehensive cinematic story. While Bordwell argued against a communication model that established a narrator as a controlling entity, other cognitive film theorists promoted this concept by explaining that the narrator's role was as a sender and the audience as perceivers. (Elsaesser & Buckland, 2002).

Several neoformalist film theorists critiqued Bordwell (1985) for disregarding the role of emotion as part of the audience's film comprehension process (Plantinga & Smith, 1999; Smith, 1995; Tan, 1996). Tan (1996) goes so far as to posit emotion as the principle cueing force for spectatorial responses from the viewer. Using experimental evidence and social science methodologies, Tan found that film primarily functions as an "emotion machine" (p. 119). That is, film cues the viewer towards emotional investment in acquiring information that completes the narrative. Plantinga and Smith (1999) also championed the role of emotion in film comprehension. To this end, they compiled an anthology of articles that argued for the importance of examining emotion to understand the audience's experience of a film. Conceptual contributions included ways in which specific emotions relate to particular film genres, how emotions are cued by narrative structures, and how viewers come to empathetically identify with characters and their storylines (Plantinga & Smith, 1999). For

example, Smith (1995) described the audience's emotional engagement with a fictional cinematic character. This engagement included narrative and stylistic cues that guided the audiences' impressions of the character (recognition), the audiences' empathy with the character (alignment), and positive or negative evaluations of that character (allegiance).

Several cognitive film theorists diverged from Bordwell's (1985) approach to narrative comprehension as culturally situated (Anderson, 1996; Grodal, 1997). Grodal (1997) argued that film comprehension is an innate and biological process and so valid across cultures and historical periods. This psychological framework, in contrast to Bordwell's constructivist lens, was also at least partially shared by Anderson (1996, p. 199) who "downplays the influence of culture in our interaction with films, but...does not deny it" (Plantinga, 1997, p. 64). Consequently, Grodal and Anderson focused more on the explanatory power of cognitive psychology and neuroscience for describing film comprehension processes. However, Grodal argued for a wholistic interpretation of film reception as it is perceived and interpreted through the body, mind, and world. The author described ways in which narrative structures are used to cue perceptual processes and emotional effects in the viewer. He explained a four-step process that viewers undertake during the film viewing experience (rationally, emotionally, and physically) which includes analyzing visual information, memory matching, narrative construction, and character identification. For instance, an audience member may engage with film more or less voluntarily: either explicitly thinking about the reasons for a causal event or by involuntarily laughing, crying, or jumping in fright. Anderson has argued for the evolutionary development of human psychology as the basis for film comprehension and that filmmakers have organized their narratives and stylistic techniques to accommodate the viewer's perceptual abilities (Plantinga, 1997).

The above neoformalist film theorists highlighted the viewer's comprehension processes more than previous psychoanalytic or semantic theories of film (Bordwell & Carroll, 1996). Bordwell's (1985) constructivist theory of narrative film comprehension is a fitting

framework for this study as it focuses on the influence of film's narrative and stylistic structures on film comprehension as well as the audiences' culturally and historically situated reception practices. However, while Bordwell does not focus on the audiences' emotions, it should be noted that this study frames the role of emotion as an important part of comprehension activities. It should also be noted that these cognitive film theorists did not collect empirical data to support their claims. Below, I discuss film reception research which examined film spectatorship from the perspective of the audience, themselves.

2.4.2 Film Reception Theory and Audience Research for Intertextual Knowledge

While cognitive film theory has made assumptions about how film audiences make sense of their viewing practices through textual analysis, reception studies has examined film reception through "historical or ethnographic research, that documents the production and circulation of meaning" (Jenkins, 2000). Audience researchers see film viewers as active participants of meaning-making and both the film text and the text reader as drawing on intertextual references from historical and cultural contexts for both production and reception (Bennett, 1983; Jenkins, 2000). Audience research can be traced to both television studies, which itself stems from cultural studies (Fiske, 1992; Turner, 2003), and film studies. Film studies has drawn on several theoretical frameworks including reading response theories, cognitive science, sociocultural history, and psychoanalysis (Allen, 1990; Allen & Gomery, 1985; Mayne, 1982; Staiger, 1992). These studies have used several forms of observable data to examine film reception including historical objects, like audience diaries or journals, press publications, newspaper articles/reviews, or face-to-face interviews such as focus groups (Jenkins, 2000).

One focus of reception studies has been to understand how film texts can be read in alternative or surprising ways (Willis, 1993). These studies highlighted audiences' interpretive processes such as how they identified with a cinematic character or how they

related movies to their own lives. For instance, cult movies like *The Rocky Horror Picture Show* (Sharman, 1975) have been used to explore the exchange of meaning between the film text and film spectator. These studies described ways in which the text provides events in fragmented and excessive ways that may lead to multiple interpretations and how the audience's personal experiences may lead them to seek out other cult films (Eco, 1986; Corrigan, 2014). These studies framed the viewing process and the film text itself as produced within a sociocultural or historical context where prior encounters with other texts, objects, and/or people influenced and constrained the creation of the text and the text's meaning. Audience reception research has explored ways in which spectators make sense of a film by filling in gaps in the narrative. These gaps include narrative excesses, unmotivated events, and character ambiguities. The audience then inserts their own assumptions about the world around them, other film genres, historical precedence and other factors to create meaning (Jenkins, 2000).

Film historians have used extratextual elements of film spectatorship including promotional materials like movie trailers, contemporary reviews, and movie magazines to try and piece together the interpretations of the film going public from a particular historical period (Bennett & Woollacott, 1987; Budd, 1990; DeCordova, 1990). Researchers have considered ways in which the audiences' understanding of a certain film or director has shifted between different historical moments. For example, film critics may have dismissed and/or ridiculed a film or group of films in one historical period only to later revisit and reclaim a text as an important cultural artefact (Klinger, 1994). However, while these extratextual elements of film reception may indeed reflect the interests of the film-going public, it is important not to conflate film reviews or promotional materials with the views and interpretations of any one audience member (Jenkins, 2000).

Audience research has also considered how viewing practices impact meaning-making activities (Berenstein, 1996; Ewen, 1992; Gray, 1992; Hansen, 1999; Kepley, 1996; Mayne,

1982; Naficy, 1993; Schaefer, 1999; Staiger, 1992). Where and how a movie is consumed such as at home, in a theatre, or on a big or small screen, can impact interpretation.

Additionally, the intertextual knowledge of other forms of entertainment and whether it is for educational purposes or for leisure may influence film reception practices (Kepley, 1996).

For example, one study examined horror movie viewing practices from 1930s Hollywood and found that movie theatre owners strategically placed women in the theatre to faint during the film or had ambulances waiting outside the theatre in order to heighten the sense of fear among audiences (Berenstein, 1996). Additionally, research considered how different modes of reception can highlight differences in class or cultural backgrounds. For instance, Naficy (1993) examined the viewing habits of Iranian refugees who got together in their homes with other Iranian friends to watch video tapes of low budget Iranian films as a way to immerse themselves in the aesthetics of Iran.

This study used a textual and empirical audience reception approach to examine L2/FL students' use of intertextual and cultural information to interpret two intercultural films. I did this by combining textual analysis of the Chinese and U.S. film texts with audience research that included participant descriptions of their film reception comprehension practices.

2.4.3 Film Genre Theory for Intertextual Knowledge

Research on L2/FL film reception can provide teachers with knowledge of the ways in which narrative films' organizational structures can impact film comprehension through activation of students' cultural and story construction schemata (Bordwell, 1985; Rost, 2016). For instance, a film may require a great deal of cultural familiarity to fully understand and interpret (Desilla, 2019; Rost, 2016). Additionally, a film may require familiarity with film genres produced in national and sociocultural spaces that adopted a particular narrative mode (Bordwell, 2011; Fu & Desser, 2000).

Film genre studies have considered the way films are produced using cinematic traditions or drawing on sets of established conventions that present common themes, characters, or settings, presented as a set of commonly understood cultural meanings (Altman, 1999; Schatz, 2009; Tudor, 1986). For instance, the western genre makes use of certain conventions such as gunfights, themes of revenge, and black and white cowboy hats that distinguish the villain from the hero (Warshow, 1985). However, the film genre is also structured by a set of shared meanings particular to the culture within which it is produced and exhibited (Tudor, 1986). It is important to note, however, that film genre studies have traditionally used textual analysis methods to make assumptions about the intentions of film producers and film audiences (Tudor, 1986). This study examined the structure of two film texts but also considered descriptive responses from film audiences about their use of cultural, intertextual, and narrative information to interpret two intercultural films.

In terms of film comprehension, genre conventions can guide the audience to construct a comprehensible narrative as the audience makes assumptions, inferences, and hypotheses by relying on their knowledge of and expectations about particular genres (Bordwell, 1985; Bordwell et al., 2016). For example, the Chinese film used in this study, *Shaolin Soccer* (Chow, 2001), includes conventions of plot, theme, and character from the Hong Kong martial-arts genre such as celebrating loyalty to a martial-arts teacher. It also includes conventions from the screwball comedy genre which includes oddball characters fighting against a more stuffy, established social group (Bordwell et al., 2016). Audiences familiar with these genres, therefore, might build expectations about seeing kung-fu action sequences and visual gags which guides their overall understanding of the story.

In terms of listening comprehension for L2/FL learning, Rost (2011) explained that familiarity with genres contributes to listening skills by activating these specific cultural schemata. Some genres are popular across cultural spaces, but others might have a smaller audience and familiarity with a genre may affect the audiences' ability to listen for

understanding. For instance, Shaolin Soccer's actor/director Stephen Chow's films commonly include a set of conventions associated with a localized Hong Kong comedy genre produced and exhibited for a Hong Kong audience, despite his later films being produced through mainland China and exhibited globally (Srinivas, 2005).

This study examined the participants' use of intertextual knowledge (using other texts to inform understanding of a text) such as film genre knowledge to describe and interpret a Chinese and a U.S. film. The aim of this study was to better understand participants' contextualized perceptions and background knowledge and how it impacted their viewing experience. It is crucial to consider how L2/FL students evaluate and interpret intercultural audio-visual materials from their own individual perspectives, both in and beyond the classroom walls. Studies have shown that the use of multimodal texts requires complex literacy skills and directly impacts students' understanding, motivation, and critical and reflective engagement with these materials (Alvermann et al., 1999; Gee, 2003; Jewitt & Kress, 2003; Marsh & Millard, 2000).

2.4.4 Translation Studies and Film Comprehension as an Intercultural Experience

Within the audiovisual translation (AVT) field, researchers have conducted cross-cultural reception studies that examined film comprehension activities for films that include translated subtitles or voice-overs (Burczynska, 2018; Cavaliere, 2008; Desilla, 2012, 2014, 2019; Fuentes Luque, 2003; Yuan, 2012). The studies found that cross-cultural audiences' interpretive activities were influenced not only by the translated dialogue/subtitles but also by the film's narrative relay of information. Additionally, the audiences' comprehension was influenced by their cultural and personalized contexts. In particular, the following AVT studies found that cultural information like intertextual pop cultural references does impact language and film narrative comprehension (Burczynska, 2018; Desilla, 2019; Fuentes Luque, 2003).

Desilla (2012) conducted a film analysis examining the formation and function of implicatures (implied meanings) in *Bridget Jones' Diary* (BJ1) (Maguire, 2001) and *Bridget Jones: The Edge of Reason* (BJ2) (Kidron, 2004). The case study combined cognitive pragmatics, film theory, and a multimodal approach. The study found that implicatures were relayed not only through dialogue but also through the film's multimodal presentation of story information. In addition, implicatures (or implied meanings) were found to support narrative and comedic functions in the form of wordplay, intertextuality, and metaphor. The study found that "the filmmakers of BJ1 and BJ2 indirectly invite viewers to make links with other films", through a combination of visual cues, dialogue, or other multimodal forms of film communication (Desilla, 2012, p. 50).

In order to combine empirical data with textual analysis, Desilla (2014) undertook a reception study to test the narrative function and cross-cultural relay of implicit information in the *Bridget Jones* films with British and Greek viewers. The target (Greek) audience watched the film with Greek subtitles. Desilla found that "Greek viewers were often able to understand the main/idea/effect/tone that the filmmakers wished to communicate by accessing unintended but somehow related context with the help of a scene's visuals, music and/or of context" (p. 209). The participants were found to actively create meaning by combing the film's medium-specific relay of information with prior knowledge and experience. Notably, there was no uniform interpretation, but rather some participants accessed a preferred reading while others created unique and individual meanings. In relation to interpreting cultural or intertextual information within the *Bridget Jones*' films, Greek audiences had "substantial difficulties" (p. 210) with comprehension of implied meanings that included aspects of British culture (e.g., politics and television programs). In a comprehension assessment, it was found that the British viewers were more likely to have an easier time with "comprehension and implicature recovery" (p. 210). On the other hand, some British audiences in the study also had difficulty with comprehension of implied

meanings within the films, so difficulty with meaning formation was not solely due to cultural differences.

Burczynska, (2018) examined Polish audiences' (with varying levels of English proficiency) comprehension of irony in *Sherlock Holmes* (Ritchie, 2009) and *Sherlock Holmes: A Game of Shadows* (Ritchie, 2011) using both subtitled and voiced-over versions. Burczynska studied the impact of English language proficiency on irony comprehension, employing an eye-tracking and open-ended questionnaire data collection component. The study found that Polish viewers with higher and medium English proficiency (between low, medium, and high) scored higher on an irony comprehension test. While watching a voiced-over version of the films, Polish viewers with lower levels of English proficiency "retrieved multimodal irony largely via the verbal, visual and kinesic modes" (p. 203). This study found that non-verbal modes of information were instrumental to the comprehension of the two films and that immersion in the target language culture determined the amount of non-verbal semiotic resources that were grasped.

Fuentes-Luque (2003) completed a case study examining the reception of humour in the film *Duck Soup* (McCarey, 1933). The study used a 10-minute excerpt from the film in three translated versions: original English, Spanish voice-over, and original English with Spanish subtitles. An English language group watched the original English version while two groups of dominant (Iberian) Spanish speakers watched the dubbed and subtitled excerpts. The study found that when the humour was translated with minimal changes or translated literally it created comprehension issues for the Spanish speaking viewers. The study also found that the humour in the film is presented verbally and through visual or aural semiotic elements that influence the viewers' expectations and consequently how the message is received and interpreted.

These AVT studies have attempted to address a gap within the more theoretical tradition of pragmatics and AVT research to describe "the way pragmatic meaning is relayed in the

different modes of AVT” (Desilla, 2014, p.194). The translation studies research that has been done has established that without familiarity with cultural information (e.g., British culture in Bridget Jones films), or when translation has not considered cultural contexts, the target audience can have difficulty with comprehension even with the use of translated subtitles and/or dubbing (Burczynska, 2017; Cavaliere, 2008; Desilla, 2014; Fuentes-Luque, 2003; Yuan, 2012). My study examined international Chinese students as well as both Chinese and U.S. films to provide additional data that investigates intercultural influences (cultural and linguistic contexts) on film interpretation. My study additionally considered the relay of narrative information from two culturally specific narrative and stylistic traditions as an additional mediating resource for L2/FL learners as they process intertextual and cultural information within both films.

2.5 The Learner Experience: Research

This section describes existing research related to sub-theories of SCT including mediation, scaffolding, and the ZPD (Frawley & Lantolf, 1985; Karpov & Haywood, 1998; Lantolf, 2011) as well as studies that have examined Krashen’s (1985) theory of comprehensible input. Additionally, this section details previous research that described key subject areas within second language acquisition using audio-visual resources. Finally, research on storytelling and narrative forms across cultural spaces is detailed to examine ways in which narrative form and sociocultural contexts impact language and literacy development.

2.5.1 Sociocultural Theory for Second Language Acquisition

Vygotsky’s (1978) theory of knowledge development describes all human development as mediated by objects or symbolic tools such as language or art and through social relationships. Frawley and Lantolf (1985) apply this theoretical perspective to an understanding of second language acquisition (SLA). A sociocultural theory for second language acquisition is fitting as a theoretical lens for a study on intercultural film comprehension (films made in linguistically and culturally diverse contexts) and L2/FL

viewership as it recognizes the developmental relationship between L2/FL learners' prior life experiences and the sociocultural situatedness of film production and reception practices.

The cinematic materials used in this study incorporated several mediating symbolic tools including aural language, visual signs, and gestural/kinesthetic symbols. In order to make meaning, film audiences can use character gestures, music, sound effects, framing, and character dialogue to name a few mediating tools that regulate the cognitive skills needed to form a meaningful narrative. How L2/FL audiences interact with film's culturally contextualized medium-specific structures to create meaning is understood in this study through the lens of SCT and its sub-theories including the ZPD, mediation, scaffolding, and Krashen's (1985) input hypothesis.

The literature on the sub-theories of SCT, outlined below, describes the ways in which SCT contributes to an understanding of intercultural film interpretation as a transactional meaning-making process between the viewer and the film.

2.5.1.1 The ZPD and the L2/FL Learner

The ZPD, as described above, is the activity in which instruction (i.e., socialization at home and formal teaching at school) and development "are interrelated from the child's very first day of life" (Vygotsky, 1978, p. 84). Film comprehension is a social and collaborative activity that requires both instruction from the film's narrative and stylistic relay of information and from the socially constituted cognitive activities of the viewer in their ability to make meaning (Anderson, 1996; Bordwell, 1992; Branigan, 1992; Magliano & Clinton, 2016). For example, the viewer must interact with the medium-specific relay of information to carry out comprehension activities including plot construction, recognition of cause and effect, temporal shifts, and character goals, to name a few. A film that contains a L2/FL viewer's target language whether through subtitling, dubbing, or other dialogue, mediates comprehension through modeling of authentic language use (Koolstra & Beentjes, 1999). A

film that incorporates a dialogue-heavy script with actors who speak quickly and over top of each other may be a larger challenge for L2/FL language comprehension (Kuppens, 2010). However, film viewing can also allow the L2/FL viewer to get a better sense of real-world speech patterns (Koolstra & Beentjes, 1999) much in the same way that a child listens to and communicates with the adults around them even though they may not understand every word.

The ZPD is a space where hearing vocabulary or speech patterns that are slightly more advanced than what the learner may be able to form or comprehend on their own, can support future vocabulary or comprehension achievements through the collaboration of the learner and other people or mediational tools, such as audiovisual media (Lantolf, 2011). Eventually, the child internalizes and implements the language obtained through these incidental socialization processes. Likewise, the L2/FL viewer may internalize communicative patterns heard/seen in a film from the target language including idioms, colloquial terms, intonation, and communicative gestures (Kuppens, 2010; Neuman & Koskinen, 1992). While film may not provide explicit instruction, like a teacher during a class discussion, it may still provide interactive support through implicit socialization processes, such as the film's relay of narrative information and the spectator's active attempts to understanding that narrative using their prior knowledge (Desilla, 2014, 2019). For instance, film mystery genres provide story information using specific narrative structures (i.e., a murder is committed at the start and the solution to the crime is usually presented at the end) and the audience must actively participate in the film's construction in order to successfully solve the plot or in order to work out a film character's goals and motivations.

It is important to note that the ZPD accounts for individual differences in learning and the differences in performance dependent on the task the learner is asked to complete (Lantolf, 2011). The type of film used as a mediational support for learning necessarily determines "learner responsiveness to mediation" (Lantolf, 2011, p. 31). For instance, in a study on translated subtitles, Greek viewers found the culturally specific references present in a British

film difficult to understand or to connect with emotionally (Desilla, 2019). My study investigated the differences in participants' film interpretations and how those differences related to the choice of intercultural films. The cultural situatedness of these films may allow L2/FL spectators to make more use of their funds of intertextual and cultural knowledge (Moll et al., 1992) in an effort to develop film comprehension. In this way the cultural choice of film can determine the ways in which a learner responds to mediational support.

2.5.2 Comprehensible Input and the L2/FL Learner

Several studies have considered the importance of comprehensible input and student engagement on reading comprehension (Cho & Krashen, 2019; Cummins, 2011; Krashen, 1993, 2011). Krashen (1985) has argued that comprehensible input, or what we comprehensively hear and read, is the cause of language development. In comparison, speaking and writing (output) is the result of language acquisition. Studies have shown that we acquire language through what we hear and read both gradually and through context (Nagy et al., 1985). With this in mind, Krashen and others have argued for the importance of reading for pleasure as a form of support for L2/FL development as a language is acquired more easily when the comprehensible input is interesting enough that it does not feel like learning (Cho & Krashen, 2019). Additionally, Cummins (2011) asserted that reading engagement is a predictor of reading achievement and suggests several ways to influence academic growth by supporting students' engagement with reading. For instance, school administrators and teachers can provide an abundance of popular and engaging books, they can send books home for students to enjoy outside of school, and teachers can create opportunities for discussion around books to generate further interest around topics and to model interpretive strategies like predicting and inferencing. Additionally, multilingual students can create book reviews, share their ideas through social media, and create their own texts to showcase their knowledge and promote the value of both their and other cultures and personal identities.

Like reading, studies have shown film to be an emotionally engaging form of comprehensible input (Herrero & Vanderschelden, 2019; Reinhardt, 2019; Xiang, 2018). Film and television studies have also found that L2/FL learners acquire new vocabulary while watching film and television for pleasure, outside the classroom (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999; Neuman & Koskinen, 1991). Audio-visual resources include several forms of comprehensible input including visual, aural, and written such as L1 or L2 subtitles (or both). These inputs provide comprehensible context that can support understanding for the gradual acquisition of new vocabulary (Neuman & Koskinen, 1991). Therefore, audio-visual media's ability to engage learners should be considered a support for academic development in the same way that reading is.

Like reading, school administrators and teachers can provide enjoyable, popular audio-visual resources in the classroom. For instance, if multilingual students are interested in watching popular videos on their lunch break, teachers could find out what those are and include time in class to engage with them using translated subtitles to discuss, predict, and critically analyze media that students might be emotionally and/or intellectually invested in and more interested in discussing (Rhovaidah et al., 2021)

Teachers should promote pleasure viewing outside of class as well as a way to bridge the divide between learning using multimedia at school and at home (Browne, 1999; Carrington, 2005; Marsh & Thompson, 2001). If it is more enjoyable for L2/FL students to watch a film from their own cultural background, they can be encouraged to do so using English dubbing or English subtitles alongside their source language subtitles (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999). Of course, if they enjoy media from other cultures, they should be encouraged to engage with them whether it be a popular sitcom, a video blog, or a sports analysis video (Chao, 2013). Using resources students are already interested in and feel connected to personally and culturally can also create an opportunity to represent and

express the value of resources from diverse national spaces that students feel represent their interests and identities (Duff, 2002; McCabe, 1997).

2.5.2.1 Comprehensible Input: L2/FL Vocabulary Acquisition by Watching Film/TV

Previous research has found that subtitled film and television can be a beneficial resource for L2/FL vocabulary acquisition (d'Ydewalle & Van de Poel, 1999a; Koolstra & Beentjes, 1999; Kuppens, 2010; Neuman & Koskinen, 1991). d'Ydewalle and Pavakanun (1992) found that “students obtained strong acquisition effects on a...vocabulary test” (p. 240) that was taken after students viewed a subtitled Danish television program. d'Ydewalle and Van de Poel (1999) looked at 327 Dutch-speaking children from Belgium in grades three to six and found “real but limited foreign-language acquisition by children watching a subtitled movie” (p. 242). Furthermore, Van de Poel and d'Ydewalle (2001) tested Dutch-speaking students with four subtitle conditions including Dutch subtitles and French sound, French subtitles and Dutch sound, Dutch subtitles and Danish sound, and Danish subtitles and Dutch sound. They saw significant improvements in participant vocabulary acquisition, even when the subtitles were in a foreign language.

Koolstra and Beentjes (1999) worked with 246 fourth and sixth grade Dutch children to examine the relationship between watching subtitled English-spoken television shows and the childrens' incidental learning of English words. They concluded that children who watched more subtitled television at home had higher vocabulary scores than those students who said they watched only a small amount or no subtitled television outside of school. The study explained that “English words are better recognized when their translations can be read in the subtitles because recognition of words on the basis of a two-channel input (listening and reading) is easier than on the basis of a one-channel input (listening)” (p. 58).

Similar findings were shown in Kuppens' (2010) study with higher vocabulary translation test scores from students who self-identified as often watching English language television shows with native language subtitles. Kuppens surveyed 374 Flemish Dutch-speaking students in grade six and examined the self-reporting data to gauge the long-term effects of English media use on vocabulary acquisition. Kuppens surveyed students on home viewing practices of English language television shows with native Dutch subtitling. After completing the survey, Kuppens asked students to complete an oral test and a test that assessed English to Dutch translation and Dutch to English translation. The findings indicate that the more students watch subtitled movies and television programs at home, the better they do on translation tests.

Finally, Neuman and Koskinen (1991) found similar data in their study with 129 bilingual students from a school in Lowell, Massachusetts, U.S.A. They showed Cambodian, Laotian, Vietnamese, and Hispanic bilingual students from an American school nine segments of an English science show geared to 8-12-year-old students. The study presented students with four experimental conditions including the program with subtitles, without subtitles, a written text based on the subtitles (without visuals) with audio, and a control group who received their information from a textbook. The study concluded that the students who watched the science program with subtitles tested higher on a vocabulary test both directly after the experiment and on a test administered at a later date. The findings show that "through captioned television, bilingual students appeared to make significant gains in vocabulary knowledge without any formal instruction" (p. 20). Neuman and Koskinen, as well as Kuppens were the only studies that looked at longer-term effects of watching subtitled television on L2/FL acquisition.

2.5.2.2 Comprehensible Input: L2/FL Listening: Verbal, Visual, and Contextual Cues

In addition to L2/FL vocabulary acquisition research, listening comprehension studies have examined how learners take advantage of both verbal and non-verbal cues when interpreting information and how those cues are influenced by cultural context (Chafe, 1980; Erbaugh, 2010; Hanna et al., 2003; Harris, 2003; Tanenhaus et al., 1995). For instance, Chafe's (1980) study of narrative film interpretation and discourse production examined the relationship between viewers' cultural differences and film's semantic and cultural relay of information on participants' film comprehension and discourse activities. In Chafe's research project, adult participants from diverse cultural backgrounds were asked to verbally describe a short film they had watched called *The Pear Story*. Several linguists analyzed the participants' descriptions of the film to observe distinctive aspects related to participants' cognitive processes used for remembering the film's narrative and for retelling the film's story.

Several researchers who analyzed the participants' responses after watching the short film described various forms of organizing their retelling of the film. The participants' discourse included choosing which pieces of information to discuss, describing a particular interpretation of the film, and evaluating aspects of the story and its presentation (Chafe, 1980). Using the participant data from this study, Tannen (1980) detailed cultural differences between Greek and American audiences' retellings of the short film. Tannen found that the American audience focused more on describing the film's structure while the Greek audience was more attentive to the film's content. Erbaugh (2010) completed a study that focused on comparisons among Chinese viewers of *The Pear Story*. The study examined the way the Chinese participants organized their narrative retelling of the events within the film. For instance, one viewer first described the sequence of story events, then interpreted the events, and finally made judgements about what they had watched. Chafe's study highlights the role of sociocultural context in the film viewing experience by demonstrating the relationship between the film's production within a cultural space and the spectator's cultural background

and its influence on their interpretation and retelling of the film. These studies found that different narrative interpretations of audio-visual media do exist between cultures.

While listening comprehension studies have found that visual information in audio-visual media can support linguistic input (Hanna et al., 2003; Harris, 2003; Tanenhaus et al., 1995), some studies have pointed to ways in which audio-visual media “distorts it, or replaces it, and sometimes even contradicts it” (Rost, 2016, p. 50). Studies on intercultural communication between people (rather than people and movies) showed visual cues could deliver unintended meanings to listeners from different cultural backgrounds (Arasaratnam, 2007; Roberts et al., 1992; Scollon & Scollon, 1995). The aim of this study was to examine both the additional forms of support provided by watching a film from the L2/FL audiences’ home culture as well as any challenges to interpretation of a film from other cultural spaces.

L2/FL listening comprehension research has investigated the role of culturally shared experiences in relation to comprehension. Studies found that listeners of a similar cultural background may “arrive at mutual empathy and acceptable understanding, due to their having common cultural or educational or experiential backgrounds” (Rost, 2016, p. 57). Shared knowledge of socioculturally bound content and narrative patterns present in audio-visual texts has been shown to guide listener inferencing as it activates knowledge from outside the text or knowledge of conventional medium-specific formal patterns (Bowe & Martin, 2007; Poldrack et al., 2009). For example, films from a specific genre such as comedy, mystery, or crime allow viewers to draw on their prior intertextual knowledge about those genres to create expectations and interest (Rost, 2016).

Listening comprehension studies have considered genres as culture-specific ways to organize communication, stating that “within different cultures, the types of texts that fit in each group will differ. Familiarity with genres...contributes indirectly to listening ability, through activation of these cultural schemata” (Rost, 2016, p. 162). Prior genre knowledge is one type of culturally bound intertextual knowledge examined in my study as a means of

supporting comprehension of intercultural movies. Information from other texts such as books, magazines, commercials, songs, movies, video games and narrative and stylistic conventions was also examined as mediating factor for the interpretation and comprehension of the intercultural films viewed by the international Chinese and domestic Canadian post-secondary students who participated in this study.

2.5.3 Intercultural Communicative Competence by Watching Film/TV

Research has also investigated audio-visual media and L2/FL pedagogy in relation to the acquisition of intercultural communicative competency skills (Chao, 2013; Yang & Fleming, 2013). Intercultural communicative competency education promotes language learning from a sociocultural perspective by emphasizing the social function of language as speakers use language to “negotiate their place in social groups and hierarchies” (Corbett, 2003, p. 2). While investigating audio-visual media as a resource for intercultural communicative competency, studies have found that the process of watching films involved complex and dynamic activities that went beyond a focus on listening comprehension and included skills for observing the function of behavioural and cultural patterns in the target language community.

In order to adopt an intercultural approach to second language education, Corbett (2003) has argued for the importance of interdisciplinary research that draws on media and cultural studies (as well as other disciplines from the humanities and social sciences) and research from linguistics and psychology. Corbett looked at several salient aspects within media and cultural studies to describe its relevance for an intercultural approach to language education. First, media studies curriculum considers texts in terms of their function within a social space, the ways in which different groups of people make sense of them, and the impact of society on the process of media production. Additionally, a media studies approach considers the role of the text reader and their strategies for interpreting a text including their expectations and prior knowledge of similar or other textual conventions. For an

intercultural approach to language teaching, learning about a culture's values and beliefs is an important aspect of learning the language (Corbett, 2003). Therefore, using cultural texts like film can support students in their ability to develop their cultural awareness. For instance, teachers might have students research the biography of a filmmaker or a national film system to understand the sociocultural elements that have influenced the associated films.

Several studies have examined the impact of using audio-visual materials to support intercultural communication skills and found that the process of watching foreign films involved complex and dynamic meaning-making activities that were both culturally and individually determined (Chao, 2013; Yang & Fleming, 2013). An intercultural approach to L2/FL education is meant to go beyond language fluency and uncomplicated foreign cultural knowledge (i.e., national foods) to highlight the cultural and linguistic diversity within countries. For instance, English speakers can be found in many diverse cultural contexts (Baker, 2012). Intercultural competency skills involve exploring and interpreting "the attitudes and behaviours of people from different cultural or linguistic backgrounds in target contexts, rather than addressing only ethnic, national or international differences" (Chao, 2013, p. 249). Therefore, an intercultural approach supports L2/FL learners' understanding of their own motivations, skills, and behaviours when engaging with people (or films) from different cultural or linguistic contexts and how that relates to an understanding and development of successful communication within diverse global situations (Byram, 1997; Pegrum, Hartley, & Wechtler, 2005; Pegrum, 2008).

In one study that involved film reception and L2/FL intercultural communicative competencies, Yang and Fleming (2013) examined the interpretation of several American and UK films and TV shows by Chinese college students (CCSs). The study found that CCSs interpreted foreign audio-visual materials in both culturally derived and individual ways. For instance, students responded to the film by comparing it with their own lived experience,

through the influence of peers, by re-contextualizing narrative/characters (e.g., into a Chinese context), and by perceiving foreign films on a spectrum from a highly realistic representation of the culture to a more fictionalized representation. The study found that, using their background knowledge, the audience began to make sense of the foreign films even before they started the viewing process.

In another study, Chao (2013) investigated the perceptions of 52 Taiwanese university English as a foreign language (EFL) students. The course used nine foreign films as intercultural educational resources. Through an analysis of students' diary entries during four stages of film viewing (pre, during, post, and advanced post-viewing), the study found that students developed a change in attitude towards foreigners, recognized the injustice of discriminating against other cultures, and overcame fears of interacting with foreigners through their engagement with the films. Additionally, some students changed their emotional attitudes of anxiety, defensiveness, and/or distance to foreigners after watching the foreign films. In their journals, the students reflected on their viewing experience, reflected on the views of the media, and reflected the opinions from people around them. Finally, the study indicated progress in participants' intercultural skills including self-confidence in using English for communication, recognizing non-verbal communication styles, and contextualizing their observations and reflections. These findings highlight the mediating capacity of foreign films for L2/FL comprehension and intercultural awareness.

The above studies found that intercultural film viewing is a complex and dynamic process involving an intertextually informed viewer and intertextually informed films. Further, both the audience and the film's producers are situated within historically and culturally specific contexts. The above studies showed that audiences begin to make sense of foreign films even before they start the viewing process. The Chinese college students' experience with previous foreign films, their perception of the culture where the films were produced (e.g.,

U.K and the U.S.), and their experience with Chinese films all mediated their meaning-making process (Chao, 2013; Yang & Fleming, 2013).

These studies show that viewers make meaning in highly personalized and contextualized ways. It is important, however, to recognize that audiences may experience some aspects of a film in both similar and different ways. For instance, Stafford (2007) described three levels of audience response: a preferred/dominant response, a negotiated response, and an oppositional response. While the reception studies for intercultural education, above, presented the mediating power of cultural and individualistic processes for meaning-making when CCSs watch foreign films, there is a continued need to highlight the collaborative and contextualized role of film's narrative and stylistic construction and how it impacts L2/FL students' interpretations of meaning.

My study considered the concurrent and dynamic process of the film viewers' understanding of intercultural films through the interplay between their socially contextualized backgrounds and the film's polysemiotic presentation of story information, produced in socially contextualized spaces. This reciprocal, transactionary reception process, between the film and the audience, highlights film narrative structures as an influential, mediating resource for L2/FL students' comprehension processes (Jenkins, 2000b; Sobchack, 2004; Stafford, 2007). In order to understand L2/FL intercultural film reception as mediated through sociocultural contexts which includes narrative and stylistic structures, I viewed this study through the lens of SCT and constructivism in an attempt to contribute to research that supports the appropriate and beneficial use of audio-visual media for L2/FL pedagogy and media literacy education in the L2/FL classroom. In order to do this, my study considered the ways in which the social and cultural context of film production and viewers' backgrounds influenced their meaning-making activities while watching a film made in China and the U.S.

2.5.4 Narrative and Storytelling Across Cultures

Researchers interested in how individuals acquire reading literacy have considered the influence of cultural background knowledge on that process (Bartlett, 1932; McCabe, 1997; Pritchard, 1990). Additionally, researchers have considered the role of narrative within education as an effective way of teaching concepts (Matos, 2014; Bruner, 1990) and how narrative form and storytelling have both similarities and differences across cultures (Chafe, 1980; McCabe, 1997; Miller et al., 2011; Ochs, 1982; Schiefelbusch & Pickar, 1984; Scollon & Scollon, 1995; Watson, 1975). For instance, Watson (1975) found that Hawaiian children (5-7 years old) often narrated a story whereby the other children would interject to contribute to the storytelling. In a study of children's stories from an Athabaskan community, it was found that the children often told stories that included sequences of repetition (Scollon & Scollon, 1995). As stated previously, studies have also found cultural differences in retellings of films or stories from the past for both adults and children (Chafe, 1980; Ochs, 1982; Schiefelbusch & Pickar, 1984).

While there are differences within one culture there are also similarities across cultures in terms of narrative comprehension and production (Logan, 1993; Peterson & McCabe, 1992; Propp, 1984). Being mindful of possible cultural differences in both narrative formal structures and individual storytelling styles can support educators in several ways. For instance, keeping possible cultural differences in mind can allow educators to support better story comprehension and/or recall, support more complex choices for reading resources, classroom activities, or assessment strategies, and support student engagement with classroom texts (McCabe, 1997). Studies have shown that when learners hear a story from another culture and then attempt to retell the story, they often leave information out and replace the original vocabulary with words they are more familiar with (Dube, 1982). Additionally, adult readers were found to craft more detailed and accurate summaries when they could make use of culture-bound schemata (Harris et al., 1992; Kintsch & Greene, 1978). Finally, studies have found that students used more efficient comprehension

strategies when engaging with texts from their own cultures, had better memory recall, and provided more detail (Berney & John, 1967; Invernizzi & Abouzeid, 1995; Pritchard, 1990).

This study's aim was to examine narratives across cultures in relation to narrative films as educational tools for L2/FL learners. Audio-visual texts have their own medium-specific form of communicating stories that audiences learn to interpret within particular sociocultural contexts (Chafe, 1980). In order to more efficiently make use of audio-visual resources in the classroom it is necessary to examine how learners make meaning of narrative form and the audio-visual presentation of information such as picking out key themes and/or recognizing conventions of a particular genre and how these activities are impacted by the cultural context of both learners and films.

2.6 Summary

This chapter presented literature related to film comprehension and L2/FL education. This chapter began with a detailed overview of a constructivist film comprehension theory and sociocultural concepts related to the film viewers' cognitive developmental activities. Additionally, this chapter examined research related to film theory including cognitive film research, film reception studies, genre studies, and film translation studies. Next this chapter included research into audio visual resources in L2/FL education including vocabulary acquisition studies, listening acquisition research, and research on the development of intercultural competency skills. This chapter also provided a brief description of studies that considered the influence of sociocultural background on written narrative texts as it relates to intercultural narrative comprehension and L2/FL education.

This study hopes to highlight the need for more intercultural media literacy pedagogy in the L2/FL classroom. Intercultural media literacy can provide information to instructors about the developmental relationship between L2/FL learners' life experiences and the contextually bound practices of film production and reception. In this effort, a reception study was

undertaken to examine the perceptions and interpretations of two intercultural films by L2/FL post-secondary international Chinese students and domestic Canadian students. I used an interdisciplinary theoretical approach to frame the study. I used a sociocultural theory of second language acquisition in conjunction with a constructivist narrative film theory to understand how the participants used cultural knowledge and narrative cues to interpret eight film sequences. The methodology used to carry out my study is described, in detail, below.

Chapter 3

3 Methodology

To answer my research questions concerning L2/FL audiences' use of cultural information for intercultural film interpretation, I conducted an online qualitative reception study using sociocultural concepts including the ZPD, scaffolding, and funds of knowledge (Moll et al., 1992; Vygotsky, 1978). Additionally, I used a constructivist theory of film narration to examine the mediated meaning-making relationship between narrative film's symbolic and structural cues and audiences' prior knowledge (Bordwell, 1985).

I have chosen to work with post-secondary international Chinese students attending a Canadian university as participants in my study. To seek intergroup differences and similarities, a group of domestic Canadian university students were included as participants in the study. My study employed four methods of data collection: narrative film analyses, an online film reception study that included a survey and interviews, and a listening comprehension assessment. The first component involved an analysis of narrative and stylistic conventions present in a Chinese and a U.S. film (both with English audio). Next, the online qualitative film reception study asked each participant group to watch English audio excerpts from the Chinese and U.S. film excerpts and respond to a Qualtrics (2014) open-ended questionnaire about their interpretations of the film sequences. In addition to the questionnaire, I conducted interviews to gain more detailed information about participants' interpretations of one Chinese and one U.S. film sequence. Finally, I used a comprehension assessment to examine the extent to which viewers understood the English dialogue and the intended meaning of the film sequences.

The purpose of applied qualitative research is to speak with a group that is different from the researcher in order to better understand and describe the characteristics of an issue and subsequently to use the newly gleaned information to support policy makers, or additionally,

in the case of qualitative research for education, instructors, school administrators, parents, and/or students, to improve upon the current pedagogical system (Merriam & Tisdell, 2016). This method of collecting and analyzing data differs from quantitative research in several ways but namely in its use of the words of participants as data, collected for analysis, rather than using numbers as data to be analyzed through statistical methods (Merriam & Tisdell, 2016). Qualitative research as a field of study developed in the 1960s and 1970s with the work of Glaser and Strauss (1967) who defined the methods for inductively examining social phenomena and Guba (1978) who put forth the concept of a study that happened outside a laboratory and in a real-world space where phenomena could be observed without manipulation and the data that was analyzed presented itself naturally (Merriam & Tisdell, 2016). Subsequently, disciplines outside the initial anthropology and sociology fields that had conducted ethnographic studies began to adopt qualitative methods of collecting and analyzing data, including the field of education (Bogdan & Taylor, 1998; Guba & Lincoln, 1981).

The philosophical foundations underpinning the reasons for using a qualitative method of research can be compared with the fundamental orientations of other research such as experimental quantitative research methods. An experimental, quantitative approach to research stems from a positivist theoretical world view that understands reality as absolute and able to be known, discovered, and measured (Merriam & Tisdell, 2016). In contrast, qualitative research and its methods derive from an interpretive view of the world that believes reality is not static and stable and therefore researchers cannot discover or measure one knowable truth but instead subjectively create meaning that is individual to them and meaning develops through the researchers' interactions with other people, objects, and points of data (Merriam & Tisdell, 2016). My world view as a researcher and an individual most closely matches with an interpretive and social constructivist epistemology. In other words, I support an understanding of the world where meanings are often found to be diverse, subjective, complex, and contextualized within historical and sociocultural spaces and

between interactions with others. For this reason, I chose to use a constructivist and sociocultural theoretical lens and a qualitative methodology to collect and analyze the data derived from this intercultural film reception study.

In order to conduct a qualitative study, I focused on several key factors including achieving a deeper understanding of the participants' film interpretations, recognizing and highlighting my role in the process of creating meaning from the data, constructing themes that emerged from the data and not from pre-determined hypotheses, and obtaining deeply descriptive data such as open-ended questionnaire responses and participant interviews to produce the findings of the study (Merriam & Tisdell, 2016).

The goal of this qualitative study was for the researcher to focus on understanding and describing the relationship between international film audiences' knowledge of cultural and film narrative information and their meaning-making activities while watching intercultural films that use English audio. In order to examine how viewers interpret Chinese and U.S. film clips, a qualitative study was chosen to allow for an inductive, descriptive analysis of participant feedback that can highlight connections, comparisons, as well as creative and idiosyncratic responses from both participant groups. The goal is to understand how L2/FL viewers interpreted intercultural films and describe the meaning they applied to their film reception experiences. Below, I include information related to the specific methods I used to conduct research on this topic.

3.1 Participants

I examined the views of two groups of participants consisting of international Chinese students and Canadian domestic students, both attending a Canadian university. The international Chinese group are English L2/FL students, and all have similar English language proficiency as they needed to meet the Canadian university English language requirements before being accepted into a post-secondary program (Settlement.Org, 2020).

The domestic Canadian students provide information about film interpretation from the perspective of a domestic post-secondary audience. It is important to note that several of the Canadian participants come from multicultural backgrounds.

3.1.1 Rationale for Participant Selection

International Chinese students make up the largest section of international students attending post-secondary schools in Canada (Statistics Canada, 2020). As many of these students, either formally or informally, may use audiovisual resources to learn English, it is important to explore and make comparisons of ways in which viewers use cultural and narrative information to interpret audiovisual texts. This can help establish what form of audiovisual resources may be more effective, motivating, and considerate of students' backgrounds within post-secondary L2/FL education.

Therefore, the main criteria for selecting participants were cultural and linguistic background. The international Chinese students should have an English listening comprehension level of B2 or higher from the Common European Framework of Reference for Language (CEFR) (Council of Europe, 2001). This English proficiency level is a standard level for admission to many Ontario post-secondary schools (Settlement.Org, 2020). The participants were informed of the general goal of the study. The general goal of the study is stated as research on how international Chinese and domestic Canadian audiences use cultural information to interpret two intercultural films.

3.1.2 Participant Recruitment and the Pandemic

Participant recruitment for this study occurred between March 2021 and December 2021. Prior to the pandemic this study was meant to include an in-person questionnaire and in-person interviews. However, as this study was planned and took place during the first two years of the pandemic, I had to shift everything into an online format. Instead of having students attend a meeting where I would play video clips of the Chinese and U.S. films, I had

to create an online questionnaire with embedded video clips. The questionnaire also included a final section that asked participants if they would like to participate in a follow up interview. The interviews were all moved from in-person to Zoom where students were able to choose to turn on their camera or leave their camera off.

While it was a challenge to quickly pivot to a new study format during the pandemic, there were some benefits. One challenge was not being with questionnaire participants in person in case they had questions about the questionnaire format. For the interviews, some of the participants chose not to turn their camera on which may have affected the ability to make a stronger connection between the interviewer and the interviewee. However, some benefits included allowing students to participate in the study in their own time and in a comfortable space where they may have been more relaxed to hopefully provide open and honest responses to the questionnaire and interview questions.

The first round of recruitment began with mass e-mails for both the Chinese and Canadian participants. For the Chinese participants, an email was sent to all Chinese international students from a Master of Professional Education in the field of Teaching English to Speakers of Other Languages (TESOL) program. For the Canadian participants, an email was sent to all first- and second-year Bachelor of Education students who identified as having domestic Canadian status.

When the first round of recruitment did not amass enough participants for the questionnaire or the interviews, a second round of recruitment was conducted through a Canadian university's university wide mass emailing system. I found this form of recruitment to be much more successful, but I nevertheless had to send out a total of four rounds of these mass emails between June and December 2021 before I acquired saturation for the questionnaire responses (39 Canadian respondents and 75 Chinese respondents). Through the mass emails, three domestic Canadian students signed up for the interviews over the summer and two more participants signed up for an interview in December of 2021. For the Chinese

participants, four students expressed interest in the interviews, and I conducted all four interviews in the summer of 2021 on Zoom. By December 2021, I was no longer getting new participants from the mass email recruitments for the questionnaire, so my final three Chinese participant interviews were recruited after I gave a short presentation about my study in the Master of Professional Education in the field of Teaching English to Speakers of Other Languages (TESOL) program. After the presentation, I left a card for students to contact me through email. Using Zoom, I interviewed the first three Chinese students who reached out with interest in an interview in December 2021.

3.2 Materials

I selected the Chinese film *Shaolin Soccer* (Chow, 2001) and the U.S. film *Dodgeball: A True Underdog Story* (Thurber, 2004) as materials for this project. These films are labelled SS and DB.

3.2.1 Rationale for Materials Selection

The selection of the films was driven by participant engagement. A show of hands in two pre-service teaching English as a second language courses at an Ontario post-secondary school supported the majority genre choice of comedy from a group of 47 Chinese adult students (see Appendix A). Additional rationale for the choice of films includes the presence of intertextual and cultural information within the film's content and narrative and stylistic elements, presented through a combination of dialogue, *mise-en-scène*, cinematography, editing, and sound. Further, the film's country of origin, the intended cultural background of the audience, the performer's cultural background, the film's geographical settings, and film genre were all considered during the material selection process. For instance, SS and DB were chosen as they both fit within the comedy film genre. The comedy genre is a useful genre for the presentation of indirect dialogue and visual communication as it often relays information through "double entendre and innuendo" (Desilla, 2012, p. 40). Finally, to make stronger intergroup and intragroup comparisons between participants' interpretations of each

film, an attempt was made to include Chinese and U.S. films with similar storylines (an underdog, sports competition story).

Concerning the film's country of origin, it should be noted that the current global film production, distribution, and exhibition system is internationally porous. Ezra and Rowden (2006) have explained that transnational elements were adopted by much of the global film industry due to the growing "permeability of national borders" and "the physical or virtual mobility of those who cross them" (p. 5). Recognizing the inevitability of transnational films and audiences, the criteria I use to define a Chinese film and a U.S. film include the production being predominantly supported by a local national production company, the intended audience being predominantly a local national audience, and the actors and crew members being mainly from the source nationality.

3.3 Data Collection

There were three stages for the collection of data for my investigation of intercultural film comprehension: a film analysis, an online film reception study (questionnaire and interviews), and a comprehension test.

3.3.1 Film Reception Study

To investigate how L2/FL spectators use cultural and narrative cues to interpret intercultural films (with English audio), the investigation involved an online reception study using Qualtrics, "an Application Service Provider (ASP) and a Software-as-a-Service (SaaS) platform for creating and distributing online surveys and related research services" (Qualtrics, 2014). The online questionnaire lasted approximately twenty-five-minutes (see Appendix C) and included useful responses from thirty-nine domestic Canadian students and seventy-five international Chinese students. Additionally, interviews were conducted with five domestic Canadian students and seven international Chinese students. The researcher directed the interview sessions virtually using Zoom (2019), a video communications

software program that allowed for real-time questions and discussion between the researcher and participants.

The questionnaire consisted of eight selected sequences from SS and DB of approximately two to five minutes in length. The questionnaire included an information and consent form, general questions about viewing habits and educational background, four Chinese film clips (SS) and comprehension questions related to the clips. Additionally, the questionnaire included four U.S. film clips (DB) and comprehension questions related to the clips. Prior to each clip viewing, the participants read a brief introduction to the scene they were about to watch and were able to take time to preview the relevant questions. This was followed by the film clip viewing. After the film clip was played, participants responded to five open-ended questions and one multiple choice question regarding the previous clip before moving on to the next clip. The questions and answers were provided in English and Mandarin Chinese. For any responses provided in Mandarin Chinese, they were back translated for analysis. Due to the open-ended questions, participants are not guided to answer in a particular way. A box below each question is provided to give ample room for participant responses.

3.3.2 Questionnaire

This section describes the considerations that have gone into designing an open-ended questionnaire which aims to investigate the extent to which and how L1 and L2/FL spectators use intertextual and cultural information as well as narrative and stylistic cues to interpret intercultural films.

3.3.2.1 Wording

To heighten the participant's ease in completing the questionnaire and their ability to provide relevant answers, non-jargon terms were used whenever possible (Burczynska, 2018). For example, "mise-en-scène" was replaced with the word "staging" or "visuals within the film frame". Additionally, to heighten completion rates, participants' attention, and apt

answers, questions were tested for responses and then rephrased (Saldanha & O'Brien, 2013). The questionnaire language was translated, from English to Chinese, so that it tested film comprehension and not reading comprehension.

3.3.2.2 Length

In this section, the length of each question, as well as the length of the questionnaire are considered. The questions in the questionnaire were written as concisely as possible to avoid complex and easily misunderstood wording (Adams & Cox, 2008). The questionnaire was kept as short as possible to avoid participant fatigue (Saldanha & O'Brien, 2013). To this end, the questionnaire included seven questions after each relevant film clip. This number of questions is intended to garner enough information to answer my research questions while not overwhelming participants with large tasks after each film clip (Saldanha & O'Brien, 2013).

3.3.2.3 Type of Questions

Types of questions can include simple or complex factual questions (multiple-choice), opinion questions (that require deeper concentration), and open-ended questions (that require still deeper concentration) (Adams & Cox, 2008). To answer the research questions, I used open-ended questions to obtain rich, detailed data from participants. Open-ended questions allowed participants to describe their reasons and provide justifications for their answers (Saldanha & O'Brien, 2013). Furthermore, open-ended questions allowed participants to provide responses that may not have been anticipated by this researcher. Finally, a small number of simple and complex factual questions were included to obtain data on participants' viewing habits and education background and to supply a multiple-choice list of narrative and stylistic devices for participant reference.

3.3.2.4 Structure

The questionnaire begins with the shorter factual questions (prior to watching the film clips) and the open-ended, deeper concentration questions follow (see Appendix E). After each 2 – 5-minute clip, the participants answered seven open-ended questions. The first two questions examined participant comprehension. The third question examined the participant's reasons for their interpretation in relation to stylistic devices. Finally, the last two questions aimed to gain insight into the participants' interpretation in relation to intertextual and cultural information present in the clip.

3.3.3 Interviews

This section describes the design process for the interview phase of the film reception study. This portion of the study aimed to provide a more detailed examination of international Chinese and domestic Canadian students' interpretations of two film sequences from the survey, one from the Chinese film and one from the U.S. film (both using English audio).

3.3.3.1 Structure and Wording

The interviews were semi-structured to allow for different question wording and follow up questions for two reasons. First, this gave both the Chinese and Canadian participants the chance to respond in their own unique way (Merriam & Tisdell, 2016). Second, because the Chinese participants were using English, their L2/FL, I made sure to repeat myself or rephrase questions if the participant had any confusion around the question vocabulary or content. As all the interviews were done through Western Zoom, each question was presented on a shared screen and on a PowerPoint slide, but I elaborated, changed the wording, or skipped words within the question if I felt it was necessary.

3.3.3.2 Length

The questions in the interviews were written as succinctly and clearly as possible to prevent misinterpretation from wording (Adams & Cox, 2008). The interviews were kept as short as possible to avoid participant fatigue (Saldanha & O'Brien, 2013). The interview questions included three sections. Section A asked questions that referenced the participant's English language education background and audio-visual viewing habits. Section B included questions about cultural elements within the Chinese and U.S. film texts. Section C asked questions related to intertextual elements in the Chinese and U.S. film texts.

3.4 Trustworthiness

Triangulation was used as an essential method for ensuring the trustworthiness of my study. Merriam and Tisdell (2016) have explained triangulation as “the use of multiple methods, multiple sources of data, multiple investigators, or multiple theories to confirm emerging findings” (p. 245). Triangulation is a methodological strategy that increases the chances that a study's findings are credible and are not (or are not perceived) as an investigator's biased perspective (Merriam & Tisdell, 2016). My study employed triangulation through the incorporation of three methods of data collection: a narrative film analysis, an online film reception study (questionnaire and interviews), and a listening comprehension assessment. This methodological strategy was used to increase the credibility of this study. For instance, what a participant says in a follow-up interview can be used to check the validity of the film text analysis or the responses from the film reception questionnaire. Equally, the questionnaire responses can be used to cross-check data from the interviews which were conducted at different times and in different contexts. Therefore, triangulation was used to increase the credibility of my research by combatting the concern that the findings come from a single method or source (Merriam & Tisdell, 2016). As my study is less interested in *what* they learned and more interested in *how* they make meaning, the criteria for trustworthiness is different than in a quantitative study (Merriam & Tisdell, 2016). While I

was not interested in finding an objective truth, my findings can, nonetheless, be understood as credible using the criteria described above.

To further support the credibility of this research, critical self-reflection is necessary to recognize my own assumptions, perceptions, and biases in relation to my theoretical worldview and relationship with the topic of this study. Merriam and Tisdell (2016) have explained that “in qualitative research in which the researcher is the primary instrument of data collection, subjectivity and interaction are assumed” (p. 147). As I explained in the researcher position statement in the introduction, I came to this study with curiosity about and enjoyment of film from an academic and professional standpoint. Namely, I see film as a beneficial educational resource in the language classroom. Moreover, I arrived at this study from a sociocultural theoretical perspective. It is important to identify and keep watch on my personal interests and worldview as a researcher. Instead of getting rid of bias (or subjectivity), it can be used ethically and effectively to make a distinctive contribution to applied research into using film for language learning (Merriam & Tisdell, 2016).

3.5 Analysis

The data collected from the participants’ descriptive answers to the open-ended questionnaire and interview questions were analyzed to answer my research questions. I used the qualitative data provided by the participants during the data collection process to gain a deep and detailed understanding of the viewers’ individual interpretations and justifications for understanding the films SS and DB. The study also aimed to investigate the extent to which viewers comprehend the English dialogue and the intended meaning of the sequences in the Chinese and English films. To this end, I evaluated their responses using a scale ranging from “no comprehension” to “in-depth comprehension” (see Appendix F).

3.5.1 Theoretical Framework for Analysis

From a social theory perspective, L2/FL students use cinematic devices and their prior knowledge as a mediating resource to scaffold their development of narrative comprehension through their background knowledge of other texts and their cultural knowledge as forms of self-scaffolding and film's presentation of narrative information as multimodal comprehensible inputs (Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). Films that present culturally foreign content can negatively influence the viewer's ability to mediate film comprehension using their cultural background knowledge (Desilla, 2014). However, films that use culturally familiar semiotic content and narrative and stylistic conventions may support text comprehension and language development for L2/FL viewers if educators recognize and harness students' knowledge of intertextual and cultural references (Ashton, 2005; Duff, 2002; Marsh & Millard, 2000).

From a constructivist film theory perspective (Bordwell, 1985), film spectators interact with cinematic cueing devices, such as narrative and stylistic devices and fill in narrative gaps using schemata derived from their sociocultural backgrounds to dynamically construct the film's narrative. In relation to this study, I examined how L2/FL schemata act as a meaning-making scaffold to support narrative interpretations and comprehension.

My research study examined the use of viewers' intertextual and cultural background knowledge to arrive at intended and unintended meanings within the context of L2/FL reception practices. My qualitative study allowed room for creative, subject, and surprising interpretations that resulted during film reception and aims to highlight the importance of understanding the influence of viewers' culturally bound background knowledge and the film's formal and semiotic relay of information on L2/FL film comprehension. With this knowledge teachers can provide intercultural media literacy lessons that harness their L2/FL students' funds of knowledge (Moll et al., 2009a) and the resources students activate by engaging with narrative films for language learning.

3.5.2 Method of Analysis

In order to answer my research questions, I made use of the constant comparative method of analysis (Glaser & Strauss, 1970). While this form of analysis is used to develop grounded theory, my research did not result in the creation of a new theory. Nonetheless, I used this method to make sense of the data inductively and comparatively.

3.5.2.1 Film Comprehension Assessment

To gain insights into the participants' use of intertextual and cultural information and narrative and stylistic cues to interpret SS and DB, an audio-visual comprehension assessment revealed inter and intragroup similarities and differences. The comprehension assessment also helped establish if this researcher's film analysis, which provided a prediction of the film's intended meanings through a shot-by-shot analysis, matched with the participants' understanding of the films.

I have used The Common European Framework of Reference for Languages (CEFR, 2001) (Council of Europe, 2001) and the Companion Volume with New Descriptors (2018) to establish assessment terminology and as a guide for establishing the criteria to measure participants' proficiency in overall film comprehension. The CEFR (Council of Europe, 2001) recognizes the learner as an active meaning maker who co-constructs meaning within real world situations. The CEFR identifies audio-visual comprehension as the ability to activate schemata, set up expectations, identify cues, infer from them, hypothesis test, match cues to schemata, and revise hypotheses (p.72). This perspective for audio-visual comprehension is compatible with both the sociocultural theory for second language acquisition (Lantolf, 2011) and the constructivist theory of narrative film comprehension (Bordwell, 1985) that I used as a theoretical framework for this study.

The CEFR companion volume has a dedicated category for audio-visual reception which includes "live and recorded video materials plus, at higher levels, film" (Council of Europe,

2018, p. 66). The ‘higher levels’ includes level B2 which is the English proficiency level international students are required to obtain for acceptance into a Canadian university (Settlement.Org, 2020). Level B2 audio-visual reception activities describe the viewers’ ability to “understand...the majority of films in the standard form of the language” (Council of Europe, 2018, p. 66). While this scale can be assumed to be achievable by the L2/FL participants of this study, the use of intertextual and cultural information across the intercultural films may provide additional support or challenge and is the focus of this study’s comprehension assessment.

3.5.2.2 Questionnaire and Interview Analysis

This section explains the methods for analyzing the participants’ justifications for their understanding of each film sequence.

3.5.2.2.1 Category Construction

Categories have been defined by Merriam and Tisdell (2016) as a “theme, a pattern, a finding, or an answer to a research questions” (p. 204). In order to create categories from the questionnaire, I began a process of open coding (Merriam & Tisdell, 2016). First, any Chinese language responses in the questionnaire were translated into English. Then, I completed an initial read over of participant responses from the questionnaire. While I read the responses, I began open coding. This descriptive coding included creating general comments or notes related to questionnaire responses that seemed interesting, unique, or applicable to the purpose of this study (i.e., to understand the mediating relationship between intercultural cinematic narrative systems and viewers’ culturally situated comprehension processes) or to my theoretical lens (i.e., SCT and a constructivist film comprehension theory). This stage of coding consisted of words I found interesting from a particular response, a concept connected to my theoretical framework, or a larger phrase, sentence, or paragraph of insights (Merriam & Tisdell, 2016).

Once I read over all responses to the L2/FL group's questionnaire and developed a large number of open codes, I re-read my notes and initial codes in order to begin a process of analytical coding (Merriam & Tisdell, 2016). Analytical coding involves grouping the open coded notes into smaller groupings of less specific, more general, and abstracted categories or themes. This stage of coding involves more interpretation and contemplation of the data (Merriam & Tisdell, 2016). For instance, I began to recognize certain repeated words, concepts, and/or insights that formed main themes in my findings. After analytical coding, I generated a list of the abstracted categories or themes that relate to my research purpose, questions, and theories.

Once I open coded and analytically coded the L2/FL group's questionnaire, I began the same process with the L1 group's questionnaire. During this stage of analysis, I reflected on the L2/FL categories and compared them with the L1 responses. After, I completed a list of categories for both the L2/FL and L1 responses, I used the constant comparative methods to examine them for any recurring patterns. Using these patterns, I created another further abstracted, comprehensive combination of categories or themes that helped answer my research questions.

Next, I went back over the initial smaller categories and tested their support for the broader categories. From here, I continuously used the constant comparative method (Glaser & Strauss, 1970) and further analytical coding to develop fewer more comprehensive codes and renamed themes to "more precisely reflect what is in the data" (Merriam & Tisdell, 2016). This process continued until I reached saturation, "the point at which you realize no new information, insights, or understandings are forthcoming" (Merriam & Tisdell, 2016). After saturation, I moved to a more deductive process of comparing my categories to theoretical principles and previous studies to see whether they supported my findings. These themes were filed in NVivo, labeled with the name of each theme. By completing this step, I was able to return to the original data to examine information as necessary.

Once I opened and analytically coded the questionnaire responses, I completed the same process with the interview responses. To complete this stage of analysis, I transcribed each Western Zoom interview in NVivo directly after completing it. As I transcribed the interviews and read back over their responses, I began open coding in NVivo and a Word document on Western OneDrive. I made general comments or notes related to the interview responses that seemed noteworthy, unique, or relevant to the purpose of this study or to my theoretical framework (Merriam & Tisdell, 2016). During this process, I also reflected on connections or deviations in relation to the questionnaire responses. Once I had a large group of codes and notes, I went back over them and began to see if there were any recurring or overlapping patterns. I reflected on the Chinese group categories and compared them with the Canadian questionnaire responses. After, I completed a list of categories for both group's responses, I used the constant comparative methods to examine them for any recurring patterns in both the interview and questionnaire responses. Using these patterns, I created another further abstracted, comprehensive combination of categories or themes that helped answer my research questions.

3.5.2.2.2 Category Naming

The names used to describe the findings of this study depict explicit and clear answers to my research questions. This is done in several ways: devising names myself, using the words of the participants, and using terms from the literature on my topic (Merriam & Tisdell, 2016). The category names are compatible with the purpose and theoretical framework of my study, however; emergent categories are also presented in the findings. Within the category names, all the data is accounted for, and the categories are mutually exclusive. Additionally, category names are sensitizing (i.e., they capture the nature of the data as much as possible). Finally, the categories are conceptually congruent, meaning that “the same level of abstraction should characterize all categories at the same level” (Merriam & Tisdell, 2016, p. 213).

3.5.2.3 Film Analysis

Prior to conducting the reception study, I completed an analysis of the film's narrative structures, adapted from Bordwell's (1985) constructivist theory of film narration and Elsaesser and Buckland's (2002) sample analysis method. Elsaesser and Buckland have identified a constructivist film theory of narration as particularly well suited for an examination of film comprehension processes. A constructivist analysis of film narration aims to understand the process of film comprehension as well as break downs in comprehension and also considers the function of film elements like narrative structures and stylistic techniques and is therefore a useful tool for the examination of L2/FL audience's comprehension of intercultural films.

The film analysis began by determining an overall sense of the films' narrative and stylistic patterns through a segmentation of the films (Bordwell et al., 2016) (see Appendix H). A film segmentation is "a written outline of the film that breaks it into its major and minor parts, with parts marked by consecutive numbers or letters" (Bordwell et al., 2016). A film segmentation is a useful way to get an overall sense of how the film is structured and to highlight the salient structural patterns that have been employed. It is important to examine the film's patterns as they create the form of the film and help shape the participant's film viewing experience.

After segmenting the film for salient patterns of narrative form and stylistic techniques, I selected the excerpts from SS and DB for the film reception portion of the study. In order to develop a methodology for selecting excerpts that feature intertextual and cultural cues, I provide the following definition of intertextuality and cultural information in film. Desilla (2012) has described intertextuality in film as the understanding of a single film through the knowledge of another film or several films (and/or television, music, books, etc....). Intertextual information can be relayed to the audience through semiotic devices arranged by the filmmakers, the audience's schemata of other films, and/or the audience's familiarity with

narrative and stylistic conventions within other films. Cultural information in film can be defined as culturally specific knowledge, presented through the film's content and narrative and stylistic systems and mediated by the audience's personal experiences within specific cultural contexts (Desilla, 2012). Bordwell et al. (2016) have explained the role of cultural and intertextual information in building viewer expectations stating that film comprehension comes "from both our experience of the world generally (people talk: they don't chirp) and our experience of film and other media" (p. 306). Film sequences from SS and DB were analyzed for instances of stylistic techniques and narrative conventions in order to select scenes that utilize multiple medium-specific devices (more than two).

Finally, a shot-by-shot analysis of the selected sequences provided a detailed audio-visual transcription of the narrative and stylistic elements present (see Appendix I) in SS and DB. The shot-by-shot analysis is adapted from Bordwell (1985) as well as audio-visual translation studies (see Burczynska, 2018; Desilla, 2014). The shot-by-shot analysis transcribed subject matter and framing, movement within the frame, cinematography, sound, editing, and dialogue. For the context of this study (including time and space limitations), one shot was defined as any time there is a transition through editing. Column 1 of the shot-by-shot table displays the shot number in each sequence. Column 2 specifies the time progression of the corresponding frame to the second. Column 3 displays the visual image of the shot. Column 4 gives a short description of the shot. Columns 5 – 10 display the narrative and/or stylistic devices present in the sequence that may relate to the construal of meaning by the viewer.

3.6 Summary

In this chapter I justified how the theoretical foundations for my research stemming from an interpretive and social constructivist model informed my research methodology and subsequent methods to collect data. Next, I presented the rationale for choosing the study's participants and materials and my methods of data collection. I presented the content of my questionnaire and the structure of the interviews. Further, I explained how the research

methods contributed to the trustworthiness of my data and my process for analyzing the data. In the following chapter, I present the results of my qualitative data analysis, related to my research questions.

Chapter 4

4 Findings

Research has shown that popular culture in the form of intertextual references often plays a role in classroom discussions and that engaging with popular multimodal texts like video games and television programs requires complex literacy skills to analyze their semiotic content (Howard & Roberts, 2002; McVicker, 2007). Additionally, studies have found that students' intertextual knowledge can act as a learning scaffold (Shegar & Weninger, 2010). Students have a better chance of using their cultural and intertextual knowledge as a type of learning scaffold when instructors have a clear understanding of how their students engage with popular cultural texts like film (Shegar & Weninger, 2010). It has also been argued that learners acquire language more effectively when they read or hear enough understandable messages (Krashen, 1985). This chapter presents an analysis of survey data from 75 international Chinese and 39 domestic Canadian students and interviews from seven international Chinese and five domestic Canadian students to highlight the role of intercultural films and audiences' prior knowledge as resources for scaffolding and providing comprehensible input that supports film comprehension.

Findings related to my research questions address international and domestic university students' intercultural film interpretation activities and the role of the film audiences' intertextual and cultural knowledge as a form of self-scaffolding their interpretations and comprehension of the films. Additionally, findings highlight how film's narrative and stylistic structures function as multiple modes of comprehensible input and act as another layer of scaffolding film comprehension activities for the intercultural films even when participants had fewer intertextual and cultural references to draw on.

Chapter 4 includes three sections within this project used to answer the research questions. Section 4.1 of this chapter analyzes the narrative and stylistic structures present in the eight

movie clips from *Shaolin Soccer* (Thurber, 2004) (SS) and *Dodgeball: A True Underdog Story* (Chow, 2001) (DB) and describes the way meaning is relayed to the audience through comprehensible inputs including movement in the shot, sound, editing, cinematography, and subject matter/framing. A shot-by-shot analysis of the film clips demonstrates how the films' formal narrative structures as well as the medium-specific stylistic techniques incorporate culturally specific film conventions. The remaining plot segmentation and shot-by-shot analysis of each sequence is included in Appendix H and I.

Section 4.2 presents the findings of an open-ended questionnaire that was used to understand how the international Chinese audience (75) and domestic Canadian audience (39) interpreted the 8 intercultural movie clips using intertextual and cultural information as well as the films' narrative and stylistic cues to scaffold their understanding. The analysis of the questionnaire included an intercultural film comprehension assessment to see whether participants understood the intended meaning of the film clips (retrieved from the researcher's film analysis and from media descriptions of the filmmakers' intended meaning). However, as this is a qualitative study, more focus was given to the analysis of the open-ended responses of the participants as they described their process of making meaning while watching a Chinese and a U.S. movie (both using English audio).

Section 4.3 describes the findings from 12 (5 Canadian, 7 Chinese) interviews as participants responded to questions related to their use of prior intertextual and cultural knowledge and the films' narrative and stylistic structures to interpret a clip from SS and DB, respectively.

Section 4.4 combines the analysis from the first three sections to provide some overriding themes addressing Chinese and Canadian university students' use of intertextual and cultural knowledge and narrative, and stylistic cues to scaffold their understanding of the film texts. The strength of this study rests in the qualitative insights; however, some quantitative data is included to make comparisons between the comprehension activities of the two film

audiences, and to describe the intertextual, cultural, narrative, and stylistic resources identified as useful for retrieval of meaning.

While this is a qualitative study, some quantitative data is included to explain the amount and types of intertextual, cultural, narrative, and stylistic devices participants used when describing their understanding of the film clips.

4.1 Film Analysis

Prior literature has shown that Hollywood film conventions have historically made style subservient to story clarity (Bordwell, Thompson, et al., 1985). Alternatively, Hong Kong films have traditionally made room for stylistic elements that temporarily interrupt story progression and narrative clarity to focus more heavily on engaging the audience emotionally and/or through spectacle (Bordwell, 2011). Using a plot segmentation and shot-by-shot analysis from SS and DB, this section provides a discussion and comparison of the salient narrative structures and stylistic techniques in the eight film clips. This film analysis found that while both films do not adhere exclusively to just one cinematic narrative tradition, national film conventions were reflected in the formal structures within SS and DB. In the findings from an analysis of the Chinese and Canadian audiences' interpretations of both a U.S. and Chinese film, participants did recognize differences in the film structures.

4.1.1 Narrative Structures in the Chinese and U.S. Film Texts

The first section describes the contribution of the filmmakers' implementation of narrative structures for creating a cinematic story. The salient narrative structures of both films are summarized in table 1, below.

Table 2 *Narrative Structures in SS and DB*

Narrative Structures	SS	DB
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Exposition	Indirect (visual)	Direct (dialogue) Characters function to move story forward/clarify narrative events
Spectacle vs Narrative	Spectacular, sensorial bursts interrupt narrative progression. Humor interrupts narrative progression	Spectacle subservient to narrative progression. Humor is subservient to narrative clarity and progression
Cause and Continuity	episodic (fewer continuity links between shots)	continuous (strong links between shots)

4.1.1.1 Exposition

In Dodgeball, character dialogue was used to provide much of the narrative exposition. At times the dialogue was so explicitly explanatory that characters directly addressed the audience to explain elements within the film. For instance, in DB-S1, Patches (the Average Joe's dodgeball coach) explains the rules of Dodgeball to a young schoolboy named Timmy. However, rather than look at Timmy while speaking, Patches often looks directly into the camera in a parodic imitation of the stylistic conventions associated with U.S. classroom educational films (see DB-S1, shots 4 and 8). In doing this, Patches presents expository details to audience members not familiar with dodgeball about the rules and how the game

should be understood within the logic of the film. Additionally, in DB-S2 Cotton (one of the sporting event announcers) describes a blow-by-blow of the action on screen. While Cotton is a character in the story, his expository role is so pronounced that it takes on features of a noncharacter narrator (Bordwell et al., 2008) whose representational function is to provide story information to the viewer.

While Cotton's character also provides a sense of realism in relation to sports announcers at televised sporting events his filmic function is to clarify the events of the dodgeball tournament, a fictional professional sports competition, to the viewer. Even when Cotton is not on screen, he still narrates the action, shaping and guiding the viewers' construction of the story (see DB S2, shot 1-3). Cotton's function as the film's narrator is again found in DB-S3. The audience can hear Cotton's bodiless voice describe verbally the visual events playing out on screen. While the camera pans across the judges table to the final judge, Chuck Norris, who gives a thumbs up of approval to the Average Joe team, Cotton is heard stating, "Their fate hangs on the thumb of our final judge. Thumbs up!" These examples showcase the prominence of story clarity, as it directs the audiences' experience of the excitement and spectacle of the visual/auditory action, and how the character's function is to provide that narrative clarity to the viewer.

4.1.1.2 Spectacle vs. Narrative

In contrast, Shaolin Soccer offers fewer instances of direct narrative exposition in favour of shorter, episodic moments of stylistic spectacle and/or comedic scenarios that do not require narrative clarity to impact the viewer. While the lead character, Sing, does provide narrative exposition in the first scene of SS (Sing explains to Fung – and the audience - how kung fu will be used within the logic of the film), the other three scenes do not include explicit expository dialogue. In SS-S3, the salient narrative/stylistic feature is the sound effects. For instance, Sing's cry turns into an exaggerated sound effect of a lion's roar and the visual effects of slow motion and a wire work stunt that allows Sing to fly through the air as he

kicks and slams a soccer ball towards the opposing team's captain providing the audience with a sense of satisfied excitement and energy. In SS-S2, instead of including narrative exposition about Sing's use of kung fu to play soccer and/or defeat his enemies (compare this with the character's dialogue-heavy direct address to the camera in DB-S1), a young street fighter cries out and yelps in exaggerated fashion as he moves about awkwardly in an attempt at performing the praying mantis kung fu style. While the young street fighter's ridiculous sounds and farcical kung fu moves may serve to contrast with and highlight the kung fu prowess of the protagonist, the scene is mainly inserted to provide a moment of humour, as Sing's kung fu abilities have already been established by his defeat of the street gang moments before. Both SS-S2 and S3 focus more on sound-effects rather than dialogue as characters use their voices to make entertaining and exaggerated noises that add to the comedic effects and/or spectacular action. While the audience learns important information about Sing's formidable kung-fu skills in both SS-S2 and S3, the absurdity and/or the emotional excitement relayed through the exaggerated sound effects are the main focus (other film elements that help create a sensorial experience in these scenes include the kung fu movements, fast-paced editing, and character's facial expressions). In this sense, the character's role is less explicitly about guiding the audience through the presentation of coherent story information at the expense of the stylistic elements and more about engaging the audience emotionally through spectacular visual and auditory cues that are meant to provoke excitement, awe, or laughter from the audience.

4.1.1.3 Cause and Continuity

In Dodgeball, shots are tightly linked causally (one shot is directly connected to the previous shot). Shots are also tightly linked through time and space to maintain temporal and spatial clarity and cohesion so that the audience always knows where they are within space, time and from one story event to the next. For example, DB-S1 (see Appendix I) uses matches on action, sound, and reaction shots so that the audience is never confused about who Patches is looking at/talking to, allowing the viewer to focus on his description of dodgeball. While

many shots in *Shaolin Soccer* are linked causally, temporally, and spatially, the Hong Kong film does not adhere as strictly to these conventions of continuity in order to allow stylistic elements to claim more of the audience's attention. For example, in SS-S1, Sing explains to Fung the importance of kung-fu for everyday life, but instead of showing his conversation with Fung in conventional shot/reverse-shot sequence the scene is cut from modern day downtown Hong Kong to a rural, mountainous region with a traditional temple (providing less spatial continuity). The audience then sees an old, bearded monk, wearing traditional robes, jump and flip through the air to avoid slipping on banana peels that are lying in front of him on a dirt path. While this stylistic choice functions as an analogy and a visual cue for Sing's argument that kung fu can be helpful for many everyday problems, the scene is perhaps even more focused on setting up the comedic juxtaposition between a somber, wizened, and masterful Shaolin monk and his need to bounce over dozens of banana peels that someone has left on the ground in front of him. The scene also highlights and takes its time to represent the incredible kung fu skills that the monk is forced to demonstrate. In this scene, the filmmaker chooses to include additional visual information, a potentially confusing narrative interruption that is overlaid on top of Sing's expository dialogue. While it is possible viewers may be temporarily forced to readjust their expectations to make sense of the spatial, temporal, and causal intrusion into the film's dominant narrative, the filmmaker makes a choice to centralize spectacular martial artistry, flashy camera work, and comedic style over guaranteed coherence. The example above shows how stylistic elements are allowed to supersede narrative coherence in SS, subordinating story clarity for sensorial bursts. The following section explores aspects of SS and DBs stylistic choices.

4.1.2 Stylistic Structures in the Chinese and U.S. Film Texts

Both SS and DB are part of the sports comedy sub-genre and present a story of underdogs persevering against improbable odds. However, the filmmakers have each presented their story information using cinematic styles that can be classified within national film traditions from Hong Kong and the United States, respectively (Bordwell, 2011; Bordwell, Staiger, et

al., 1985; Fu & Desser, 2000; Neale, 2000). Both films' cinematic techniques are summarized in table 2, below.

Table 3 Stylistic Structures in SS and DB

Stylistic Structures	SS	DB
Movement in the shot	frenetic, dominates shot	subservient to dialogue
Sound	soundtrack creates emotional effects	soundtrack clarifies narrative information
Editing	sacrifices coherence for spectacle (ex: crosses axis of action)	tight adherence to continuity editing
Cinematography	camera follows the action	static camera (allows characters/dialogue to take focus).
Subject matter/framing	mise-en-scène used to emphasize absurdity, humor	mise-en-scène used to set up conflict/contrast

4.1.2.1 Movement in the Shot

Because DB relies on and emphasizes character dialogue to clarify story events, there is much less movement within the frame of each shot than in SS. For example, in DB-S1 as Patches and Timmy discuss the rules of Dodgeball, there is almost no movement within the frame. In DB-S3, while it feels like there is a fair amount of movement as the camera cuts between several character reaction shots, within the individual shots the characters move

only very slightly to allow the audience to focus on the characters' expressions. Because of this lack of movement within the shots, we can pay better attention to the sports announcer who narrates over top of each shot. The narrator provides story information to the sports audience within the film and to the viewer watching the film. In the case of this scene, the narrator states that the Average Joe's team will be able to continue to play in the dodgeball tournament.

In contrast SS makes use of almost constant object/character movement within each frame. For instance, in SS-S1 the monk slips, jumps, flips, and soars, never stopping as he moves across five consecutive shots. In SS-S3 as the opposition team's captain looks towards the camera, his face makes large movements in exaggerated and comedic shock. The scene then cuts to Sing as he runs aggressively towards the camera with his arms swinging wildly as he vaults into the air. His mouth also stretches into an exaggerated howl as he kicks his leg into the soccer ball and the ball shoots towards the camera. In the next shot, the soccer ball lands in Team Puma's leader's stomach and the ball continues to spin as he flies towards the background of the shot, halfway across the field, and then falls into the goalie. The frenetic movement within each shot creates a sense of astonishment, action and fervent satisfaction as Sing lands his outrageously powerful goal directly through his competitor.

4.1.2.2 Sound

In DB, sound is predominantly used to clarify the action on screen. For instance, in DB-S3 the sound of the audience as they break out cheering is combined with a swelling musical soundtrack and the visual cue of Chuck Norris pushing a thumbs up gesture into the air, expressing his desire to let the Average Joe team continue playing in the dodgeball tournament. These sound cues are paired with the sports announcer's narration of the visuals the audience is watching and help clarify how we as the audience should feel about Chuck Norris' choice. In contrast, there are no soccer audience reaction sounds in SS-S3 and S4. The sound in the film is again less about guiding the audiences' clear understanding of the

narrative story and more about creating a comical, awe inspiring, cathartic, or exhilarating feeling in the audience. In SS-S2 the soundtrack is used to create comedic contrasts between the high tension of an action sequence and everyday life. At the beginning of the sequence, the first three shots are taken up with the shrill, exaggerated, and silly sounding cries of the young kung fu street fighter who is performing his unskilled kung fu moves. These visual and aural elements are contrasted with the tense high pitched percussive soundtrack, reminiscent of action sequences in other films. When Sing and the boy start to talk, the soundtrack is replaced with the mundane sounds of a city suburb and the young man rustling in his pants for coins to comedically contrast the tension of an action sequence and the banality of asking to borrow some money. This interaction can be understood as *mo lei tau* humour or a type of humour made popular in Hong Kong comedy films where two incongruous elements are placed together (i.e. kung fu fighting and asking someone for change) (*Mo Lei Tau*, 2010).

4.1.2.3 Cinematography

In DB there is very little camera movement between shots. Close-up shots dominate to emphasize character presentation of narrative exposition. For example, DB-S1 uses a static camera and close-up and straight on angles of both Patches and Timmy as they discuss the rules of Dodgeball. In SS, the cinematography is less focused on the dialogue and exposition and more on the over-the-top, comedic, and awe-inspiring facial expressions, gestures, and kung-fu actions of the characters. For example, in SS-S1 and S3, the camera moves to follow the characters as they perform exaggerated feats of martial arts. Because of the emphasis on action, the shots are a mix of both close-ups, used predominantly to focus on dialogue, and longer shots that represent the body within an action sequence.

4.1.2.4 Framing and Subject Matter (Mise-en-Scène)

Because of the choice to predominantly use close-ups, the characters' face and facial expressions become the focus of audience attention in the DB sequences. Character

costumes in the dodgeball tournament also function to support our understanding of the conflict between teams by presenting opponents in contrasting colours. For instance, the Average Joe team has a bright orange uniform while the antagonists (the Purple Cobras) wear dark purple. Similarly, the setting cues the audience to see the Average Joe's team as underdogs that are in a tournament that places them out of their element. For instance, the tournament stadium is set in a dark, expansive space with dark purple accents that echo the antagonist's uniforms and emphasizes the fish out of water situation the Average Joe team is in (see DB-S2). Colour is also used in DB-S1 as the entire sequence is shot in black and white cuing the audience to understand they are watching a film-within-a-film.

In SS, the framing includes close-ups but also makes use of full body shots to highlight exaggerated facial expressions, on the one hand, but equally (or perhaps more prevalently) showcases the kung fu action. The Shaolin soccer team's costumes are less about contrasting with the opposing team or their surroundings and rather about guiding the audience to see the Shaolin team as more authentic martial artists in relation to the antagonists (who also perform kung fu feats). The visual choice of slightly overweight, aging, smoking, and nerdy looking characters who make up the hero Shaolin soccer team functions to create an absurd and comical juxtaposition between conventional concepts of soccer players or kung fu masters in conventional film or cultural images.

The setting in SS is mainly outdoors and creates a sense of incongruity between traditionally hyperreal martial arts films and the ordinariness of a modern city like Hong Kong. We see this drastic contrast in SS-S1 when the audience is transported from downtown Hong Kong, where Sing and Fung are talking amidst a crush of busy pedestrians, to a mountainous, deserted, rural area with an old Shaolin monk wearing traditional robes and walking along a dusty path with an ancient temple visible in the background. Contrasted with DB which is set entirely indoors in a sports stadium meant to connote the professional environment the underdog team must perform within, SS completes all the soccer matches outdoors,

highlighting views of the city's high rises to comically contrast the film's cinematic wuxia kung fu techniques with a real looking modern-day Hong Kong. The examples above show how DBs *mise-en-scène* is used to set up the conflict between the underdog protagonists and the professional athletes they are competing against. In SS, the *mise-en-scène* emphasizes the improbability of kung fu in everyday life and the nonsensical comedy created from parodying kung fu and underdog sports films.

4.1.3 Summary

This section examined the way in which narrative and stylistic techniques in SS and DB were used to relay story information to the audience. Both films were found to make use of national film conventions related to the U.S. and Hong Kong (Bordwell, 2011; Bordwell, Staiger, et al., 1985; Fu & Desser, 2000; Neale, 2000). Hong Kong cinema traditionally makes use of an episodic structure that allows for pauses in narrative progression that allow for spectacular, sensorial ruptures (Bordwell, 2011). In contrast, Classical Hollywood cinema conventionally makes almost all stylistic elements subservient to narrative clarity and progression (Bordwell, Staiger, & Thompson, 1985).

Section 4.1.1 presented the narrative structure of SS and DB. Exposition was relayed indirectly and through more visual cues in SS. In DB, exposition was more direct, often provided by story characters, and functioned predominantly to progress and clarify narrative events. In SS spectacular, sensorial, and purely comedic sequences at times interrupt narrative progression while in DB spectacle and/or comedic moments remain subservient to narrative progression and clarity. Finally, tight causal or continuity links between sequences or shots were used less in SS than in DB. For instance, SS cut across the axis of action at times to create a sense of action and excitement while DB adhered more strictly to continuity editing rules, emphasizing narrative clarity over sensorial effects. Section 4.1.2 described the stylistic techniques used to relay story information including movement in the shot, sound, editing, cinematography, and framing. These techniques were found to largely adhere to the

traditional styles related to the national cinematic modes from Hong Kong and Classical Hollywood.

4.2 Questionnaire

This next section reports on the findings of the intercultural film comprehension questionnaire which was included in this study to determine how the participants made meaning from the film sequences and to what extent they described or made use of intertextual (other texts) or cultural references within the clips. Section 4.2.1 describes the findings from the intercultural film comprehension assessment. Section 4.2.2 presents and interprets the findings from the Chinese group questionnaire responses and section 4.2.3 considers the findings from the Canadian group responses to the questionnaire.

4.2.1 Comprehension Assessment

Research has indicated that students' language development takes place through sociocultural activities that occur within family and community practices. This incidental instruction impacts classroom learning (Heath, 1983). In addition, prior literature has shown that students' background knowledge can be a resource for supporting students' classroom learning (Moll & Greenberg, 1990). This assessment of participants' retrieval of relevant story information was used in conjunction with a qualitative analysis of 114 participants' responses to a film reception questionnaire (75 CHN, 39 CAN) and 12 interviews (7 CHN, 5 CAN) to compare how participants interpreted SS and DB and whether intertextual and cultural knowledge was used to scaffold their understanding as well as how the narrative and stylistic cueing was used as multiple forms of comprehensible input. The comprehension assessment was used to measure to what extent the CHN and CAN groups retrieved meaning from two intercultural film texts, Chinese (SS) and American (DB) with English audio.

Participants received a score from 0 to 3 (see Appendix F for comprehension assessment criteria) to determine whether they understood the intended meaning and any unintended

meaning including whether they picked up on any intertextual and/or cultural information within the clip. This researcher interpreted the participants' overall comprehension to assign a score of 0-3. I used this study's film analysis as a basis for the intended meaning which drew on my own examination of the film clips and media interviews with the film's directors. Additionally, I drew on help from peers who looked at the scores to ensure another level of internal validity. It is important to note that this qualitative study used triangulation (multiple sources of data) to consider the research findings from a holistic perspective that covered data from many types of participants and within various contexts. In other words, the comprehension assessment scores were supported by other phenomenon including data from the Chinese and U.S. film analyses, the open-ended questionnaire responses, and the participant interviews to ensure the credibility of the findings. These multiple sources of data were used to compare and cross-check data collected at different times, in different places, and from different points of view including follow-up interviews with participants who had completed the film reception questionnaire (Merriam & Tisdell, 2016).

In the four clips from SS, the CHN and CAN group both received an overall mean score of 1.9. In the four clips from DB, the CHN group received an overall mean score of 1.6 while the CAN group received an overall mean score of 1.9 (see table 4). As anticipated the CHN group scored better for comprehension while watching the Chinese film but equally the CHN participants had little trouble understanding the overall intended meaning of the clips from the U.S. film. The CAN group had equal or higher scores than the CHN group across both films which could be attributed to the English language audio used in both films. The focus of the analysis of the comprehension scores was to describe the cases where comprehension broke down as well as to describe instances where there were unexpected or interesting interpretations.

Table 4 *Comprehension Scores from SS and DB*

Group	<i>f</i>	Mean (SS)	Mean (DB)
CHN	75	1.9	1.6
CAN	39	1.9	1.9

Overall, both groups were able to pick up on at least one of the intended meanings for each scene at least to a large extent with some confusion around certain culturally bound events that did not impact overall comprehension. For example, CAN participants scored slightly lower for SS-S2-Q1 (see table 5) with a mean score of 1.7 and CHN participants receiving a mean score of 1.8. The question stated, “In the scene Sing fights an angry mob of men using his kung fu soccer skills. After defeating the mob, Sing has a short discussion with a young fighter in blue pants. Sing asks the young fighter “Was that Praying Mantis style?” While 22 of the 30 CAN participants who responded to this question recognized that Sing was referring to a style of martial art or belittling the young man’s fighting technique, a smaller number of viewers (7) displayed some confusion over Sing’s remarks stating, “I’m not sure. Maybe it was very skilled or technical like how a praying mantis moves” (CAN8). In SS-S2-Q2 (see table 6) which asked why the conversation was included in the scene, out of the 30 CAN responses, 16 participants did not refer to the kung fu aspect of Sing’s question but rather explained the reason for Sing’s question as a genre convention or as narratively motivated stating it was used to “ground the scene after an intense fight” (CAN8) or for “comic relief” (CAN23). This meaning can be reached by accessing relevant textual narrative information or intertextual assumptions about other films (i.e., comedies) and so overall comprehension does not necessarily require culturally specific intertextual knowledge (i.e., other Chinese kung fu films).

Table 5 *Comprehension Scores of CHN and CAN participants in SS Scene 2 Q1*

	<i>f</i>	Mean	Std. Deviation
CHN	37	1.8	0.6
CAN	30	1.7	0.6

Note: The question was presented as follows - Sing fights an angry mob of men using his kung fu soccer skills. After defeating the mob, Sing has a short discussion with a young fighter in blue pants. Sing asks the young fighter "Was that Praying Mantis style?" What does Sing mean by this?

Table 6 *Comprehension Scores of CHN and CAN participants in SS Scene 2 Q2*

	<i>f</i>	Mean	Std. Deviation
CHN	33	1.9	0.4
CAN	30	1.8	0.6

Note: The question was presented as follows - Why do you think the conversation between the young fighter and Sing is included in this scene?

One of the lowest scores for the CHN participants was in DB-S3-Q1 where they received a mean score of 1.7 with the CAN participants receiving a mean score of 1.9 (see table 7). The question stated, “Average Joe’s team is saved from forfeiting the dodgeball championship when the tournament committee votes to overturn the decision. After two committee members vote in Average Joe’s favour, Peter says, “Thank you, Chuck Norris.” Why does Peter single out only one of the committee members (Chuck Norris) that voted for him? As discussed above the CHN participants were able to retrieve overall comprehension of the scene by stating that “he is very grateful for the trust of this member, which encouraged him to persist to the end” (CHN31). Out of the 29 CHN respondents who answered this question, 22 noted Chuck Norris’ vote as important to the Average Joes team’s success stating, “Chuck is the last one to vote” (CHN10), “his vote is important” (CHN34), and “it’s a decisive vote” (CHN22).

While none of the CHN participants picked up on the intertextual reference of Chuck Norris in a cameo appearance, they were able to use other textual information around narrative structures to understand the scene. For instance, in DB-S3-Q2 which asked, “Why do you think Peter thanking the committee member is included in this scene?” 11 of the 17 CHN participants for this question referred to the scene’s relevance to story necessity stating that it made “the victory more exciting” (CH27) and “because this vote directly determines the champion is theirs” (CHN45). Additionally, CHN participants referred to the scene’s relevance to character building explaining that “It shows Peter is a grateful person” (CAN49) and “it reflects the character traits that he knows how to be grateful” (CAN43). Alternatively, out of the 17 CAN participants who answered DB-S3-Q1, thirteen referred to Chuck Norris by name and stated his cameo appearance as the main reason for this sequence. For instance, CAN respondents explained Peter’s reference to Chuck Norris because “it’s a cameo from the real Chuck Norris” (CAN2) and “Chuck Norris is known as a very legendary person in Hollywood” (CAN5). One CAN participant explained both the narrative necessity and the intertextual cameo aspect for the Chuck Norris sequence in the following response, “I think

one reason is that he was the vote that counted the most towards them being able to proceed in the game. However, Chuck Norris is also a public figure, so he is portraying himself in this situation.” (CAN33). One possible reason for the lower CHN scores could be that this question relied more heavily on intertextual knowledge about Chuck Norris as a Hollywood actor in order to understand why he was included in the scene and singled out by Peter’s character.

Table 7 Comprehension Scores of CHN and CAN participants in DB Scene 3 Q1

	<i>f</i>	Mean	Std. Deviation
CHN	17	1.7	0.6
CAN	17	1.9	0.4

Note: The question was presented as follows - Average Joe's team is saved from forfeiting the dodgeball championship when the tournament committee votes to overturn the decision.

After 2 of the committee members votes in Average Joe's favour, Peter says, "Thank you, Chuck Norris." Why does Peter single out only one of the committee members (Chuck Norris) that voted for him?

Table 8 Comprehension Scores of CHN and CAN participants in DB Scene 3 Q2

	<i>f</i>	Mean	Std. Deviation
CHN	15	1.3	0.8
CAN	17	1.9	0.4

Note: The question was presented as follows - Why do you think Peter thanking the committee member, Chuck Norris, is included in this scene?

4.2.2 Chinese Intragroup Response Analysis

The previous section analyzed participants' comprehension scores. This section looks more deeply at trends found for how the CHN viewers explained their process for understanding the eight film sequences. After analyzing the CHN group's open-ended responses to the questionnaire several trends were found. First, by counting the Chinese group's words, it was found that they described using *dialogue* to interpret DB 63 times out of 248 responses (25%) and described using *character movement* 139 times out of 562 total responses (25%) to interpret the SS sequences (see Table 10 for specific figures). Second, participants used Chinese cultural and/or intertextual examples to understand the film sequences. For instance, in SS-S1-Q4, out of the 36 CHN participants who provided an intertextual reference, 28 gave Chinese intertextual or cultural references and eight gave U.S. references when describing the film clip. Third, when describing their understanding of the clips, the CHN respondents provided detailed responses using their cultural and intertextual references when describing their interpretations of the Chinese text, SS. Finally, participants described an appreciation for their cultural background knowledge in relation to understanding the Chinese text, SS, and identified their cultural background as a hindrance when engaging with DB.

Table 9 Questionnaire Themes (CHN)

Film Comprehension Themes	Description
Stylistic Devices for Comprehension	Dialogue was identified more in reference to DB and character movement for SS.
Cultural/Intertextual References	Chinese cultural/intertextual references were used for both films.
Details	Detailed responses were provided using intertextual and cultural references when describing film clips from SS.
Cultural Appreciation	Respondents identified their cultural background as more useful for SS than DB.

First, the CHN group identified relying on different narrative and stylistic resources for comprehension depending on whether they were engaging with the Chinese or U.S. film clips (see table 10). For instance, while watching SS, CHN respondents said they used *character movements and/or gestures* (28.6%) as well as *dialogue* (29%) to understand the film clips (see table 10). When watching DB, CHN viewers relied on *dialogue* most (34%). These findings correspond well with the film analysis finding that DB relays story information through character dialogue and SS relied on spectacle such as extended kung-fu action sequences. While watching SS 23% of the CHN participants stated that they used *facial expressions* to retrieve meaning. When watching DB, 21.5% of the CHN participants stated that they used *facial expressions* for comprehension. These findings correspond with the film analysis that found SS presented information indirectly through visuals such as facial

expressions. Another stylistic device participants stated using for comprehension in both films was *sound* effects (see table 10). These findings reflect Krashen's (1981) comprehension hypothesis that understandable messages in the form of input (reading or listening) make a text that is slightly above a learner's developmental level more comprehensible. Overall, the participants described dialogue as the most common cinematic device they used to understand the narrative (see table 10). Other formal elements the participants mentioned using as comprehensible input, or as ways to make the film's message more understandable, included character movements, gestures, facial expressions, sound effects, and settings (see table 10). Each of these cinematic devices can be understood as scaffolds for the audiences' meaning-making activities.

Table 10 *CHN and CAN Cinematic Resources used for Comprehension*

Resources	<i>f</i>	SS (CHN %)	<i>f</i>	DB (CHN %)	<i>f</i>	SS (CAN %)	<i>f</i>	DB (CAN %)
Character Movements	139	28.6	45	24	86	30	30	27
Dialogue	141	29	63	34	90	32	47	42
Facial Expressions	111	23	40	21.5	60	21	22	20
Sound Effects	94	19	38	20	47	17	13	12
Total Responses	485		186		283		112	

Note: The findings in this table refer to responses to question 3a for all eight film clips. The question is as follows - What movie devices helped you identify the meaning of the sequence?

A second trend found was in relation to the use of cultural and/or intertextual information participants used when explaining the meaning of the film clips. Allen (1990) has defined intertextuality as “the social organization of the relations between texts” (p. 354). In other words, in terms of film comprehension, intertextual knowledge refers to the way other texts inform and mediate the audience’s understanding of the present film texts. These can be other audio-visual texts like YouTube, commercials, and movie trailers or other artforms like paintings, books, comics, or magazines. Research on intertextual knowledge as a learning scaffold has demonstrated ways in which students’ engagement and knowledge of popular cultural texts can be drawn upon as a classroom resource for literacy activities (Marsh & Millard, 2000; Shegar & Weninger, 2010). Overall, the CHN respondents drew on Chinese intertextual sources to interpret both SS and DB. For instance, in SS-S1-Q4 out of the 36 participants who provided an example, 28 gave a reference that included other Chinese films, TV shows, famous actors/characters, and/or books. Additionally, when providing these examples participants often gave more detail by giving more than one Chinese film or actor as example. Those who provided a movie reference from the U.S. (8) gave only one example. For example, in SS-S1-Q4 when asked if the scene reminds them of anything similar that they have seen on TV, film, or other artworks they responded with the following responses:

CHN43: In fact, Stephen Chow’s movies have similarities. From Kung Fu Hustle to Journey to the West, these are all unique Chinese-style films by Stephen Chow.

CHN11: The movie Shaolin and The Flying Swords of Dragon Gate. There are many wonderful martial arts plots in this movie.

CHN17: In the novel of *The Return of the Condor Heroes*, Yang Guo seems to have learned the martial arts skills from the murals, but he just remembers the moves on the murals in his mind.

When the CHN participants were asked the same question for DB, many participants said they could not think of similar films, TV shows, or other artworks. Specifically, in SS-S1-Q4, only 30% of respondents (17 out of 57) said they couldn't think of a reference that reminded them of SS. However, in DB-S1-Q4, 76% of respondents (19 out of 25) said they couldn't think of a reference reminiscent of DB. Out of the three intertextual examples that were given in relation to DB, two of them were Chinese cultural examples. For example, one participant said that the way Patches explains the rules of Dodgeball "is like some reality shows where rules are explained in the similar way. Like "Happy Camp" in China" (CHN46).

Next, the CHN participants' responded in detail to the questions about the SS film clips. For instance, in SS-S1-Q2 when asked why the old monk sequence is included in the film, 44% of participants (31 out of 70) provided two or more justifications:

CHN3: It reflects the mastery of Shaolin kung fu. The old monk is more persuasive, in line with people's imagination for martial arts masters.

CHN24: It added the comedy effect, compared it with ordinary people, and highlighted the power of Shaolin Kungfu.

CHN29: First of all, the name of the film is Shaolin Kung Fu. The presence of monks fits the theme and tone of the film. Secondly, in this clip, the monk is more of a metaphor. In Chinese's view, the monk represents kung fu and superb kung fu skills. Therefore, the old monk sequence well explained Zhou Xingchi (Stephen Chow) intends to tell Wu Mengda that kung fu is very powerful and it can help you.

CHN43: Adding funny elements,...[and] to give the audience a more direct understanding of the various uses of kung fu, as Xing explained to Feng.

In comparison, when describing the reason for including DB-S3-Q2 in the U.S film where Peter thanks Chuck Norris for voting for his Average Joe team, allowing them to play in the dodgeball tournament, only 25% of the participants (6 out of 24) gave multi-layered and/or detailed responses such as, “First of all, this ticket is important, and secondly it reflects Peter’s kindness” (CHN44). Rather, 75% of the responses (18 out of 24) were short and/or included only one reason for justifying the scene such as “to make the victory more exciting” (CHN27), “because the vote directly determines the champion is theirs?” (CHN35), and “It shows that Peter is a grateful person” (CHN49). These statements support research that has examined ways in which students are able to understand, recall, and retell stories better when they are made in culturally familiar spaces (Berney & John, 1967; Dube, 1982; Harris et al., 1992)

Prior research has highlighted the knowledge students come primed to use within the classroom as support for their own learning and to contribute to the learning of their peers and instructors (Moll et al., 2009). A fourth trend found from the intragroup analysis of the CHN participants’ open-ended responses to the questionnaire was that participants believed their cultural and intertextual background was useful for understanding the SS movie clips. For example, in response to SS-S1-Q5, “Do you believe that your national or pop cultural background helped or hindered your comprehension” 83% of the respondents (57 out of 69) who answered that question described how their cultural knowledge of Shaolin monks as well as other Stephen Chow or kung fu films was helpful for deeper understanding. Consider the following responses:

CHN12: It helped. Because Chinese monk culture has the oldest and longest history in the world. The history we learnt from childhood, the buildings we usually see, and the objects we place in our houses all have historical and cultural imprints. Other than

that, my cousin and many of my friends have learned martial arts since they were young, and the monk culture has always been alive in our hearts. (SS-S1)

CHN22: I definitely believe that being a Chinese helps here, because you have to know the relationship between kung fu and monk (a Shao Lin monk).

CHN40: I believe my cultural background helped my comprehension of the monk sequence because I grew up watching lots of comedy shows, therefore, I am familiar with the similar 'old monk sequence,' even though I don't have any previous film knowledge.

In SS-S2-Q5, respondents again explained how their cultural knowledge and respect for Shaolin kung fu allowed them to obtain a deeper understanding of Sing's dialogue with the young street fighter after his bad attempt at reproducing a style of martial art. In the sequence Sing explains to the fighter, "You're giving Shaolin a bad name." Responses were as follows:

CHN36: It helped. The movies and actors I mentioned are all from China, and the origin of kung fu is also China, so for this clip, their dialogue can be better understood by me.

CHN43: The cultural background helps me understand this dialogue clip, because the core value of traditional Chinese culture allows me to understand Sing's respect and love for kung fu, and thus understand Sing's dialogue with the young man.

While 48% of CHN participants (44 out of 92) also identified their knowledge of both Chinese and American pop culture as helpful for understanding the four DB clips, 52% of CHN participants (48 out of 92) also stated that their lack of American sociocultural knowledge may have hindered or at least not helped full interpretation. For example, when responding to DB-S3-Q5 one respondent explained that "My years in Canada helped my

comprehension as I know Chuck Norris is a famous actor and somewhat a personification of an “awesome guy”” (CHN41). In DB-S4 the character of Peter blindfolds himself to play the final round of dodgeball. In response to DB-S4-Q5 respondents explained how their cultural background helped their understanding stating, “Yes, by disarming the most seemingly useful tool from yourself, you are fully confident in your skills and abilities” (CHN46). This same respondent used a Chinese movie reference to support their interpretation recalling, “maybe there is a plot in "Ip Man" series where the master Ye also folded his eyes to fight against his enemy” (CHN46). Nonetheless, others stated that their understanding may have been hindered by the lack of American cultural knowledge. For instance, when responding to DB-S1-Q5 where Patches tells Timmy “Remember to pick the bigger stronger kids for your team. That way, you can all gang up on the weaker ones,” respondents stated, “My cultural background prevented me from understanding his words, because I did not understand campus life in the cultural context of the film” (CHN43) and “Hindered. Because in my culture you don’t directly say such things as defeating the weak” (CHN10).

4.2.3 Canadian Intragroup Response Analysis

The following section describes trends found for how the CAN participants interpreted the eight intercultural film sequences from SS and DB within the open-ended questionnaire. Krashen’s (1981) input hypothesis describes how we acquire another language, but comprehensible input also refers to how we develop literacy in an L1 when we hear and/or read an understandable message (Krashen, 2018).

While both the Chinese and U.S. film clips in this study used English audio, the Canadian audience nonetheless used their cultural schemata, intertextual knowledge, and knowledge of films’ medium-specific stylistic devices as scaffolded support for making meaning of the film sequences (Shegar & Weninger, 2010; Sipe, 2000). The analysis results from the CAN group’s responses found that several different narrative and stylistic cues were applied for interpretation of SS and DB, but overall, dialogue was the most identified resource (32% for

SS and 42% for DB) for comprehension across both films (see Table 10). Additionally, CAN viewers provided detailed responses for both films. Next, CAN viewers used Western cultural and intertextual references when describing their understanding of both SS and DB. Finally, CAN participants justified the film's story events as realistically motivated.

Table 11 *Questionnaire Themes (CAN)*

Film Comprehension Themes	Description
Stylistic Resources	Dialogue was identified more than other medium-specific stylistic devices in reference to both DB and SS.
Details Provided	CAN group gave detailed responses for both films.
Cultural/Intertextual References	Western cultural/intertextual references were used most for both films.
Film Events as Realistically Motivated	Respondents justified film story events as events that would naturally happen in the real world (vs narratively, generically, or artistically motivated).

First, the CAN participants used *dialogue* and *character movement* most often as a resource for comprehension while watching both the clips for SS and DB. When asked which movie devices helped them identify the meaning of the film sequences in SS, CAN participants stated dialogue 90 out of 283 times (32%). They stated character movement 86 out of 283

times (30%). However, participants stated that they used *dialogue* 47 out of 112 times (42%) when engaging with DB (see table 10, above). When watching SS, participants described using dialogue, but it was used as a supplement to the visual information on screen, such as character movement. For instance, when describing SS-S1-Q3b CAN viewers explained,

CAN2: “Body language helped dictate why the scene was created. The monks’ facial expressions showed complete confidence, no worry, and contentment despite an obstacle in his way. He could catch himself before he fell, and the dialogue helped provide context”

CAN27: “The dialogue spelled things out pretty clearly. "With kung fu, you wouldn't have to worry about falling". But even without the dialogue, just going between the scene of "normal person falls on banana" and "kung fu monk does sick flip off of banana" pretty clearly communicates the idea of "kung fu makes you better at not falling on bananas"

When the CAN participants explained the cinematic resources used to understand DB in S1-Q3b where a young Patches explains the rules of dodgeball to the schoolboy Timmy, the responses focus more on dialogue. For instance, participants explained that “These movie devices, especially his dialogue helped me to decide that he was a classic bully, picking on those weaker than him. And that he was underhand and sneaky” (CAN13), “The dialogue was very useful in showing Patches' character because his words show how he treats other people” (CAN33), and “Dialogue is key” (CAN36).

The next most common cinematic resources CAN participants described using for comprehension in both films was *facial expressions*. They stated using facial expressions 60 out of 283 times (21%) for SS and 22 out of 112 times (20%) for DB (see table 10). For instance, in SS-S4-Q3b when Sing watches the opposing team do kung fu moves and in shock tells Small Brother that it “must be special effects” one CAN participant described

understanding the scene because “Sing had a shocked expression on his face” (CAN1) and “Regardless of dialogue, seeing the facial expressions of the characters, would have been sufficient to understand that they were surprised by the their opponent” (CAN10). In DB-S1-Q3b, another participant stated, “Patches' facial expressions (confident smile) and body language (hands on hips, nodding, firm handshake with the boy) really showed the audience that he sincerely believes in what he was saying” (CAN29).

While several other technical cinematic elements were described as supporting comprehension *dialogue*, *character movement*, *facial expressions*, and *sound effects* were the most commonly identified as supporting interpretation by the CAN participants (see table 10). These statements support film studies that have argued film’s stylistic features act as cues to guide and activate audiences’ schemata as a support for constructing a coherent, comprehensible narrative (Bordwell, 1985; Bordwell, Staiger, et al., 1985; Branigan, 1992; Tan, 1996). This study linked this constructivist film theory perspective to pedagogical studies that recognize film’s stylistic devices as forms of comprehensible input that supports audiences’ story construction skills (Krashen, 2018).

A second trend found in the analysis of the CAN group’s open-ended responses to the film reception questionnaire was that they provided detailed responses when describing their interpretations of both SS and DB. In comparison with the CHN group, when asked if participants believed their national or pop cultural background helped or hindered their comprehension of the monk sequence (SS-S1-Q5), 43 out of the 69 CHN respondents (62%) provided a one sentence response with no explanation such as “helped” (CHN3,4,6,8,14,16,20,23,24,25, etc....). In contrast, when the CAN group responded to the same question, only 12 out of 39 respondents (30%) gave less detailed responses such as “Not really” (CAN28), “pop cultural, yes” (CAN37) or “helped” (CAN31). The rest of the responses included comparatively longer descriptions of why their background knowledge either helped or hindered comprehension. Consider the following responses:

CAN33: I believe that my pop culture background helped my comprehension because in many movies there are voiceovers where a character is describing a scene and the editing cuts to a visual representation of it.

CAN27: I don't think my background had any influence on my understanding. The sequence was clear. I guess I did draw upon the cultural understanding that banana peels supposedly cause people to fall, but other than that it was straightforward, and I think it would have been understandable even without that knowledge.

CAN6: I think my familiarity with montages sequences helped me understand the connection between the two scenarios. I do not know if there are cultural information that I could be missing that would provide further information (e.g., how would the woman be viewed by this culture at this time? how is the older man being coded for the audience?).

Interestingly, the CAN group seemed to give equally detailed responses when describing how they interpreted the film clips in both SS and DB. For example, in SS-S3-Q3b participants gave multiple reasons for their understanding of the scene where the leader of the opposing soccer team is shocked by the Shaolin team's kung fu performance on the soccer field and says, "We are not afraid of you. It is an optical illusion." When asked what the leader of the opposing team means by this, the participants explained:

CAN2: I was able to see the full scope of why the opposing team called this an "optical illusion" through the special effects. It demonstrated how powerful and other worldly kung fu soccer was. The costumes / setting showed this was a soccer game. The characters and facial expressions showed the disbelief of the other team. The dialogue gave context to what was happening.

CAN9: The utter disbelief and shock on their faces, the celebratory nature of the kung fu soccer team, and the dialogue from the top-ranked team (What happened? It is an

optical illusion) as they were bested again and again by kung fu soccer showed me how utterly helpless the top-ranked team was and how they struggled to rationalize why they were so helpless

CAN39: The character's lack of extreme movement, contrasted with the flips and jumps that the kung fu team were doing, makes him look outmatched. His demeanor and dialogue also makes it seem as though he is upset and acting somewhat childish about being so clearly beaten.

One possible explanation for the CAN groups' detailed responses (and less detailed responses from the CHN group) could be that even though the questionnaire was translated into Mandarin Chinese and the CHN participants could choose to respond in Chinese, some of them still responded in English. Furthermore, my background as an English speaking, Canadian researcher may have influenced the questionnaire format and content towards a Canadian perspective. For instance, the format of the questions in the questionnaire were all open-ended and included only one multiple-choice question. Additionally, the questions were directly translated from the original English into Mandarin, Chinese. Some studies have found that test format and learning styles differ across cultures and can impact students' abilities to demonstrate their learning (Lim, 2019; Mathias et al., 2013; Wang & Byram, 2011). These factors may have provided a support for the CAN participants to respond in more detail to the questionnaire. However, the interview responses (see section 4.3.1) support the findings that the CHN participants tended to have more detailed responses when referring to the Chinese film clips.

Studies that have considered the use of pop-cultural intertextual references in classroom discussions found that they created space for the expression of students' personal identities and experiences in addition to scaffolding related learning tasks (Gutierrez et al., 1995; Kamberelis, 2001; Lewis, 2001). A third trend found from the analysis of the CAN group's responses to question four (for all eight film clips) which asks for similar TV/film or other

artwork examples was that 83 of the 145 (57%) CAN participant responses included intertextual and cultural references from Western sources. However, they also applied intertextual examples from other cultures (or both Western and other cultures) relating to their personal identities and experiences. For instance, 6 out of the 37 respondents (16%) described using references to films from non-Western countries including China and Japan to interpret SS-S1-Q4. However, the Canadian participants predominantly used Western intertextual references to contextualize both SS and DB. For example, in SS-S1-Q4 when providing examples of other artworks participants found similar to the film clip, participants gave Western examples such as “Batman Begins” (CAN1), “Mario Cart banana peels” (CAN2), “Kung Fu Panda, Karate Kid, Balls of Fury, and Spongebob Squarepants” (CAN5), “Disney’s Hercules” (CAN6), “Breaking Bad” (CAN10), and “Banana peels feature quite heavily in cartoons, like Looney Tunes or Tom and Jerry” (CAN14).

Western artwork examples were also provided in response to the DB clips. For example, when asked to give examples related to DB-S1 where the dodgeball coach gives Timmy the rules for dodgeball, participants gave intertextual examples such as “Other comedy sequences – e.g., Spiderman Homecoming, the instructional videos from Captain America” (CAN3), “Blades of Glory and Napoleon Dynamite” (CAN5), “Fight Club” (CAN8), “Yes, I’ve seen a similar scene in Diary of the wimpy kids and also in many books such as the Percy Jackson series and Harry Potter series (books and movies)” (CAN13), and “Bad Teacher has a scene with both bullying and dodgeball” (CAN14).

A fourth trend found that the CAN participants described their justification for story elements in the film sequences in SS and DB as motivated realistically rather than by narrative progression, adherence to genre conventions, or justified as purely aesthetic (Bordwell, 1985). For example, in DB-S1-Q1 when students are asked why the coach Patches says to Timmy “Remember to pick the bigger, stronger kids for your team, that way, you can all gang up on the weaker ones” several participants justified the remarks realistically (Patches

wants to win and thinks this is the best path to victory). For instance, the CAN viewers explained, “Patches gives this advice so that the boy has a better and stronger team. They will also have an easier win” (CAN5) and “It will increase his chances of winning” (CAN8).

Out of the 17 responses for this question, only two participants justified the events in the clip as motivated by comedy genre conventions. For example, one viewer believed the line was given “as a comedic line about how dodgeball is associated with bigger kids being more successful” (CAN35) and another stated, “For humour and common sense - anyone familiar with dodgeball knows that it's the sporty kids' game and everyone from their child can relate to either pummeling others in dodgeball or being on the receiving end” (CAN3). It is useful to note, however, that the findings related to participants justifying story events as realistically motivated are from responses to questions one and two which directly ask participants to explain the meaning of the scene and its reason for inclusion in the film. In question 3b, where participants were asked to describe the technical elements from the film used to help them justify their understanding of the clip, students were able to describe their interpretation of the film clips using medium-specific language. For example, in DB-S1-Q3b participants drew on intertextual knowledge about media tropes or cultural knowledge about stereotypical Western high school coaches. See the examples, below:

CAN10: The way that the characters are talking are in a stereotypical "advertisement" sort of manner. This is reinforced by the use of editing tropes commonly found in old time ads.

CAN13: These movie devices, especially his dialogue helped me to decide that he was a classic bully, picking on those weaker than him. And that he was underhand and sneaky.

One possible explanation for students providing film medium-specific detail in response to question 3b is that question 3a provided a list of technical cinematic elements including

dialogue, sound effects, camera angles, special effects, editing, and lighting. Having been provided with a list of technical terms, participants may have used that vocabulary to describe the video clips using specific film language and may even have perceived the films as a constructed representation of the world rather than something already part of a pre-existing environment. These findings support research on story telling form and how it differs within and between cultures (Miller et al., 2011; Ochs, 1982; Watson, 1975). Additionally, these findings support research that has highlighted the importance of talking about different narrative forms in the classroom to provide students with metalinguistic vocabulary they can use to better understand stories made in culturally familiar spaces and those from different cultures (McCabe, 1997).

4.2.4 Summary

This section examined the analysis of the intercultural film comprehension assessment and the responses to the open-ended questionnaire that asked participants to interpret their understanding of eight movie clips from a Chinese film text (SS) and a U.S. film text (DB) (with English audio).

Section 4.2.1 presented the findings from the film comprehension assessment and found that the CHN group scored slightly better for comprehension while watching the Chinese film, SS, but also understood the overall meaning of the clips from the U.S. film, DB. The CAN group had equal scores to the CHN group when watching SS and slightly higher scores than the CHN group when watching DB. The CAN group had the same level of comprehension for both SS and DB (see table 4).

Section 4.2.2 described the qualitative findings from the CHN group's open-ended responses to the intercultural film questionnaire. An analysis found that participants described using dialogue when engaging with DB and mentioned characters' movements to interpret the SS sequences. In addition, participants used Chinese cultural and/or intertextual examples when

describing the film clips from both China and the U.S. Third, the CHN respondents provided detailed responses in relation to their interpretation of the Chinese text. Finally, participants described how their cultural background was useful for understanding the Chinese text.

Section 4.2.3 described the findings from the CAN groups responses to the questionnaire. First, dialogue was identified more than any other stylistic resource as a means of comprehension across both films (see table 10). Second, CAN viewers provided detailed responses for both films. Third, CAN participants used Western cultural and intertextual references when describing their interpretation of both the Chinese and U.S. film texts. Fourth, CAN participants interpreted the film's story events as realistically motivated. In the following section the findings from twelve interviews (5 CAN, 7 CHN) are described. The following section presents overall trends found in the interview responses in relation to intercultural film reception.

4.3 Interviews

Research into the benefits of using popular culture as a pedagogical resource has advocated for including non-traditional texts, like popular films, in the classroom as a support for literacy development (Ashton, 2005; Marsh & Millard, 2000). Additionally, Krashen (2018) has argued that literacy development as well as language acquisition are strengthened through the use of a compelling story that is housed in comprehensible input.

This next section reports on the findings of the interviews which were included in this study to provide more detailed information about how Chinese and Canadian participants made meaning from two popular intercultural narrative films (SS-S4 and DB-S2). Section 4.3.1 considers intragroup patterns of meaning-making for the Chinese group and then section 4.3.2 examines themes found in an analysis of the interviews with the Canadian group.

The final section, section 4.4 describes overall themes of how participants used their knowledge of intertextual and cultural references as a means of scaffolding their own

interpretations of both film clips. Additionally, this section describes how audiences used the presentation of narrative and stylistic information to justify and interpret the two intercultural film clips. These themes summarize the findings from the analysis of the questionnaire responses and the interviews.

4.3.1 Chinese Intragroup Interview Findings

The results from the analysis of seven interviews with international Chinese university students (CHN) found four primary trends in relation to the interpretation of one sequence from a Chinese and an American film (SS-S4 & DB-S2) and how they used intertextual, cultural, narrative, and stylistic information as scaffolding resources that raised the comprehensibility of the film texts. First, while participants did miss certain allusions to cultural and/or intertextual references in the U.S. film text, this did not prove problematic for overall film comprehension, but rather allowed for creative but still applicable interpretations of the film's ideas, effects, and/or tone. In fact, intended information was also missed, to a lesser degree, in the Chinese film text, but equally, with no overall effects on comprehension. Second, participants recalled information and used detail when describing the film clip from SS. In comparison, several participants had difficulty recalling and providing detail about the DB sequence. They also made use of cultural and intertextual information from their sociocultural background when discussing both films. Third, participants referred to differences in narrative modes when comparing the U.S. and Chinese film texts, respectively. Finally, participants described several stylistic cues they used when interpreting the two film clips including *facial expressions*, *music*, *make-up*, and *costumes*. All names used in the following findings are pseudonyms to protect the participants' privacy.

Table 12 Chinese Interviewees

Pseudonym	Gender	Background	Language Education	Foreign Audio-visual Background
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Amy	F	Southern China	Learned English since elementary school Went to international high school in China with English classes Canadian university program: psychology	U.S. TV: This is Us
Eva	F	Eastern China	Learned English since elementary school Chinese undergraduate program: English language and literature	U.S. TV: Friends
Gia	F	China (did not specify location)	Learned English since elementary school Chinese undergraduate program: business English Canadian university: teaching English	U.S. and U.K. TV: stand- up comedy and TV series
Ivy	F	China (did not specify location)	Learned English since elementary school	U.S. TV: Friends, Big Bang Theory

			Took IELTS in high school	U.S. social media: TikTok (videos about IELTS)
			Traveled to Hong Kong	
Lea	F	Eastern China	Learned English since elementary school	U.S. TV: Grey's Anatomy, Big Bang Theory, Modern Family
			Took TOEFL in grade nine	
Mae	F	China (did not specify location)	Learned English since elementary school	U.K. movies: Harry Potter
			Studied in the U.S. (but spent most of her time with other Chinese students)	
Sam	M	Southern China	Learned English since elementary school	U.S. movies: Iron Man and other Marvel movies
			Chinese undergraduate program: English literature	

The seven Chinese participants interviewed for this study come from several different areas of Mainland China and includes six female participants and one male participant. One possible reason for the predominantly female group of participants could be that several participants were recruited from two English language teaching graduate classrooms which both had a predominantly female student body. The participants included six women and one

man. While participants were not asked for their age, most participants mentioned that they were in their 20s. They were all enrolled in programs at a Canadian university in English, education, psychology, and sociology. Several participants were living in Canada at the time of the interview and others were planning on coming for the following university term. All participants described their background in English education as having started in the early years of a Chinese primary school and lasting through middle school, high school, and in some cases their undergraduate degree at a Chinese university. Participants mentioned the Chinese school system's focus on English grammar, reading, and writing. Table 12 provides some basic information about the participants. Identifiable information has been removed. For instance, pseudonyms have been used, and I have replaced city names with more general geographical information.

When discussing their views on watching audio-visual resources for English language learning the participants discussed several key ideas. First, participants mentioned the use of subtitles, whether in Chinese, English, or both while watching video with English dialogue. Participants stated that subtitles can be useful in the early stages of learning English but that eventually it was more effective to watch a video without Chinese subtitles and then without any subtitles. Second, participants gave examples of western TV and movies they enjoyed watching including *The Big Bang Theory*, *Grey's Anatomy*, *Harry Potter*, and *Marvel* movies, but other participants said they preferred watching Chinese TV or movies. Third, several participants mentioned the usefulness of receiving background information before watching video clips that were not from China as a support for comprehension and the importance of choosing video content they enjoyed in order to have better motivation for learning.

Table 13 Interview Themes (CHN)

Film Comprehension Themes	Description
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Multiple Film Meanings	Participants employed creative, idiosyncratic interpretations to arrive at overall comprehension of both films.
Detail and Recall	CHN participants provided detail and recall when interpreting SS using intertextual and cultural background knowledge.
Film Narrative Modes	Participants described differences between the Chinese and U.S. national film modes.
Stylistic Devices for Comprehension	Participants described facial expressions, music, and make-up/costumes most while interpreting SS and DB.

First, while the CHN viewers may not have accessed all the intended meanings related to cultural and/intertextual references in the U.S. film text, DB-S2, they were still able to recover the overall meaning of the U.S. movie clip. For instance, in DB-S2, Gordon from the Average Joe team is the only player left on the court against the entire Purple Cobra team. When he sees his wife flirting with another man in the audience, his secret weapon (rage) is activated, and he handily defeats the opposing team. When asked what she thinks a Canadian audience would identify with or enjoy in this DB scene, Gia described some confusion around the characters in the scene and the game of dodgeball as a sport:

Gia: Compared to SS, DB will be not that familiar to me because I actually don't know what kind of sports are there. It doesn't seem like soccer, and it isn't like basketball. I'm not sure which specific sport is there and as for the main character; I

don't know them either. And I haven't seen it, so I don't know what happened there like the two leads or the relationship between them and the woman who is laughing. Why when the man sees the man laughing did he get so fierce and angry?

However, even though Gia is not entirely certain about story elements in DB-S2, when asked who she thinks are the characters we are meant to route for in the scene she inferred appropriately the general intentions of the scene:

Gia: Actually, I'm not sure which character is good or bad but I'm sure that man with the yellow suit, sports suit, is the main character. [Great chance that] he is the good character. And the bad characters...the man who kissed the woman's hand is the bad character. I think so. Maybe it's his date or his wife and he saw that there is a third person there and he got so angry, and he got motivated to definitely win the game.

Although Gia, at first, seemed unsure about the intended meaning of the scene, she was ultimately able to infer, at least overall, the ideas related to Gordon's jealousy over his wife's flirtations and how it motivated him to become a better dodgeball player.

Several other CHN participants expressed their lack of knowledge about dodgeball as a sport. For instance, participants noted that "that kind of sport is typically a Western sport. I have not seen that before" (Eva), "I feel we played a similar game when we were in school...similar but slightly different" (Lea), and "I didn't even know this sport in the very beginning, because I'm assigned to watch this video and I Googled it and I find out, Oh! This is a sport?" (Sam). In fact, dodgeball is most well known as a children's game, not a professional league sport, and the filmmakers intended to leverage this knowledge to comedic effect. The audience was meant to laugh at the absurdity of an unconventional sport being treated like a nationally respected game. However, despite the CHN participants lacking the cultural knowledge related to dodgeball as a children's game common in Canadian schools, and so perhaps missing some of the humour, none of the participants had

difficulty understanding the overall storyline within the U.S. film clip. For instance, several participants explained Gordon's progress from inevitable loser to unlikely hero stating:

Eva: The team on the left side is going to lose because all of the players...it only has that one player left and they are going to lose the game. But then the coach told him to be angry and when we saw that he's getting angry and the background music is getting loud, the audience must know he is going to win the game and he really did.

Amy: The good guy, the main character, the actor, he actually goes through a transition because the first time I remember seeing his facial expressions they're kind of painful, or not feeling well. But after having his internal conflict or thinking about stuff, like what I mentioned, he makes up his mind, determined to contribute his full efforts to win the game.

Sam: Well for the Dodgeball game I think I'm kind of supportive to the Big Guy team. He's fighting alone against so many other people so it could be kind of typical to judge that this is going to be the most important or the most just game and just team. Judging from the numbers of the team, and their performance, the movie is putting too much effort on that big guy and his reaction, and his behavior just kind of telling me that, oh this guy is important. And what this guy is doing is right and the other team is just kind of going against him.

The participants interpreted the film sequence in their own way, but they all expressed the overall storyline involving an underdog going up against an unsurmountable obstacle. While the audiences may have lacked the cultural schema relating to the children's game of dodgeball, they were nonetheless able to use several narrative and stylistic resources such as the camera's focus on Gordon, the soundtrack, and the narrative trope of a 'last stand' to make the U.S. film text more comprehensible. These findings support a constructivist film theory's description of the ways in which film's narrative and stylistic features cue the

audiences' story construction schemata (Bordwell, 1985; Branigan, 1992). Equally, these medium-specific narrative and stylistic devices can be understood as multiple forms of comprehensible input (Krashen, 1981). Their varied descriptions of the same scene also highlight the number of creative and idiosyncratic interpretations these audience members made use of when making sense of the intercultural film clip, highlighting the L2/FL participants' culturally specific personal experiences and background knowledge as a resource for scaffolding their understanding of an English-dubbed Chinese film and a U.S. film (Lee Zoreda & Vivaldo-Lima, 2008).

Studies have shown that students write better summaries and have better recall of stories when they have a larger amount of cultural schemata relating to the narratives (Dube, 1982; Pritchard, 1990). A second trend found in the analysis of the CHN interviews was that when the CHN respondents answered questions related to the two intercultural film clips (SS and DB), they used cultural and intertextual knowledge to recall information and provide more detail about the Chinese film clips. For example, in SS-S4, the Shaolin team is playing against a team made up of women wearing false mustaches and beards and, like the Shaolin team, use kung fu to supplement their soccer skills. Ultimately, however, the girls' team is bested by the Shaolin team's goalie when he blocks their attempts on his net and then scores a goal by extraordinarily throwing the ball from one end of the field to the other. When discussing this scene, the CHN viewers were able to draw on their cultural and intertextual knowledge to remember specific elements within the scene and provide detailed interpretations of the scene. For instance, when asked about the Shaolin team's soccer uniforms, several participants gave detailed responses by drawing on their cultural background stating:

Ivy: Their game outfit I can remember it. I think it's the yellow and red one. Yeah. So yellow and red they are all popular in China. They reference some specific

characteristics. Yellow is royal and the red symbolizes China. So, yeah, they add those two colors together, so probably that's one of the character's lifestyles.

Amy: The Shaolin Temple and Shaolin team, their costumes, I can know the costume is kind of like traditional Chinese costumes. When you are doing martial arts, you always wear this kind of clothes.

Mae: Oh yeah, their clothes and the music background is always similar in the similar movies. The director of the movies I think in China they always use the same clothes, such as kung fu yellow clothes.

Lea: I mean, their clothes in the movie is really obvious they are dressed like Shaolin style.

In comparison, when discussing DB, the CHN audience expressed difficulty remembering events or characters in the scene. For instance, participants explained, "Maybe I'm not talking about the others [DB] because I don't remember some details" (Amy), "I'm not sure because I don't have so many clues in this movie. I don't know any of the actors" (Eva), and "I'm not very familiar with this type of movie, so I would say maybe the costumes...I don't think I have a good answer with this question because I'm not very familiar with that" (Mae). Along with the additional cultural details they were able to provide when interpreting the Chinese film clip, participants provided intertextual information about SS than DB. For instance, the CHN audience recognized the director of SS, Stephen Chow, and were familiar with his genre of films, namely parodic, anachronistic, absurdist comedy, stating, "These things contain a lot of humour, which is very similar to his other movies" (Amy), "He even started a genre of comedy. You use drama, action, dramatic actions, very vivid facial expressions to amuse your audience. That's very typical his style" (Eva), and "Hong Kong films, they focus on humour and they have a specific humour for people" (Ivy). Many of the participants were also able to connect the character types to the Chinese actor's other

performances stating, “[Stephen Chow] was mostly playing the main character, the smart one. And the other guy [Yat-Fe Wong] was playing sometimes the idiot, sometimes stupid to make some humour” (Lea). In comparison, none of the Chinese participants were able to describe or reference the actors from Dodgeball stating, “As for the main characters, I don’t know either of them” (Gia) and “I don’t know the name of the actor, but I’m really interested in that movie [DB]” (Mae).

A third finding from the analysis of the CHN interviews was that participants noticed differences in narrative modes between the U.S. and Chinese film texts. For instance, several participants pointed out that DB makes use of a single character’s storyline to drive the story forward. In the case of DB-S2, Gordon is left alone on the dodgeball court to defend the Average Joe team and impress his wife and kids. On the other hand, several CHN viewers believed SS-S4 presented its story through the point of view of the entire Shaolin team without singling out one player. Gia explained, in “the first one [SS] the teams are competing but the second [DB] mostly it’s the main character playing” (Gia). Sam described a similar idea stating, the “most important part I see in that movie [SS] is the teamwork. I think they are playing like as a whole team, like not the kind of heroism, especially in Marvel movies, that the hope of single superheroes to save the world” (Sam). The CHN viewers also noted that SS focused less on a tightly bound story of cause and effects and more on creating moments to insert comedic elements. For instance, Mae explained, “I think the differences between these two movies is about the Hong Kong movies, it is used very funny, and the U.S. movies are about a story, and I would like to know something about the story, the whole story” (Mae). Mae reiterated this point of view later in the interview saying, “So the performance style is different. In Chinese movies it is about the funny ways, the [ridiculous] ways and in the US movie I think the performance style is to describe a story and describe a relationship” (Mae). These responses support this study’s textual analysis (section 4.1) of the Chinese and U.S. films as well as film theory research that has highlighted the formal differences present in films made in different national spaces such as Hong Kong and

Hollywood (Bordwell, Staiger, et al., 1985; Fu & Desser, 2000). Additionally, these responses have implications for instructors to consider students' abilities to recognize and draw on other texts for interpreting stories and to harness students' abilities to make generalizations about conventions present in film genres and cinematic modes (Sipe, 2000, 2001).

Finally, participants described the stylistic cues they used when interpreting the two film clips including facial expressions, music, make-up, costumes, and dialogue. As discussed earlier, while some sociocultural information may have been missed by the CHN audience while watching DB, they were able to make sense of the film clip, overall, in part, by using stylistic cues like character gestures or facial expressions as forms of comprehensible input (Krashen, 1981). For example, when asked who she thinks the audience is routing for in DB-S2, Lea explained:

Lea: Oh, I actually I cannot remember so clear, but I remember the coach's facial expression that time, so I think you would like to follow that coach. So whichever team the coach is in. The audience will follow that coach. Because he gave that specific facial expression which means the audience, they'll all follow this coach.

Another audio-visual resource described when interpreting the film sequences was music. When asked if there were any clues in the SS-S4 film clip that helped her decide who the audience is routing for Eva explained that we want the goalie's team, the Shaolin team, to win because "when we see him [the goalie] appear, the background music gets louder, and we know he is going to flex his muscles" (Eva). Gia explains how the music in both SS and DB is used to intensify the audience's excitement and direct our allegiances to certain characters. When describing DB she stated, "The background music [in DB] is the same as Shaolin Soccer. Very dynamic and energetic to catch people's attention and make them intense" (Gia). Additionally, costumes were described as supporting the CHN viewers' interpretations of both the DB and SS film clips. For instance, when describing the

differences between the two movie clips, Gia explained, “I feel like the clothing, or the setting, belong to those cultures. Like the Chinese one [SS] are wearing those kinds of capes and the second one [DB] are in sports shoes, that’s very different” (Gia). When describing clues that help support his interpretation of the “good” characters in SS Sam explained:

Sam: “if it's based on the whole movie, we can obviously say that the team in yellow costumes, they are going to be the protagonists. So, that's the only way that I can find about being, maybe some say, in some sense, good characters

Finally, some CHN viewers also commented on the dialogue as a useful resource for film comprehension in relation to SS. Amy explained that “because it's translated from Chinese, maybe it still conserves some Chinese version of speaking; language, speaking habits, things like that, that make me feel it’s familiar and easier to understand” (Amy). Eva said, “I think maybe the Chinese people, even though the language is translated into English, I think the Chinese people will understand more than the foreigners” (Eva).

4.3.2 Canadian Intragroup Interview Findings

Findings from the analysis of five interviews with domestic Canadian university students (CAN) found four primary trends related to their use of intertextual, cultural, narrative, and stylistic information when interpreting two intercultural films. First, while participants described uncertainty in the meaning of various elements in SS-S4, they were still able to effectively infer the overall meaning of the scene using other narrative and stylistic cues. Second, while the CAN participants accessed some background information related to their diverse, diasporic sociocultural backgrounds when discussing both films, overall, they provided cultural and intertextual knowledge using Western pop cultural references. Third, participants referred to differences in narrative modes when comparing the U.S. and Chinese film texts. Finally, participants described several stylistic resources they used when interpreting the two film clips including facial expressions, music, make-up, and costumes.

Table 14 Canadian Interviewees

Pseudonym	Gender	Background	Language Education	Foreign Audio-visual Viewing
Kyle	M	Born in China, and grew up in Canada (two years old)	First language: Mandarin Chinese Learned French in elementary school Chinese classes for five years	Japanese anime
Liam	M	Born in China, and grew up in Canada (did not specify age)	Learned French in elementary school Taught English in China Learned Chinese by making international Chinese friends in Canada	Chinese movies (with a Chinese friend)
Mia	F	Born in Canada (parents are from China)	Learned French in elementary school Weekend Chinese classes from kindergarten to grade six	Chinese movies/dramas (with parents)

			Mom spoke Chinese with her	
Noah	M	Born in Canada (parents are Canadian)	Learned French in elementary school	Japanese movies: Spirited Away, Battle Royal
Owen	M	Born in United Arab Emirates, and grew up in Canada (did not specify age)	Learned French in elementary school Learned Arabic as a second language	U.S. movies with Arabic subtitles (before moving to Canada)

The five domestic Canadian students interviewed for this study included students born in or whose parents were from China, Western Asia, and Canada. The participants included four men and one woman. One possible reason for the predominantly male group of participants could be the sports related plots from both the Chinese and U.S. films. All of the Canadian interview participants were recruited by providing their email at the end of the film reception questionnaire and so knew what the films were about before agreeing to an interview. Participants were all enrolled in programs at a Canadian university and living in Canada at

the time of the interview. All participants described their background in language education as including basic French in elementary school. Other languages participants learned either formally or informally included Chinese, French, and Arabic. When discussing their views on watching audio-visual resources for learning another language or learning about another culture the participants discussed several key ideas. First, participants mentioned using subtitles when engaging with video from other cultural/linguistic spaces. Second, participants gave examples of movies from other cultures that taught them about another language or culture including *Spirited Away*, *Battle Royal*, Japanese anime, Irish films, and movies their parents showed them from their parents' country of birth. Third, participants mentioned the importance of using video in the classroom only if it directly relates to subject content rather than being used as a time-filler. Table 14 provides some basic information about the participants. Identifiable information has been removed. For instance, pseudonyms have been used.

Table 15 *Interview Themes (CAN)*

Film Comprehension Themes	Description
Multiple Film Meanings	Participants employed creative, idiosyncratic interpretations to arrive at overall comprehension of both films. Comprehension breakdown related to elements other than sociocultural contexts.

Multicultural Background Knowledge	CAN participants made use of multicultural contextual knowledge and U.S. intertextual background knowledge related to the U.S. film text.
Film Narrative Modes	Participants described differences between the Chinese and U.S. national film modes.
Stylistic Devices for Comprehension	Participants described facial expressions, make-up, and costumes most while interpreting SS and DB.

First, the CAN group did fail to access some culture-bound references within the Chinese film text, but were still able to recover the intended meaning, to a large extent. In fact, the CAN audience also described some uncertainty in relation to the U.S. film clip, relating their lack of understanding or inability to draw on intertextual knowledge to the film's age (2004). For example, several CAN participants described an inability to interpret the female player's make-up in SS-S4 stating "I'm not sure why the opposite team had female players who are dressed up as men. They had facial hair and beards, I'm not sure why that was the case" (Liam), and "Again, I don't know why the opposite team had female players who dressed up as men. It didn't really make any sense to me" (Liam). Liam's comments may be referring to the style of comedy popular in Hong Kong called *mo lei tau*, where two incongruous elements are placed together (like women sporting masculine facial hair). However, Liam inferred his own ideas to understand the female team's face make-up stating, "I suspect it might have something to do with the fact that this is supposed to be a men's league and they were in disguise. Maybe that's why" (Liam). While this interpretation may or may not have

been the filmmakers' intended meaning, it nonetheless is an effective reading of the scene. In fact, Liam makes references to the audience's overall ability to make meaning from a film even when lacking relevant cultural knowledge explaining, "even if you don't speak Chinese, even if you don't know who Bruce Lee is, you can still appreciate the fact that the goalie was a superstar, and he was blocking all the shots." (Liam).

Krashen's (1985) input hypothesis states that understanding what we hear and read is the cause of language development but it can be equally useful for literacy development by making texts that are just above students' developmental level more comprehensible (Krashen, 2018). Because film relays story information through various multimodal devices, it provides more opportunities for viewers to access narrative meaning even if they do not grasp all the possible narrative cues or intertextual references (Bordwell, 1989; Heydon, 2016; Jewitt & Kress, 2003). Although the CAN participants expressed confusion around elements within the SS clip; for example stating, "The Shaolin Soccer one was more exaggerated...kind of like out of this world and doesn't really make sense, I would say, to an American audience" (Mia), when asked to describe the protagonists and antagonists in SS-S4, the CAN participants were able to provide effective interpretations of the overall story information by drawing on narrative and stylistic structural knowledge. For instance, they explained, "Good characters are obviously typically the protagonist, the main characters, so that main team in yellow. The fact that they were underdogs it's also like very synonymous for good characters too" (Mia). When referring to the Shaolin team's goalie who was wearing a costume that references Bruce Lee, Liam explained, "Bruce Lee was there, or at least, like, a parody of him. So, whatever team he's on that have to be good team. So, the opponents have to be the bad guys." (Liam).

Second, the CAN audience deployed intertextual background information from several different national spaces and intertextual knowledge (other texts) from the U.S. to interpret both films. Several of the Canadian participants came from multicultural backgrounds and/or

belong to immigrant families. For instance, Liam immigrated from China, Mia was born in Canada but has visited family in Hong Kong, and Owen immigrated from the United Arab of Emirates (see table 14). These participants used a mix of their multicultural background knowledge when describing both films, but also drew on Western references to infer meaning from the film clips. For instance, Mia did use some background information from a Hong Kong perspective stating “I could be just talking about my parents’ generation, but I’ve seen a lot of movies that they’ve watched. It’s oftentimes historical periodical dramas with lots of flying, lots of very slowed down fighting scenes or chasing scenes” (Mia). However, she also explained that she cannot make use of as many Chinese intertextual references as someone who lives in China stating, “I’m not too sure with pop culture references or musical choices just because I don’t live in China. So, and I haven’t really watched any of their movies in a long time” (Mia).

When using intertextual references, several of the CAN audience members mentioned Chinese examples as well as intertextual knowledge from a Western context. For instance, when providing other film/TV shows or other artworks that reminded them of SS and DB a few examples included Chinese films like “Hero and Crouching Tiger Hidden Dragon” (Noah), “IP Man” (Mia), and “Bruce Lee” films (Liam and Owen). However, U.S. media examples were provided in larger numbers including “Bend it Like Beckham” (Liam), “Spongebob Square Pants” (Noah), “Rocky...Space Jam” (Kyle), “Zoolander...Tropic Thunder...Balls of Fury...Hot Rod” (Liam), “Scarlet Witch...Stewart Little...American Pie” (Mia), “Office Space...Karate Kid” (Owen), and “Megamind” (Noah).

When referencing the actors from SS, some of the CAN participants recognized the goalie’s costume as an iconic Bruce Lee uniform stating, “The goalie looks like Bruce Lee” (Kyle), and “Um, so, in terms of clothing, the goalie is very iconic. It’s Bruce Lee, I think most Chinese people would recognize that, like I certainly did.” (Liam). However, none of the CAN audience members were able to name any of the Chinese actors while they were able to

name (or recognize) several actors from DB including, “Ben Stiller” (Liam), “Vince Vaughn...Ben Stiller” (Noah), and Stephen Root “I don’t know his name, but I’ve seen him in Office Space” (Owen). These findings support research that has examined intertextuality as a sociocultural construct that derives from social interactions and supports learners’ literacy activities (Bloome & Egan-Robertson, 1993). As a learning resource, research has found that intertextual references allow learners to make connections, create story coherence, add personal knowledge to academic discussions, and give expression to their personal identities and experiences (Gutierrez et al., 1995; Kamberelis, 2001; Lewis, 2001)

Third, CAN participants articulated both similarities and differences between the two intercultural films using narrative structural information to interpret the film clips. These findings reflect research that has demonstrated students’ ability to draw on their knowledge of other texts to make generalizations about the formal attributes of a narrative (Sipe, 2000, 2001, 2008). For instance, Mia described the different comedy conventions she recognized in the two films. First, she explained the humour in DB as more realistic and deriving from seeing the opposing team in pain saying,

Mia: “In the DB scene, they were exaggerating stuff but still in like a realistic way. And then you have humor, like their pain, taking pleasure at their pain. You see them getting hit in the face and in their crotch area which is obviously very painful but also funny to a lot of American audiences” (Mia).

She then explained that SS derives humour from watching a reversal in hierarchical status and the satisfying reversal of fortunes by the opposing team as they recognize their surprising loss against the underdog team stating, “in the Shaolin Soccer scene, it's more like the smart person or smart team gets thwarted, and then they get very confused about how they're not winning and that would be the humor, because I guess people find it funny that the smart person is kind of dumb in that scene” (Mia). The participants also applied their knowledge of narrative or plot conventions to compare the two films stating that they are both “about one

person taking on a whole other team and coming out on top” (Kyle), “You have your underdog fighting to win. And now that I realize that this can be applied for the first movie [SS].” (Mia), and “They are both sports comedies that use comedic, silly elements like going overboard with the way each sport is presented” (Noah).

From a constructivist film theory perspective, a film’s salient stylistic features cue and guide the application of the audiences’ story construction schemata to build a coherent narrative (Bordwell & Carroll, 1996; Branigan, 1992). These cinematic cueing devices can also be understood within the context of Krashen’s (1981) input hypothesis as film’s aural and visual relay of story information act as multiple levels of comprehensible input, supporting the participants’ film comprehension activities such as building and testing their story schemata and ultimately arriving at an effectively coherent story given their knowledge of cinematic conventions (Jylha-Laide & Karreinen, 1993; Sipe, 2001). For instance, the CAN audience used a variety of stylistic film devices when interpreting both film clips from China and the U.S. including costumes and make-up, music, facial expressions, and dialogue. Several participants referred to the uniforms in both movies to identify the sports related storyline or the protagonists/antagonists stating, “So, there was a huddle in the start of the clip and that was a cue to tell us who we should be rooting for. The people in the in the yellow jerseys” (Liam), and “so like the bad characters would be like, probably the team that's in white” (Mia). As discussed above, several CAN participants mentioned the female players masculine facial hair and the Bruce Lee costume, in SS. When referring to the type of music used, Mia related the music choice in DB as referencing other sports films stating, “And then also there's like the music choices that are different. You have the very loud, very sports music...it’s pumping, it’s very unoriginal because it’s used in tons of movies to build up suspense” (Mia). Liam explained that while he does not have any direct intertextual knowledge about the music in SS, it nevertheless works well to provide an entertaining atmosphere within the film clip. He stated,

Liam: I'm not that great with music so I don't know if there were any iconic scores or iconic pieces of music, but I thought the music suited the scene really well, so I think that would be appealing to anyone.

Like some of the CHN participants, the CAN participants made note of the more exaggerated quality of the performances in SS explaining, “You also see differences in the performance, which is like the Shaolin Soccer one was more exaggerated” (Mia) and more realistically motivated in DB stating, “And then, the American [movie] it's more like grounded in reality and realistic” (Mia). Dialogue was also used when interpreting the two intercultural film clips. For instance, the participants described their enjoyment of DB in relation to the verbal jokes stating:

Liam: The dialogue that they used was very humorous and wasn't very toned down. It was very humorous, and it was very exaggerated. Yeah, that's a good way to put it, because the announcer was saying like "Sayonara" "Cinderella Story". I think the coach was saying like, "You suck something awful", something like that. So, it was very it was very exaggerated which is very entertaining.

Liam also explained how much of the comedic dialogue includes culture-bound references that may impact a foreign audiences' ability to access full viewer enjoyment or comprehension. In terms of enjoyment of the film clips, Liam said, “Yeah, so that dialogue, unless you're good at speaking English it's hard to appreciate. And this kind of dialogue is also hard to translate, something like the "Cinderella Story" that phrase as well. It's hard to translate unless you really work hard at it” (Liam). Interestingly, the analysis of the questionnaire questions referring to comprehension of DB-S2 found that most of the CHN participants easily picked up on the reference to a “Cinderella Story” in relation to the Average Joe team’s luck running out as Gordon is left alone on the dodgeball court to fend against the antagonist team, Purple Cobras. While CHN viewers may not have full access to all culture-bound references presented in the U.S. film’s dialogue, which may hamper

appreciation of certain aspects of the film clips' comedic intentions, this study has found that both the CHN and CAN audience were often able to pick up on most of the integral ideas, effects, and tones that the filmmakers hoped to relay by accessing relevant contexts.

4.4 Overall Themes: Intercultural Film Comprehension Activities

The following section provides a short discussion of themes that emerged from an analysis of the open-ended responses to the film reception questionnaire (75 CHN; 39 CAN) and the interviews with 7 international Chinese university students and 5 domestic Canadian students. The themes provided in the previous sections were used to explore each participant's perspectives, respectively. The following section combines those themes to answer my research questions about the ways CHN and CAN university students use intertextual and cultural information to scaffold their understanding of the film text. The following section also considers how the participants used narrative and stylistic information as forms of comprehensible input to interpret the two intercultural films. I use these prevailing themes, to support the aim of this study, which is to highlight the mediated meaning-making relationship between culturally situated films and viewers, in the discussion section of this document.

This study found that participants from both groups used multiple strategies for film interpretation, often unique to each participants' personal background and prior knowledge from their life experiences as a way to scaffold their narrative comprehension (Brown & Broemmel, 2011; Lee Zoreda & Vivaldo-Lima, 2008; Moll et al., 2005). In addition, findings show that participants used a great deal of cultural and intertextual knowledge from their own sociocultural environments as a film comprehension resource to arrive at their interpretations of both the CHN and CAN films (Gill, 2008; McKeown et al., 1992). Furthermore, both groups described ways in which the film's narrative conventions and stylistic devices were used as aural and visual inputs to make the texts more comprehensible

(Bordwell, 1985; Krashen, 1981). Additionally, both groups provided detail and recall by relaying information from their own cultural backgrounds (McCabe, 1997). Finally, while both audiences recognized and/or used technical film language to varying degrees when recounting their understanding of both the Chinese and U.S. film texts, they were nonetheless able to use cinematic conventions to build a coherent narrative. This finding relates to research on comprehensible input that states that language and literacy development (or acquisition) occurs unintentionally and subconsciously when the message is comprehensible and compelling (Krashen, 2018).

Table 16 *Intercultural Film Comprehension Themes*

Film Comprehension Themes	Description
Film Meaning	Participants applied multiple and unique interpretations to arrive at an overall understanding of both film's meaning, tone, and effects.
Intertextual and Cultural Knowledge	Participants used intertextual and cultural information from their cultural background to support their understanding of both the CHN and U.S. films.
Film Narrative and Style	Participants used their knowledge of narrative structures and stylistic devices to interpret the two intercultural movies.

Film Detail and Recall

Participants provided detailed responses for questions pertaining to the film clips related to their cultural background.

Film Language

Participants had some difficulty expressing how they make meaning while watching a film.

4.4.1 Film Meaning

Both groups of participants actively participated in interpreting the film clips by drawing on multiple layers of meaning, demonstrated by their varied, creative, and unique interpretations for each film sequence in the study. The findings from the film analysis show that the Chinese and U.S. film texts relay their story information by presenting a unique narrative structure using medium-specific devices like music and editing. When making sense of these cinematic narrative and stylistic structures, the CHN and CAN participants did not always access all the intended content (including culture-bound references). However, while the film viewers did not necessarily adhere strictly to an filmmakers' intended or dominant understanding of the film sequences, they nevertheless consistently and effectively interpreted the overall meaning, effects, and tone of the film sequences by drawing on a combination of their intertextual, cultural, narrative, or stylistic film knowledge. For instance, when participants missed a reference to a famous actor in a cameo scene (DB-S3), they were still able to justify the film clip by referring to its relevance to narrative progression and how it related to scenes from other movies or historical or cultural events.

Additionally, the CHN and CAN viewers interpreted the films from the perspective of other comedy films/sports films. They also justified the events in the film clips narratively, as creating a feeling of suspense, excitement, humour, or action. Several participants discussed

the two films in relation to a historical perspective (both films are from the early 2000s) and how that justified the kind of humour present in the film sequences. Still other participants understood the films as a vehicle for famous actors, as part of a group of other comedy films, and as films to watch with certain people, at parties, or family events. These unique and varied layers of interpreting the films show that participants did not feel the need to adhere to an “intended” meaning. Rather, the films were seen as fulfilling multiple types of meaning and different functions simultaneously depending on the viewer and what they chose to focus on. This kind of creative interpretation did not, however, create a problem for overall comprehension. Both groups applied their unique interpretations to their film viewing experience to arrive at an understanding of the film clips’ overall meaning, tone, and effects.

4.4.2 Intertextual and Cultural Knowledge

Many participants’ interpretations came from film-relevant and culturally bound intertextual and cultural knowledge. Most participants used real-world examples from their sociocultural background as well as intertextual references to films, books, TV shows, and actors/directors from their source culture when describing their understanding of both the film clips from China and the U.S. For instance, the Chinese group included references to other Stephen Chow films (the director of SS) as well as other famous actors from the film. They also related SS to other kung fu films as well as Hong Kong comedies made popular in the 1990s. Even when interpreting the U.S. film, the Chinese audience referred to Chinese artworks and cultural information, rather than American ones. Furthermore, participants accessed their cultural background knowledge to interpret the movie clips. For instance, the CHN participants provided detailed information about Shaolin monks, martial arts, and tai chi. The CAN group also used relevant and culturally bound intertextual and cultural knowledge such as knowledge of other American movies to describe both the Hong Kong and U.S. films.

4.4.3 Film Narrative and Style

Participants used their knowledge of narrative structures such as film genre conventions and stylistic devices to interpret the two intercultural movies. Both groups made note of different narrative and stylistic patterns present in the Chinese and U.S. film texts, respectively. For instance, several participants noted that the Chinese film text was less focused on representing detailed character relationships, continuous story progression or a realistic presentation of events in favour of highly stylized fight sequences and absurdist, exaggerated comedic sequences to evoke a feeling of excitement, action, and humour in the viewer. In comparison, several participants interpreted the U.S. film as more focused on telling a clear and realistic story guided by individual characters and their goals, subordinating the action and comedic moments to a comprehensible and ever progressing narrative and including comedic elements through dialogue. When participants interpreted both films, the most common stylistic devices used were dialogue, character gestures, facial expressions, music, make-up, and costumes (see table 10).

4.4.4 Film Detail and Recall

Both groups provided detailed responses, overall, for questions pertaining to the film clips related to their cultural background. The findings show that the CHN participants drew on their intertextual knowledge to give examples of similar artworks to the Chinese film text. In comparison, the CAN participants gave detailed responses when describing both the Chinese and U.S. film texts. The CAN participants often gave detailed reasons for their answers of, for example, how they think their national or pop cultural background knowledge may have helped them understand the film clips. During the interviews, the CHN participants gave detailed responses when describing the Chinese film text. In comparison, some participants did not remember elements from the U.S. film clip such as the number of teams playing in the Dodgeball tournament. Finally, both the CHN and CAN groups had almost no knowledge

of actors in the foreign film clips or of movies or other artworks that came to mind when considering the film from another cultural space.

4.4.5 Film Language

An analysis of the responses from the questionnaire and the interviews, found participants used cinematic language (language related to intertextual, narrative, and stylistic film knowledge) to varying degrees when recounting their understanding of both the Chinese and U.S. film texts. In the questionnaire, when responding to questions directly related to comprehension, participants interpreted and justified the film character's motivations, or the movie scenes in relation to content, without reference to how film functions as a structured artform. In other words, participants described character actions at face value, reflecting real world people and actions rather than as an element contributing to the film's narrative progression, tone, or as adhering to genre conventions (ex: satisfying common comedy tropes). Additionally, when asked to justify a film element, participants said it just made sense or because it was self-explanatory. A possible explanation for this is that comprehension "motivation is so common in films that spectators take it for granted" (Bordwell, 1985, p. 66). However, in the questionnaire when participants were provided with a list of cinematic devices, they made use of those terms to describe medium-specific justifications for the events in the film clips. Furthermore, while the interview participants felt they could not describe the function of particular narrative film elements and why they were included in the film sequences, they were nonetheless able to express the overall effects of the film elements, such as recognizing the protagonists and antagonists. While participants were able to successfully make meaning of all the film sequences in this study, participants may benefit from better access to and language for expressing their understanding of intercultural films. I consider why explicit discussion of film language is an important component of intercultural media literacy in L2/FL classrooms in the following sections.

4.5 Summary

This chapter presented my findings related to the research questions addressing international and domestic university students' intercultural film comprehension and the function of intertextual and cultural knowledge as a form of scaffolding their understanding (Mitchell et al., 2019; Wood et al., 1976) as well as film's narrative and stylistic devices as forms of comprehensible input (Krashen, 1981). Chapter four included three sections within this project used to answer the research questions. The first section of this chapter described a textual analysis of *Shaolin Soccer* (Thurber, 2004) (SS) and *Dodgeball: A True Underdog Story* (Chow, 2001) (DB). The second section provided findings from an analysis of the open-ended film reception questionnaire involving an international Chinese (75) and domestic Canadian (39) audience as they watched clips from SS and DB. Additionally, section two described findings from a film comprehension assessment as well as an analysis of the participants' responses related to their comprehension activities. The third section described the findings from 12 (5 Canadian, 7 Chinese) interview participants and their interpretations of a clip from SS and DB. The final section summarized the findings from the questionnaire and interviews to present some general findings related to the CHN and CAN groups intercultural film comprehension activities.

Chapter 5

5 Discussion, Significance of Study, Implications, and Conclusion

This study used an interdisciplinary approach to highlight the need for L2/FL teachers and researchers to better understand how students used funds of intertextual and cultural knowledge to scaffold film comprehension tasks. Additionally, this study examined how socioculturally situated narrative and stylistic devices acted as forms of comprehensible input for interpretation of intercultural films that use English audio. Both the viewers and the film producers work collaboratively to create meaning. Consequently, an interdisciplinary approach that looked at both self-scaffolding activities as well as multimodal forms of comprehensible input was necessary.

This study engaged with sociocultural concepts for education including the ZPD and scaffolding to highlight the collaborative, mediated relationship between intercultural narrative modes and the audiences' culturally bound processes of interpretation. For instance, this study found that both the Chinese and Canadian audiences used their prior cultural and intertextual knowledge such as references to other movies, books, and folklore. These funds of knowledge helped the participants self-scaffold their interpretations of the Chinese and U.S. film clips (Moll et al., 1992). Additionally, the audience used the films' medium-specific relay of story information, including framing, character gestures, sound cues, costumes, and dialogue as forms of comprehensible input which provided additional levels of scaffolding for the audiences' meaning-making activities (Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). These sociocultural concepts informed a constructivist narrative film theory which was used to describe concepts related to cinematic representation and comprehension (Bordwell, 1985; Branigan, 1992).

An interdisciplinary approach was useful as a theoretical lens as it was important to explore concepts that would not have been present had only a learning or cinematic theory been used. By using an interdisciplinary approach, I was able to investigate the ways in which both the film audiences' personal background and the films' formal elements worked collaboratively to mediate meaning-making practices that were symbolic, sociocultural, transactional, and formally constructed (Atkinson, 2011; Bordwell, 1985; Sobchack, 2004). For instance, I used the concept of funds of knowledge because of its explanatory power for describing the multicultural elements in this study such as the cultural knowledge participants drew on to interpret the film clips. However, I also found it useful to include the concept of intertextuality as a specific form of knowledge that relates to knowledge between texts.

As the study's focus was to highlight how the cultural context of film production and reception influenced L2/FL learners' intercultural film comprehension, I will discuss the overall findings related to how the international post-secondary Chinese audience used cultural and intertextual information to scaffold their understanding of the clips.

Additionally, I will discuss how narrative and stylistic cues in the Chinese and U.S. films (both using English audio) helped aid in film comprehension. First, findings showed that the international Chinese post-secondary film audience used a combination of varied, unique, and creative comprehension activities as their own form of scaffolding to understand the film sequences. For instance, participants interpreted the film sequences using various relevant intertextual expectations about film genres (i.e., comedies) and/or made use of more culturally bound intertextual knowledge of film conventions that developed within specific national spaces (i.e., kung fu films). Next, the international Chinese viewers described the specific examples of narrative and stylistic input they used to make the film sequences more comprehensible. For example, participants identified performance styles, costumes, make-up, and dialogue. They also used culturally bound narrative cinematic conventions, thematic content, and stylistic techniques to support the construction of a coherent story. They used these elements for comprehension even when they did not pick up on all the cultural or

intertextual references present in the intercultural film clips. Additionally, the Chinese audience used their sociocultural knowledge to recall more story information about the Chinese film text than in the U.S. text and provided more detailed descriptions of the film sequences from the Chinese film text. It was also found that, while they did not often use technical film terminology and more often used real-world vocabulary and thematic content (vs the film's formal elements), Chinese viewers were still able to identify narrative and stylistic devices to describe the meaning of sequences from both the U.S. and Chinese films. For instance, several participants described the dialogue or actions in the film clips as something they have heard or seen in real life, rather than justifying them as conventions essential to the cinematic medium. However, participants were able to point out differences in narrative and style when comparing the Chinese and U.S. films. To interpret these findings, I will consider the Chinese audiences' film interpretation strategies in relation to literature from a constructivist and sociocultural perspective relating to L2/FL research. Subsequently, I will discuss the pedagogical significance of this study and research implications of these findings for L2/FL education.

5.1 Strategies for Narrative Film Comprehension

Film audiences use several strategies to understand a film's story (Bordwell, 1985). For example, the findings of this study suggested that the film audience draws on their culturally bound familiarity with other films, books, TV shows, and/or actors as a form of scaffolding their understanding of intercultural narrative films whether produced in their source or target language cultures (Brown & Broemmel, 2011; Duff, 2002; Kristeva, 1986; Lee Zoreda & Vivaldo-Lima, 2008; Thompson, 2016). Additionally, film comprehension literature has indicated that narrative film comprehension strategies included audiences' activation of story construction schemata such as drawing on personal assumptions, inferences, and memory as well as hypothesizing (Anderson, 1996; Bordwell, 1985; Branigan, 1992; Currie, 1995; Grodal, 1997; Plantinga & Smith, 1999; Tan, 1996).

I have considered narrative film audiences' story construction schemata from a sociocultural perspective, viewing them as the audiences' own means of scaffolding their comprehension of audiovisual story information mediated through their sociocultural environment (Lee Zoreda & Vivaldo-Lima, 2008; McVee et al., 2005; Wood et al., 1976). From a sociocultural perspective, audiences use story construction schemata, drawing on their culturally informed background knowledge about other texts, and their personal life experiences, as resources to build film comprehension (Lee Zoreda & Vivaldo-Lima, 2008). Film theory researchers have described film comprehension as the interplay between the audiences' story construction schemata and the film's relay of story information through narrative and stylistic structures (Bordwell, 1985; Branigan, 1992; Bruner, 1990; Propp, 1984). These narrative and stylistic structures developed into cinematic narrative modes through time and within national spaces and so should be viewed from a sociocultural perspective (Bordwell, 2011; Bordwell, et al., 1985).

This study has demonstrated how a sociocultural and constructivist film theory can reflect L2/FL students' scaffolding activities present during film reception that, if harnessed by educators, can support language acquisition (Bordwell, 1985; Branigan, 1992; Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). From the perspective of L2/FL education, this study informed a constructivist narrative film theory by combining it with a sociocultural perspective. This interdisciplinary perspective highlighted how film's narrative and stylistic features were scaffolded support in the form of comprehensible input. For instance, devices such as character gestures, musical cues, dialogue, and costumes combined with the audiences' prior knowledge to make the story more comprehensible (Krashen, 1981). Additionally, a constructivist theory described film comprehension as a partially unconscious process that is not always explicitly recognized by film audiences but which nonetheless mediated understanding (Bordwell et al., 2016). In terms of L2/FL acquisition, Krashen (2018) has argued that it is an incidental, subconscious process that we are not explicitly

aware of but nonetheless results in language acquisition. The findings of this study are discussed in relation to each of these factors within the current film comprehension literature.

5.1.1 Story-Construction Schemata

Prior research has described film viewers' use of story-construction schemata as a means of making sense out of film narratives (Anderson, 1996; Bordwell, 1985; Grodal, 1997; Plantinga & Smith, 1999; Smith, 1995; Tan, 1996). In other words, a film audience constructs meaning by applying their previously acquired knowledge to the cues provided within the film text to continuously and dynamically build new knowledge (Carrell & Eisterhold, 1983). The findings from this study pointed to story-construction schemata as an important film comprehension strategy used by the international Chinese film audience to interpret the two intercultural film sequences. For example, participants used prototype schemata to identify settings, time periods, and characters when describing SS-S1 where the characters Fung and Sing started on a busy modern Hong Kong city street but then the film cut to a dusty rural road where an old monk performed kung fu movements. Another way the Chinese group used story-construction schemata to interpret the film sequences was through template schemata to describe recognizable narrative structures. For instance, participants in the interviews described their knowledge of the differences they noticed between the narrative structures in the Chinese and U.S. film texts. The participants pointed out DB-S2's focus on a single hero character storyline and how that differed from SS-S4's emphasis on the Shaolin soccer team, as a whole. Finally, the Chinese participants made use of procedural schemata to interpret and justify the story information either as relevant to narrative progression, presenting realistic events, relating to other film texts, or as simply included for aesthetic reasons. For example, several participants justified character actions in both films as self-explanatory and reflecting real-world people and actions. The findings of this study indicate that the Chinese participants relied on culturally bound information as they mostly used film texts from their cultural backgrounds when describing both the Chinese film (SS) and U.S. film (DB) sequences.

This study used a sociocultural concept of scaffolding (Wood et al., 1976) to inform a constructivist understanding of schemata. From a sociocultural perspective, schemata construction includes the mediational role of cultural materials and activities like other films, books, or personal experiences to acknowledge “interdependence between the text, practices, and contexts within which the cognitive process occurs” (McVee, 2005, p. 555).

5.1.2 Using Story-Construction Schemata

Using story-construction schemata to make assumptions, inferences, activate prior knowledge, and make hypotheses has been cited within constructivist narrative film theory as an active strategy that viewers use to make sense of narrative films (Bordwell, 1985; Stein et al., 1997; Stein & Glenn, 1975). Prior research has described the way learners make assumptions about a film. For example, audiences may assume certain genres will bend real-world expectations, remember a similar performance style from a typecast actor, or infer the inner feelings of a character by their facial expressions (Bordwell, 1989). In this study, Chinese participants described their assumptions about the Chinese text’s use of extreme special effects and absurd humour using their prior knowledge of other Chinese films. For instance, participants stated that they had previously watched kung fu films or films by the director of SS, Stephen Chow, and so assumed there would be a good deal of absurd comedic sequences and spectacular kung fu choreography. Next, hypothesizing about future and past events, the probability of events, and whether one event will happen over another is an active strategy that film viewers can use to make meaning from a film narrative (Bordwell, 1985). Chinese participants in this study described how they hypothesized about events in both SS and DB. For example, Eva predicted that the antagonist’s team (Cobras) would lose the dodgeball game in DB-S2 stating that despite there being only one character left on the protagonist’s team (Average Joe’s), he would still win. Eva pointed to the swelling soundtrack accompanying the character’s last stand as a cue that allowed her to predict the protagonist’s newfound abilities and eventual defeat of the opposing team. From a L2/FL media literacy perspective, there are complex tools for interpreting multiple layers of

messaging. These tools include the film's cueing devices, which draw on audiences' assumptions, inferences, memory, and hypotheses, and on their background knowledge about other texts and their life experiences. These tools can ultimately support language learners' abilities to communicate more fully in a target language community (Quinlisk, 2003).

5.1.3 Culturally Bound Story-Construction Schemata

Chinese film viewers in this study described how their culturally bound background knowledge was used to interpret the intercultural film sequences. For instance, participants in the questionnaire part of this study described their knowledge of Chinese monk culture, kung fu, and other Stephen Chow directed films as a helpful strategy for developing a deeper understanding of the sequences in SS. These findings support research that has positioned schema theory within a sociocultural context (Bartlett, 1932; Carrell & Eisterhold, 1983; McVee et al., 2005).

While earlier schema theory research often involved discussions of cultural knowledge, it was considered a comprehension process that happens internally and not as "something that exists beyond the individual and within an individual's social and cultural communities" (McVee et al., 2005, p. 532). This study's findings support research that conceives of text interpretation from a sociocultural lens, as an iterative, individualized process that emerges within the individual from transactions with other people, cultural, and historical materials, like film (Kintsch & Greene, 1978; McVee et al., 2005; Pritchard, 1990). Chinese viewers in this study described how their prior knowledge of Chinese pop culture influenced their interpretation of not only the Chinese film sequences but also the U.S. film text. For example, in the questionnaire, several Chinese participants provided Chinese movie examples to contextualize DB-S4 where Peter blindfolds himself before playing a final round of dodgeball stating that he blindfolded himself to heighten his other abilities. In terms of L2/FL media literacy pedagogy, these findings highlight the need for instructors to guide students in recognizing the meaning of a text as interpreted through a combination of the

text's narrative, stylistic, and symbolic features and their own diverse cultural positions (Semali, 2000). By recognizing culturally specific aspects of media literacy, students can more intentionally activate and utilize their own intertextual and cultural knowledge to scaffold their comprehension of a film's story and also to recognize audio-visual messaging as a mediated text that is open to various forms of interpretation (Hall, 1997).

5.1.4 Culturally Bound Film Narrative Modes

The findings from this study's film analysis and the participants' responses pointed to cultural differences in the narrative structures of the Chinese and U.S. film texts. For example, an analysis of both film texts found that the Chinese film (SS) allowed moments of action, spectacle, and humour to, at times, interrupt narrative progression. In contrast, while the U.S. film (DB) also included moments of slapstick comedy, they were subordinated in favour of overall story advancement and clarity. Chinese interview participants described differences they noticed in the films' narrative structure stating that the U.S. film (DB) seemed more focused on presenting a well-developed, engaging story whereas the Chinese film text (SS) was more focused on presenting well-crafted comedic moments.

These findings support research that has shown how film relays story information using narrative structures and stylistic techniques particular to historical or national spaces (Bordwell, Thompson, et al., 1985; Ezra & Rowden, 2006). These techniques form conventions unique to those times and places such as Hollywood and Hong Kong narrative modes (Fu & Desser, 2000; Neale, 2000). For instance, Bordwell et al. (1985) describes the conventions of classical Hollywood films as having strong causal links between cuts (continuity editing) to develop a coherent narrative, create characters who function as causal agents, and subordinate style to narrative progression. Alternatively, Hong Kong films traditionally used episodic plot structures or 'reel' based narratives where the narrative can be paused in order to insert spectacular, sensorial bursts (Bordwell, 2011; Fu & Desser, 2000). Several participants in this study contextualized the Chinese and U.S. film clips in

terms of their different narrative conventions. For instance, participants noticed that DB focused on storylines involving one character and their goals. They contrasted this with SS which they felt presented the narrative through the point of view of the entire Shaolin soccer team.

5.1.5 Using Film Language

The findings from this study support research that has presented film comprehension strategies as a partially unconscious or implicit process (Bordwell, 1992; Desilla, 2014). For example, participants were asked how they interpreted the film sequences in a certain way. Several participants stated they did not know how they made their decision. Others stated they did not see a reason for explaining what they interpreted but felt it was simply obvious or they arrived at their reasons using common sense. Additionally, participants provided few medium-specific technical terms (narrative structure or stylistic techniques) in the questionnaire when asked what each scene was about and why it was included in the film. Nonetheless, the participants were still able to give evidence of their overall understanding of character actions and predict story outcomes using narrative and stylistic cues despite limited technical cinematic vocabulary.

When participants were provided technical cinematic vocabulary in question 3a of the questionnaire, which provided a list of stylistic elements to choose from, participants used those terms to describe the film's narrative and stylistic functions. In question 3b, which asked participants to explain why they chose the stylistic devices they did, Chinese participants used the medium-specific terminology in their responses such as character gestures, music, sound effects, and camera angles to describe how those cinematic elements informed their understanding of the film clips. For instance, in the interviews, Gia at first had difficulty describing her understanding of a scene in the U.S. film, stating that she was not knowledgeable about dodgeball as a sport and uncertain of the relationship between two characters. However, when asked who the audience should route for in the scene, she was,

nonetheless, able to provide several stylistic elements that supported her assumptions such as the soundtrack creating a sense of excitement and the character's facial expressions cueing her assumptions about their feelings. In this sense, some of the Chinese viewers were able to identify the film's medium-specific relay of information even if they were not initially aware of how they were doing it or what technical language was needed to express it.

These findings support research on comprehensible input which has argued that language acquisition and literacy development are subconscious processes where the conscious focus is on understanding the story message and not the narrative form (Krashen, 1989).

Additionally, research on vocabulary acquisition through watching film and television has found that new vocabulary was acquired incidentally or, in other words, development occurred while the learner was engaged in another activity (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999; Kuppens, 2010; Neuman & Koskinen, 1991). If L2/FL teachers can recognize the incidental language learning that can occur through students' engagement with popular audio-visual media, they may be more likely to promote film use in the classroom. Additionally, by including film-related terms in classroom discussions, teachers can make students' film comprehension practices more explicit. By doing this, teachers can recognize the skills their students bring to their own learning and apply them to future language learning tasks.

5.2 Strategies L2/FL Learners use for Film Interpretation

The following section describes several film comprehension strategies found in this study and that have been identified in L2/FL learning literature. For instance, prior research on listening comprehension has found that language learners use both verbal and non-verbal cues to interpret information in audio-visual media (Hanna et al., 2003; Harris, 2003; Tanenhaus et al., 1995). Additionally, studies have shown that learners can receive unintended meaning from visual cues depending on their cultural background (Arasaratnam, 2007; Roberts et al., 1992; Scollon & Scollon, 1995). Furthermore, cultural content and

knowledge of film genre conventions has been found to contribute indirectly to listening skills by stimulating learners' cultural schemata (Rost, 2016). Finally, research has found that context such as cultural differences and the film's semantic and cultural traditions affect the viewer's interpretation of a narrative film (Chafe, 1980; Erbaugh, 2010; Tannen, 1980).

In addition to listening comprehension, sociocultural theory for second language acquisition (SCT-L2) research has described several activities that mediate the cognitive process of L2/FL learners that can be applied to the findings in this study. For example, research has shown that the motivation to achieve goals, collaborating with others and objects, and learning through observation can support L2/FL acquisition (Frawley & Lantolf, 1985; Lantolf, 2011; Vygotsky, 1978). In this study, the participants' goals to understand the film's story often prompted their hypotheses, assumptions, and prior knowledge for meaning-making practices. The following section will also describe research on intercultural competency skills. Prior research has described several strategies language learners use or would benefit from using when interpreting audio-visual texts (Chao, 2013; Corbett, 2003; Yang & Fleming, 2013). Finally, reading instruction research has shown that explicit instruction on story grammar and discourse production and reception impacts language learners' strategies of interpretation (Corbett, 2003; McCabe, 1997; Stein et al., 1997). Below, the findings from this study are considered relative to these aspects within the literature.

5.2.1 L2/FL Listening Comprehension Research

The international Chinese participants in this study identified several input modes they used to interpret the Chinese and U.S. film texts including verbal and non-verbal cues (Batty, 2018; Harris, 2003; Suvorov, 2018). For example, the Chinese interview participants stated the use of facial expressions, music, make-up, costumes, and dialogue most often when interpreting both films. These stylistic cues were able to fill in possible cultural gaps in the viewing process and provided support to make sense of the film clips, overall (Abrams, 2014;

Desilla, 2014; Krashen, 1985; Neuman & Koskinen, 1991). For instance, while none of the Chinese questionnaire participants recognized Chuck Norris in his cameo role, in the U.S. film text (DB-S3), they nonetheless described his narrative function in supporting the protagonists (the Average Joe team). Participants pointed to the swelling soundtrack, Chuck Norris' thumbs-up signal and wide grin, the sound effects of the cheering crowd, and the sports announcer's verbal description of the event to explain Chuck Norris' role in the film sequence. A possible reason for participants' successful understanding of the scene could be the multiple levels of medium-specific input to guide their interpretation of Chuck Norris' role (Neuman & Koskinen, 1991).

Past L2/FL education research has considered the impact of multiple levels of media's verbal and non-verbal input on both vocabulary acquisition and listening comprehension (Krashen, 1981; Van de Poel & d'Ydewalle, 2001). In particular, several studies have pointed to media's multimodal presentation of story information including dialogue, subtitles, and visual imagery as multiple forms of comprehensible input for vocabulary acquisition (Krashen, 1981; Kuppens, 2010; Neuman & Koskinen, 1991; Rodgers & Webb, 2017; Van de Poel & d'Ydewalle, 2001). The participants in this study described their use of comprehensible inputs in the form of dialogue, character gestures, facial expressions, music, make-up and costumes. By recognizing that L2/FL learning is supported by the amount of comprehensible input and by the students' motivation to engage with multimodal texts, teachers may be more likely to include popular audio-visual media as an academic resource. While some of these texts may be slightly beyond their students' current language levels, the film's contextual supports can still guide students' incidental language learning.

Listening comprehension research has found that listeners use both linguistic and extra-linguistic communication modes, such as visual context, to interpret information more quickly (Tanenhaus et al., 1995). One type of visual information includes kinesic signals, or body movements and facial expressions which makes listening easier as it provides

additional layers of non-verbal cues (Arasaratnam, 2007; Roberts et al., 1992; Scollon & Scollon, 1995). In this study, Chinese interview participants identified using facial expressions when interpreting both the Chinese and U.S. film texts. Other visual and aural cues commonly mentioned by the Chinese audience when interpreting the film sequences were music, make-up, costumes, and dialogue. Instructors who hope to make use of audio-visual media in the L2/FL classrooms should consider the film's relay of story information as a way to reduce the difficulty of texts and as motivation for engagement with media texts through scaffolding strategies that include activating their students' intertextual knowledge of narrative film modes (Brown & Broemmel, 2011; Neuman & Koskinen, 1991; Shen, 2015)

5.2.2 Sociocultural Theories for L2/FL Learning

Sociocultural theories for second/foreign language acquisition (SCT-L2) have examined several sub-theories within language learning that are supported by the findings in this study including activity theory, the ZPD, and concept-based regulation. First, activity theory research has shown that the performance of L2/FL learners depends on the specific goals and motivation they have for comprehension tasks (Coughlan & Duff, 1994; Lantolf & Ahmed, 1989; Lantolf & Thorne, 2006). These studies show that the motivation to achieve a goal often leads to self-regulating activities rather than, for example, the student needing support from a teacher (other regulation).

Findings from this study provide evidence of the Chinese viewers' goals (creating a meaningful story) and how it supported their use of self-regulating film interpretation strategies (i.e., hypothesizing, inferring). For example, the Chinese interview participants described their specific comprehension goals as their effort and interest in finding out what happens to Gordon in the U.S. film text in DB-S2 as he is forced to play alone against a much larger and aggressive dodgeball team. Several participants described their assumptions and hypotheses as they watched and wondered how the scene would end. As this study did not involve any explicit instruction from the researcher, participants described their own

motivation for understanding the story and their subsequent incidental meaning-making activities. Self-regulating comprehension practices like the goals for story construction described by the participants support research that posits popular cultural media like film as an engaging, motivating pedagogical resource (Marsh & Thompson, 2001; Parkhill & Davey, 2014).

Cummins (2011) has argued for the importance of tapping into and developing language students' personal comprehension goals by providing them with reading tasks that are engaging and motivating. To this end, Cummins has argued for the importance of daily opportunities to hear and read stories, to have classroom discussions about student interpretations and opinions around stories, and to have students choose and create their own texts to showcase their academic knowledge and place academic value on their cultures and identities. In terms of film, Hail (2021) has argued that his experience teaching a film course to English language students provided motivation for students to contribute to classroom discussions which can encourage their associated engagement with various language and transferable skills including interpretation and analysis as well as listening comprehension, vocabulary development, recognizing accents and the use of intonation for meaning.

A second sub-theory within SCT-L2 is ZPD where instruction and student knowledge interact collaboratively so that the learner can practice skills they may not be able to accomplish independently (Frawley & Lantolf, 1985; Lantolf, 2011; Vygotsky, 1978). In the case of this study, one form of instructional support stems from the film's medium-specific relay of information. For instance, while both the Chinese and U.S. film texts used English audio, some of which the international Chinese viewers may not have been able to produce independently, the film provided additional comprehension support through visual, aural, and narrative cues that allowed viewers to attach meaning to potentially unfamiliar vocabulary through multiple levels of comprehensible input (Bordwell, 1985; Krashen, 1981).

This study's analysis of the responses from the Chinese participants found that more detailed film interpretations were made when the information from the Chinese film text's culturally bound relay of thematic and intertextual information was combined with the viewers' background knowledge. This collaborative form of meaning-making provided scaffolded support for the audiences' comprehension and interpretation processes (Abrams, 2014; Duff, 2002; Lee Zoreda & Vivaldo-Lima, 2008; Quinlisk, 2003).

Some of the Chinese viewers described the benefits of their cultural knowledge on obtaining a more nuanced interpretation of the Chinese film text and comprehension of English dialogue stating. For example, participants stated their knowledge of Shaolin kung fu and Chinese monk culture. The Chinese participants also discussed their intertextual knowledge as a comprehension support when interpreting the film texts. For instance, participants described their experiences with other Chinese movies as examples to support their interpretations of both the Chinese and U.S. film texts. Several Chinese viewers expressed knowledge of other Stephen Chow films, the director of the Chinese film text, and how that knowledge provided additional support when interpreting the Chinese film sequences. They pointed to the typecasting of certain actors, conventions of the Hong Kong absurdist comedy film genre, episodic narrative structures, and spectacular stylistic sequences common in other Stephen Chow films. These findings highlight the interdependent, collaborative, and mediating relationship between intercultural narrative modes and the audiences' culturally bound comprehension processes. By harnessing the collaborative ways that students make sense of media resources, educators can highlight their students' personal backgrounds and prior knowledge as funds of knowledge (Moll et al., 1992), recognizing diverse perspectives, identities and experiences (Gutierrez et al., 1995).

5.2.3 L2/FL Intercultural Communicative Competency Research

Past research that has considered the role of culture in language education has maintained that students' cultural background as well as their understanding of the target culture can

impact their communicative competence and their awareness of the role of language in their lives (Byram, 1997; Corbett, 2003; Lo Bianco et al., 1999; Scollon & Scollon, 1995).

Previous studies that examined the use of foreign film and television as intercultural educational resources for foreign language students have found that students interpreted audio-visual media in culturally bound yet individualized ways. These include comparing the foreign media to their own lived experience and re-contextualizing the stories into more personalized contexts (Yang & Fleming, 2013).

In another study, foreign language students watched foreign films and described their viewing experiences as a way to overcome fears of interacting with foreigners and for recognizing non-verbal communication styles (Chao, 2013). Findings from this study provide further evidence that the Chinese film viewers' cultural background and understanding of a film's cultural context can impact their ability to describe their understanding. For instance, the Chinese film audience in this study re-contextualized the U.S. film by comparing it to other Chinese texts such as other Chinese films, TV shows, famous actors/characters, manga series, and books. By recognizing the sociocultural context within which audiences create meaning, teachers can highlight how films can be interpreted in different ways. Acknowledging these differences can create space for new and shared perceptions of the same audio-visual resources. Opening up opportunities for diverse interpretations and perspectives validates students' unique knowledge and textual experiences (Ashton, 2005).

Intercultural research has found that viewers use cultural contexts to drive their expectations and arrive at unintended meanings (Yang & Fleming, 2013). Language teachers can use films to focus on different aims and outcomes of intercultural activities. One aim could be to understand how the text itself delivers a message by close reading or examining signs and symbols. Another aim could be to consider the intentions of the filmmakers and how their body of work relates to each other or other texts, thematically and formally. Finally,

intercultural activities using film could focus on the audience or the students themselves as the film viewers and how their unique perspectives might affect the intended messaging of the filmmakers (Corbett, 2003). Third, post-viewing reflection activities could support more nuanced interpretation of intercultural audio-visual resources, acquisition of cultural knowledge, increased self-awareness, and increased awareness of intercultural issues like racism (Chao, 2013).

Research on an intercultural approach to language education explores the benefits of learners taking a reflective stance on the role of language across cultures and acknowledges and implements the L2/FL learners' home culture/language within the learning process (Baker, 2011; Corbett, 2003). This approach creates space for students to learn not only written and spoken language but to learn "ways of viewing others and reviewing themselves" (Corbett, 2003, p. 18). The findings from this study support prior research that recognizes language as more than a transfer of information but as a dynamic negotiation and construction between the individual and their sociocultural context (Corbett, 2003). Films produced in particular cultural spaces provide a useful tool for investigating cultural norms, conventions, and values in order to equip learners with ways of making sense of both target and source cultures (Chao, 2013).

5.2.4 Reading Comprehension Research

International Chinese film viewers in this study described their interpretations of the Chinese film clips with more detail and with more recall than they did when describing the U.S. film clips. When asked to explain why a sequence from the Chinese film, *SS*, was included in the film, the Chinese questionnaire participants gave several reasons in each response using both information from the film text and from outside the film text, using their cultural or intertextual background knowledge. For example, participants used information related to their cultural background such as knowledge of martial arts and Shaolin monks and from their intertextual knowledge of Stephen Chow's (the director) characteristic film style and

conventions of the Hong Kong comedy genre to give more detailed reasons for the clip's inclusion and meaning. These responses contrasted with Chinese participants' shorter responses provided in reference to the U.S film, Dodgeball.

Chinese respondents related their justifications for the U.S. film clips by relying more heavily on textual rather than intertextual information for interpretation. For example, respondents believed the U.S. film sequences functioned as a means of showcasing a character's personality traits, to clarify a plot point, or to move the story along. These findings support prior reading instruction research that has identified how students comprehend and recall stories better when using texts from their own culture rather than from a different culture (Berney & John, 1967; Dube, 1982; Harris et al., 1992; Invernizzi & Abouzeid, 1995; Kintsch & Greene, 1978; McCabe, 1997; Pritchard, 1990). For instance, Dube (1982) found that adult readers wrote better summaries of narratives for which they had culturally bound expectations and related schema than they did for stories from other cultures. Additionally, Pritchard (1990) found that children used better reading comprehension strategies when engaging with texts from their own culture including strategies for recalling and elaborating more information with fewer distortions for a culturally familiar story rather than a less familiar one.

If L2/FL teachers are working with audio-visual materials that are not culturally familiar or are less familiar to their students, they should keep in mind that comprehension challenges may stem from issues of film form or a lack of intertextual and cultural cues and background knowledge (Burczynska, 2018; Desilla, 2019; Fuentes Luque, 2003). Teachers could make these possible intercultural challenges explicit by including discussions around conventions of national film form and cultural themes. For instance, teachers might discuss students' ability to recognize different narrative modes or ask them about pop cultural references. Teachers might also have students choose their own multimedia texts that were produced in their heritage countries so students can provide their background knowledge about these texts

to support the learning of their peers and teachers (McCabe, 1997; Peterson & McCabe, 1992).

Research on reading comprehension has examined variations in story production and form within cultures (e.g., across time periods, genders) and across cultural spaces (Ely & McCabe, 1993; Logan, 1993; Peterson & McCabe, 1992). The findings from this study's film analysis extend research that has shown similarities and differences in storytelling across cultures by applying them to narrative film's medium-specific presentation of story information. For example, the Chinese and U.S. films in this study were found to relay information in similar stylistic ways such as continuity editing techniques used to conceal cuts between shots. For example, DB and SS used eye-line matches where characters in two different shots appear to look at each other by glancing in the same direction. Both films also made use of the 180° rule where the camera does not cross over an imaginary line to maintain spatial continuity between shots.

This study's Chinese and U.S. films used several similar narrative formal devices. For instance, both films drove the plot through character-led goals. Additionally, both films included the underdog character and sports story tropes where the losers beat seemingly insurmountable odds to win a sports competition. In addition to similarities, this study's film analysis found differences between the U.S. and Chinese film's relay of narrative information that corresponds with prior research on national cinematic narrative modes related to U.S. and Hong Kong cinema (Bordwell, 2011; Bordwell, Staiger, et al., 1985; Fu & Desser, 2000).

The film analysis in this study found that DB's presentation of a clear narrative took precedence over action sequences, comedic moments, and/or spectacular special effects and aesthetics. In contrast, SS's spectacular, sensorial, and comedic sequences competed with and even interrupted narrative clarity and progression to provide entertainment that relied less heavily on character investment and more on a sensory experience. These U.S. and

Chinese cinematic stories were produced in different cultural contexts that relate to national film conventions (Bordwell, 2011; Bordwell, Staiger, et al., 1985; Fu & Desser, 2000). If audiences are unaware of these differences, they may dismiss parts of the film as not making sense. When teachers include discussions of these culturally contextualized differences in story form and content, it can provide students with the skills needed to arrive at a deeper understanding of film narratives both from within their own cultures and from different cultures (McCabe, 1997).

Within L2/FL pedagogy, instructors can acknowledge the intertextual and cultural information that their students bring to comprehension activities needed for interpreting diverse, intercultural audio-visual resources and to scaffold the film comprehension activities of all their students (Shegar & Weninger, 2010). Additionally, these findings highlight the culturally specific forms of comprehensible input present in diverse cinematic narrative modes and the need for L2/FL instructors to choose audio-visual resources that are compelling in order for language acquisition to take place (Krashen, 2018).

5.2.5 Audio-Visual Media Literacy

Reading education studies have shown that explicit instruction of story grammar increases comprehension of narrative forms (Kamil et al., 2011; Pearson, 2014). In terms of narrative structures from other cultures, McCabe (1997) advocates for explicitly discussing differences in story structures to provide students with the metalinguistic vocabulary needed for deeper interpretations of narrative functions and messaging to specific audiences from language learners' own cultures as well as allowing students to better understand stories from different cultures.

In this study, students were able to express the function of various film style elements especially when provided with a list of technical terms (in the questionnaire question 3a). For SS-S1, when asked to describe why they chose the stylistic techniques they did, the

international Chinese questionnaire respondents made use of the list of terms from the previous question to answer the open-ended question explaining what stylistic elements they noticed in the film clip including music, camera focus, dialogue, sound effects, framing, character movements, facial expressions, costume changes, and setting.

If instructors provide L2/FL students with more opportunities to engage with cinematic vocabulary, students can more effectively describe their prior knowledge of popular cultural media to support their media literacy activities. Teachers can guide discussions that include explicit, intentional, and analytical concepts relating to audio-visual media messaging and how it is constructed to influence and persuade a particular audience. Another media literacy activity could be to discuss the interrelation between a film's narrative and stylistic functions and students' past experiences with other texts. These discussions should extend beyond the narrative form from one cultural space, such as the target culture, into different cultural spaces that both extend student learning beyond their current frame of reference and operationalize L2/FL students' knowledge of audio-visual media from their own cultural background.

5.3 Intercultural Films, Interpretation, and Language Education (Gaps in the literature)

Watching a film requires L2/FL viewers to not only understand vocabulary but also to interpret what they are watching by positioning themselves in relation to the film text (Bordwell et al., 2016; Chao, 2013; Yang & Fleming, 2013). While previous studies in second language acquisition research have investigated audio-visual materials in relation to vocabulary and listening comprehension and acquisition (d'Ydewalle & Van de Poel, 1999; Koolstra & Beentjes, 1999; Kuppens, 2010; Neuman & Koskinen, 1991; Rodgers & Webb, 2017; Van de Poel & d'Ydewalle, 2001), there has been less research on learners' perceptions and interpretations of films and in particular, intercultural films.

By considering language learners' engagement with narrative film from an intercultural communicative competency lens, comprehension and acquisition can more comprehensively include the viewers' collaborative and contextualized strategies for interpreting their film viewing experiences (Corbett, 2003). Additionally, while the Council of Europe's Common European Framework of Reference for Languages and Ontario's ESL media literacy curriculum (Council of Europe, 2018; Ontario Ministry of Education, 2007) do recognize the impacts of media on language learners, this study extended the discussion to the role of intercultural media for language students.

Popular cultural media in the intercultural classroom is a resource for exploring a wholistic approach to language learning as it can be used to explore cultural attitudes and beliefs that the learner brings to their learning and that of the target cultures (Chao, 2013; Duff, 2002; Sipe, 2000; Yang & Fleming, 2013). For instance, by discussing national narrative conventions present in intercultural films, students can better understand the relationship between the sociocultural situatedness of film production, reception practices, and their prior life experiences. Additionally, while research on reading comprehension has considered the role of culturally derived narrative forms on storytelling practices and literacy (McCabe, 1997), this study extended these examinations to include information about intercultural audio-visual stories and how they relate to L2/FL film comprehension and interpretation skills.

5.4 Breaking Down Disciplinary Boundaries

The aim of this study was to gain insights about the way the social and cultural contexts of film production interact collaboratively with L2/FL film viewers' intertextual and cultural knowledge to impact their narrative comprehension. In this effort, I attempted to have two theoretical disciplines interact collaboratively: a constructivist narrative film theory which describes the ways in which film audiences construct narrative meaning and a sociocultural theory for learning which situates the film audiences' activities for constructing a narrative in

a sociocultural context that includes their everyday experiences, their communities, and their cultural world such as other texts like music, books, or video games.

While I believe these two theories were a useful theoretical lens for understanding the interactive relationship between culturally bound film production and reception practices, it was nevertheless a challenging undertaking. I had to make difficult decisions around which disciplinary terms had the most explanatory value and which literature to include (or leave out) to flesh out possible insights without overwhelming them. By combining theories from cognitive development research and from film studies I hope I was able to include insights not possible using one discipline over the other. For instance, SCT was able to highlight the role of the film audience as language learners and to position film reception practices within the larger sociocultural environment of film production, distribution, and reception. A sociocultural perspective highlights the transactional relationship between film's culturally situated symbolic content such as dialogue, visual signs, framing, and editing, and the audiences' use of these tools to mediate their understanding of the story and for the analysis of future cultural artifacts or experiences (Lantolf, 2011; Mitchell et al., 2019). Therefore, how L2/FL film viewers engage with film's culturally bound medium-specific narrative principles to create a comprehensible story was examined in this study through the lens of SCT and its sub-theories including mediation, scaffolding, the ZPD, funds of knowledge, and Krashen's input hypothesis (Krashen, 1981; Moll et al., 1992; Vygotsky, 1978; Wood et al., 1976).

On the other hand, a constructivist film theory offered a detailed description of the film's medium-specific devices and how they guide the audiences' active construction of a comprehensible story using story construction schemata, inferential activities, and building links between story events (Bordwell, 1985; Branigan, 1992). Additionally, a constructivist narrative theory provided insights into ways in which students use narrative to organize their learning experiences (Bruner, 1991). For instance, the term intertextuality was included as a

type of procedural schema to provide specificity around the audiences' background information directly related to other texts. While research on learning in more recent years has chosen to use terms such as background knowledge and prior knowledge, schema is still an influential term for teachers as a means of describing cognitive reading processes (McVee et al., 2005). Therefore, schema and intertextuality were helpful terms to apply concepts within film theory more practically for the L2/FL classroom. Additionally, this study combined the concept of socioculturally situated intertextual and cultural knowledge with Moll et al., (1992) who highlighted students' multicultural knowledge which they could draw on for academic support.

5.5 Pedagogical Implications

This study examined how international Chinese and domestic Canadian post-secondary students used intertextual and cultural information to interpret and understand a Chinese film (with English dubbing) and a U.S. film. The study also examined the contribution of film narrative and stylistic devices on film viewers' interpretations and understanding of the two intercultural films. The study considered the film comprehension of domestic Canadian students to make intergroup comparisons between students that come from different cultural and linguistic spaces. Two interdisciplinary theories framed and supported this study. Sociocultural concepts including the ZPD and scaffolding informed an understanding of the connections between the intercultural films' audio-visual inputs and L2/FL viewers' prior knowledge and experiences (Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). A constructivist theory of narrative film comprehension (Bordwell, 1985) was helpful for analyzing the structure of the two intercultural films and for understanding how film form and style cue viewers' active abilities to build a comprehensible story.

An interdisciplinary approach to a qualitative study on international Chinese and domestic Canadian post-secondary students' perceptions and interpretations of two intercultural films is important for research on L2/FL education. This study integrated existing film theory and

sociocultural theories with empirical data derived from students in the real world to deliver information that each approach could not arrive at on its own (Bryan & Klein, 1998). Film theory can be important for research in education and for implementation in the classroom as it provides a space to reflect more deeply and in novel ways on impacts of the audio-visual resources already present in the classroom and used by students in their own time (Herrero & Vanderschelden, 2019).

This study hopes to promote the usefulness of audio-visual media in the L2/FL classroom as a source of intercultural learning (Chao, 2013; Yang & Fleming, 2013), a means towards better task engagement (Cummins, 2011), and a form of enjoyable comprehensible input (Cho & Krashen, 2019). This study highlights how films can be used for L2/FL development (Abrams, 2014). Additionally, the findings from this study provide insights on using film as a resource for decolonizing curriculum with appropriate media selection and curriculum design that recognizes the value of diverse students' background knowledge as a resource for learning with popular audio-visual media (Duff, 2002; Mistry, 2021).

The pedagogical importance of this study lies in its ability to highlight the academic value of diverse learners' sociocultural knowledge and personal experiences for intercultural film narrative comprehension (Chao, 2013; Duff, 2002; Gutierrez et al., 1995). This study found that the diverse life experiences and engagement with prior texts of the Chinese and Canadian participants impacted their interpretation of both the Chinese and U.S. film clips. Not only were there diverse interpretations between the two cultural groups but, in fact, the viewers' justifications, interpretations, and comprehension of the film texts were equally diverse and unique within the two groups. For example, to justify their interpretations of both the Chinese and U.S. films, the Chinese viewers used a variety of different film titles, video games, cultural knowledge, and personal experiences they had growing up in different cities, towns, schools, and homes so that no two film interpretations were understood in the same way.

The Canadian participants described their experiences, as first and second generation domestic Canadian students, as coming from a variety of diverse communities, and they used their unique sociocultural and personal experiences to inform their interpretations of the intercultural film clips used in this study. In this sense, this study considered L2/FL students from an asset-oriented perspective, recognizing the unique knowledge they bring to their own language learning and to support the learning of their peers and teachers.

The findings from this study foreground the importance of learners' funds of knowledge as academic resources (Moll et al., 1992). Therefore, instructors of diverse students who hope to make use of popular multimodal cultural artifacts should encourage their students to bring their prior knowledge about popular media, like film, into the classroom. Incorporating intercultural media that foregrounds the value of diverse students' intertextual and cultural knowledge is a useful means of decolonizing the language curriculum as it challenges an understanding of European linguistic cultural texts as the standard or dominant resources for instruction (Macedo, 2019).

Several implications related to intercultural media literacy in the L2/FL classroom emerged from this study. It is important to note, however, that these recommendations are based on 75 international Chinese students who responded to the questionnaire, and 7 interviews with post-secondary Chinese students. Other international language students may have different experiences watching intercultural films and may use different strategies of interpretation.

5.5.1 Suggestions for Intercultural Media Literacy Pedagogy

Based on the findings from this study, I offer pedagogical recommendations for culturally and media literacy-oriented language policy makers, teachers, and students who hope to create skills not only in understanding but also in interpreting audio-visual resources.

The suggestions include five learner objectives based on the five overall themes in the findings, as follows:

1. Use interpretation and comprehension strategies to understand narrative film texts from several different cultural environments.
2. Compare a variety of narrative film texts across cultures.
3. Discuss medium-specific conventions, patterns, and semiotic elements in a variety of audio-visual media texts.
4. Demonstrate and understand the value of multiple aesthetic and formal cinematic elements in films from different cultures.
5. Create audio-visual texts that include background knowledge from personal experience and cultural contexts.

5.5.1.1 Understanding and Interpreting

To acknowledge and access the cultural backgrounds L2/FL learners' draw on to understand and critically analyze classroom texts, language learners should be given the opportunity to engage with narrative film texts from a variety of cultures including texts that were produced in national spaces they are familiar with (Brown & Broemmel, 2011; Carrell & Eisterhold, 1983; Duff, 2002; McCabe, 1997; Moll et al., 2009b). In preparation for viewing audio-visual resources, teachers can scaffold the task and make the text more accessible by asking L2/FL students to access their story construction schema to make assumptions or infer information about the film genre or subject matter (Kintsch & Greene, 1978). Additionally, by working with audio-visual resources made in diverse cultural spaces, instructors can activate students' intertextual background knowledge of other popular culture to support their understanding and interpretations of the way in which the story presents its message to the audience and their views on the semiotic thematic elements (Ashton, 2005; Marsh & Millard, 2000). Additionally, research has shown that nonverbal communication such as speech related gestures plays a large part in everyday communication practices (Batty, 2018; Harris,

2003). Therefore, another film comprehension strategy students can make use of is recognizing non-verbal communication styles and how they act as forms of comprehensible input within and across various cultures (Krashen, 1981). For instance, instructors could ask students to focus on a film character's body language, the use of costumes, colour, or sound to draw deeper conclusions about meaning (Haill, 2021). By activating these scaffolding strategies and examining the various forms of comprehensible input in relation to audio-visual resources from a variety of cultural spaces, students can begin to see differences, similarities, and patterns in contextual cues relayed through film's narrative and stylistic structures as well as draw on their personal backgrounds and prior knowledge to build on their ability to critically analyze the film texts.

5.5.1.2 Making Comparisons

To come to an informed understanding of audio-visual texts from different cultures, it is important that language learners are given the opportunity to make comparisons between a variety of intercultural film texts. Additionally, they can make connections between those texts and their own background knowledge and experiences (Brown & Broemmel, 2011). For example, after watching audio-visual texts from various cultural spaces, students can compare specific national traditions that gave rise to particular narrative film conventions including the state of their politics, economy, culture, and/or film production systems (Bordwell, Thompson, et al., 1985; Fu & Dessler, 2000). While watching a variety of intercultural films, L2/FL instructors can harness their students' intertextual and cultural knowledge by having them record and discuss any new or familiar genre conventions or cultural themes present in the films. By doing this, students can co-construct knowledge using their understanding of other film texts from their source culture, from the cultures of their peers, and from a target linguistic culture (Chao, 2013; McCabe, 1997). Learners can make connections between their background knowledge and personal experiences and compare them with media across various cultures. Another practical activity might be for instructors to provide scaffolded viewing activities. For example, teachers can ask students to

make predictions about intercultural film texts before viewing to draw on their intertextual and cultural background knowledge. Additionally, teachers might pause the film to discuss new or interesting vocabulary, cultural connotations, references, and contextual cues to help with comprehension (Duff, 2002; Moll et al., 1992). After viewing, students can discuss intertextual connections they made from their own experiences related to the film's characters, setting, story structures and/or themes (Gutierrez et al., 1995).

5.5.1.3 Understanding Structures

Previous studies have found that students write better summaries and have better recall of stories when they have a larger amount of cultural schemata to rely on (Dube, 1982; Pritchard, 1990). By identifying the medium-specific narrative structures, functions, patterns, and semiotic messaging in audio-visual texts from a variety of cultures, L2/FL learners can build their story construction schema and background knowledge to make better sense of new texts they will encounter in future audio-visual texts (Gutierrez et al., 1995; Kintsch & Greene, 1978; Pritchard, 1990). Before viewing, instructors can provide students with worksheets that include medium-specific concepts and vocabulary. For example, instructors can build on students' knowledge of various film genres, their characteristics, and how they may be similar or different within different cultural spaces. This study included two sports comedy films but only Shaolin Soccer can be understood as part of the *mo lei tau* sub-genre which is a specific Hong Kong film genre (*Mo Lei Tau*, 2010). Additionally, instructors can provide vocabulary for film's stylistic techniques to help students articulate their often subconscious knowledge of film's narrative and stylistic conventions and how they function to present a coherent or aesthetically spectacular narrative (Bordwell et al., 2016) so they can apply that vocabulary to future film texts. Classroom discussion that provides opportunities for L2/FL students to analyze different forms of intercultural narrative films can also help students better understand how audio-visual media can be understood as a form of compelling, comprehensible input that supports their language and literacy development (Krashen, 2018; Liu, 2013; Yang & Fleming, 2013). Finally, understanding the role of

semiotic elements within the overall structure of intercultural films can help students use creative and critical thinking skills to evaluate how those images work collaboratively with their intertextual and cultural background knowledge to scaffold their interpretation and comprehension of popular audio-visual texts (Duff, 2003; Molenaar et al., 2011; Moll et al., 1992).

Participants in this study were able to describe the textual resources they drew on as forms of comprehensible input to interpret and understand the film sequences with more accuracy and specificity once they were provided with a list of film's stylistic devices (Krashen, 1981; Neuman & Koskinen, 1991). Efforts should be made to provide technical vocabulary related to the cinematic medium and audio-visual media so that secondary L2/FL students have the language to express their understanding and their deeper interpretations of the resources they use to learn a language. For example, teachers and students can collaboratively create a bilingual list of medium-specific textual vocabulary with word walls, dictionaries, and glossaries. Additionally, teachers should provide graphic organizers that include helpful vocabulary and an organized layout for students to use when viewing audio-visual materials to make the film more comprehensible or to provide support for deeper interpretation and/or analysis. For instance, a T-chart would be a helpful graphic organizer for an activity that analyzes differences and similarities between a genre film (comedy, crime) from China and the U.S in order to learn more about the structures/functions of national films' narrative and visual stylistic conventions (Hail, 2021).

5.5.1.4 Valuing Intercultural Films

The findings from this study support the need for L2/FL educators to recognize and value texts from diverse cultural spaces as well as students' background knowledge and story construction schemata as academic resources that contribute to language and literacy development and provide an inclusive learning space (Alvermann et al., 1999; Brown & Broemmel, 2011; Gutierrez et al., 1995; Moll et al., 1992). It is important to provide L2/FL

learners with audio-visual texts from novel, diverse cultural spaces allowing them to build new schemata by collaborating and engaging with novel audio-visual texts and audiences (Chao, 2013; Yang & Fleming, 2013). Instructors can supply a cultural variety of audio-visual resources within the classroom, but they can also allow students to choose media from their own cultural and personal experiences and backgrounds. By bringing their own resources, students can collaboratively build their knowledge and appreciation of media texts from a variety of world views, and they can share their own personal reasons for seeing value in their texts. In this way, students can not only learn more about new and/or different narrative film conventions, stylistic techniques, and semiotic elements but also learn about their peers and their individual knowledge base and skills (Shegar & Weninger, 2010). Teachers can use popular cultural videos to enlarge representation and harness the academic benefits of their students' background cultures (Duff, 2002).

Findings from this study point to the international Chinese students' greater personal knowledge of as well as consideration and appreciation for the cultural elements present in the Chinese film text which often translated into more detailed and nuanced descriptions and interpretations of the Chinese film sequences (Matos, 2014; McCabe, 1997; Miller et al., 2011; Pritchard, 1990). To extend this kind of personalized and motivated engagement with media texts, language educators need to foster appreciation, value, and in-depth, critical understanding of film texts from their students' cultural background (McCabe, 1997). In addition, instructors should promote inclusion and appreciation for film from cultural spaces their students may be less familiar with so that students can apply acquired intercultural film knowledge to their film interpretation skills, making them less dependent on unconscious film interpretation activities rooted in a specific cultural background. For instance, language instructors can use short films as journal prompts for writing activities. Students can choose a film from a selection of cultural environments, reflect on connections they make to their personal experiences, and share their entries with students from similar or different cultural backgrounds or with the entire class.

The findings from this study can support not only post-secondary students but also students in secondary and primary classrooms. For instance, the findings from this study relate to Ontario's secondary ESL and English Literacy Development curriculum (Ontario Ministry of Education, 2007). Specifically, the secondary curriculum includes a socio-cultural competence and media literacy strand. Expectations in that strand include "media literacy skills needed to understand, critically interpret, and create media texts in English" (Ontario Ministry of Education, 2007, p. 21). The primary Language curriculum (Ontario Ministry of Education, 2006) also includes aims for supporting language learners and media literacy skills. For instance, the media literacy strand for grade one asks students to consider responses from different audiences to the same media text and identify whose point of view is presented in a movie (Ontario Ministry of Education, 2006). Language instructors can use a popular children's film like *Coco* (Unkrich & Molina, 2017) and ask students what age group is being represented, and describe what it would look like if they were the star of the movie by including their own family's cultural traditions.

5.5.1.5 Creating Film Texts

Prior studies have shown that through engagement with popular cultural texts, students obtained semiotic resources that provided skills and motivation to create new texts using a combination of intertextual materials and knowledge (Shegar & Weninger, 2010). In order to apply the knowledge obtained through engagement with intercultural audio-visual texts, L2/FL learners should be given the opportunity to create new texts where relevant language focus might include using the target language in combination with intertextual materials including narrative structures, stylistic conventions, and semiotic and thematic elements from other diverse cultural spaces or from the students source culture (Lemke, 1990; Shegar & Weninger, 2010). Allowing students to create their own audio-visual resources develops culturally diverse, imaginative, creative forms of medium-specific expression that strengthens their understanding of audio-visual textual structures and lets them practice medium-specific vocabulary, so they can better understand and interpret audio-visual texts

used in the language classroom and respond to the impact and influence of audio-visual texts in the daily contexts of their source and target cultures (Alvermann et al., 1999; Buckingham, 2003; Chan & Chamot, 2011; Hall, 1980; Herrero & Vanderschelden, 2019). Additionally, creating audio-visual texts allows L2/FL instructors to incorporate other language objectives including listening, speaking, reading, and writing (Parkhill & Davey, 2014; Quinlisk, 2003; Thompson, 2016; Weninger, 2019). For instance, the socio-cultural competence and media literacy strand for secondary students in ESL level 5 asks students to understand, interpret, and create media texts (Ontario Ministry of Education, 2007). Teachers can ask students to choose a movie from a particular genre (e.g., biography) to watch at home and create their own short film using similar genre conventions but incorporating different personal and cultural perspectives. Before creating a short film using narrative and stylistic conventions present in the gangster film, students might compare the themes of family honour in the Chinese film *The Grandmaster* (Wong, 2013) and U.S. film *The Irishman* (Scorsese, 2019). Then students can consider those themes from the perspective of their own social and personal family culture and incorporate them into their own films. Depending on ESL students' need for language support, the activity can include movies that use a mixture of source and target language audio and subtitles as forms of comprehensible input (Cho & Krashen, 2019). Additionally, students can describe the films' plot and major characters as well and begin to develop film terminology to describe and analyze their own film clips and film clips made by their peers. These suggestions provide a start for teachers interested in using audio-visual materials for language learning in the classroom.

5.6 Study Summary

I conducted a qualitative film reception study to obtain detailed descriptions of how the international Chinese and domestic Canadian students interpreted two intercultural films that both used English audio (Creswell, 2013; Glaser & Strauss, 1970; Merriam & Tisdell, 2016). A qualitative methodology of data collection and analysis was appropriate as the aim of this

study was to describe the viewers' justifications for their understanding of the film sequences and their views while watching intercultural films as L2/FL learners, more generally. Data was collected through an online film reception questionnaire using Qualtrics which provided information about the viewers' comprehension of eight film sequences (four Chinese film clips, four U.S. film clips). Five questions after each film clip probed respondents on their perceived understanding of each scene, their reasons for understanding the clips the way they did, their use of stylistic devices for understanding the film clips, intertextual references they related to the clips, and how they saw their culture as an influence on their understanding. A total of 114 participants responded to the questionnaire (75 CHN, 39 CAN). Additionally, the Chinese participants were given the option of reading and responding to the questionnaire in either English or Mandarin Chinese. The Chinese language responses were translated into English for analysis.

In addition to the questionnaire, data was collected through semi-structured interviews to deepen the responses from the questionnaire and develop further inquiries to answer the research questions. The interview questions were developed around 2 film clips from the questionnaire (1 Chinese, 1 U.S.) and probed participants about their use of cultural, intertextual, narrative, and stylistic information to interpret the film sequences. A total of 12 post-secondary students participated in the interviews (7 Chinese, 5 Canadian) and each lasted between 38 to 68 minutes. All interviews were conducted virtually using Western's Zoom. Finally, the narrative film texts from China and from the U.S. that were used in the questionnaire and interviews were analyzed to better understand how intercultural films relay story information through their culturally bound narrative and stylistic structures and semiotic content.

Data analysis started with the narrative film analysis (Bordwell, 1985; Elsaesser & Buckland, 2002). First, I segmented the plots of both the Chinese film, *Shaolin Soccer* (Chow, 2001) and the U.S. film, *Dodgeball: A True Underdog Story* (Thurber, 2004). After the plot

segmentation, eight film clips were chosen that presented cultural and intertextual information using two or more stylistic devices. Next, I completed a shot-by-shot analysis of the film clips that involved describing the subject matter and framing, movement within the frame, cinematography, sound, editing, and dialogue present in each shot (two to eight shots per scene). The shot-by-shot analysis drew on insights from a constructivist narrative film theory and audio-visual translation research (Bordwell, 1985; Burczynska, 2018; Desilla, 2014). The analysis of the data from the questionnaire and interview responses was done using NVivo and Western's OneDrive on Microsoft 365 (Word and Excel). In order to analyze the questionnaire responses and the interviews, I used the constant comparative method (Glaser & Strauss, 1970) to find overall themes from the data that emerged inductively through a building of patterns and categories as well as through comparisons between and within the two participant groups. Once themes were developed, I used deductive analysis to consider whether evidence from my data set and from research could sufficiently support each theme (Creswell, 2013). The first stage of analysis included open coding (Merriam & Tisdell, 2016). After the Mandarin Chinese questionnaire responses were translated into English, I created notes and memos and formed initial categories. The next stage of analysis involved analytical coding (Merriam & Tisdell, 2016). At this stage of analysis, I began grouping the open coded notes into smaller, more generalized, and abstracted themes. The following section summarizes the findings in relation to each of the research questions used in this study.

Research question #1: In what ways does the Chinese audience use intertextual and cultural information to scaffold their understanding of an English-dubbed Chinese film? The post-secondary international Chinese students described several ways in which they used intertextual and cultural information to interpret the Chinese film text. First, the Chinese audience provided intertextual references to other Chinese movies, actors, directors, music, Hong Kong comedy film genres, and character types from their cultural background when interpreting the Chinese film text. Second, the Chinese viewers used cultural

information from their personal background to interpret the Chinese film text. For instance, viewers referenced knowledge and reverence for Shaolin kung fu, Chinese martial arts, and Chinese monk culture. Additionally, viewers understood the Chinese film sequences through their use of cultural knowledge of Shaolin traditional uniforms, Chinese architecture (Shaolin temples), household objects, childhood television viewing habits, traditional Chinese value systems, and Chinese connotations for certain colours (red symbolizes China, yellow symbolizes royalty). Third, the Chinese participants used their intertextual and cultural knowledge to provide descriptions of their film comprehension with more detail, using two or more cultural and/or intertextual references in their responses. Fourth, the Chinese audience used their intertextual knowledge to describe their understanding of the Chinese text's narrative conventions including the representation of character goals through a collective group (rather than an individual character) and the foregrounding and/or affording equal importance to comedic performances and events as to narrative progression and/or clarity.

Research question #2: In what ways are the Chinese audiences' use of intertextual and cultural information to interpret an English U.S. film similar or different to that of the English-dubbed Chinese film? The Chinese film viewers in this study described several differences and similarities in their use of intertextual and cultural information when interpreting the U.S. film text in comparison with the Chinese film text. First, similar to their interpretation of the Chinese film text, when interpreting the U.S. film text, the Chinese audience drew on intertextual knowledge from their cultural background, such as Chinese movies and reality shows, to understand and justify the events in the film clips. Next, some Chinese viewers did reference their knowledge of Chinese culture as supporting their understanding of the U.S. film text, but the examples were less specific than they were for the Chinese film text. In contrast, several participants said their lack of cultural information caused confusion around events in the U.S. film clips. For instance, viewers stated their lack of background knowledge around the actors, dodgeball as a sport, American school culture,

and aggressive competitive attitudes towards sports, which they believed hindered their ability to fully interpret the film sequences. Rather than relying on intertextual and cultural knowledge for understanding the U.S. film clips, the Chinese viewers relied on direct textual information within the film clips for interpretation such as music, facial expressions, dialogue, and character movement. In contrast with the Chinese text, the Chinese audience expressed difficulty recalling and providing details about story information from the U.S. film text. It is important to note, however; lack of detail and recall did not impinge on their overall comprehension of the U.S. film text. Finally, as with the Chinese film text, the Chinese audience used their intertextual knowledge to describe narrative conventions from the U.S. film text. For instance, participants pointed out that narrative progression in the U.S. film text is represented through a single character's goals and that it is focused on presenting a coherent narrative over presentation of comedic or sensorial bursts that interrupt narrative progression and coherence.

Research question #3: In what ways are the Chinese audience's use of intertextual and cultural information different to that of the Canadian audience's interpretations? The domestic Canadian post-secondary students in this study described their methods of interpretation in several ways. First, the Canadian audience drew on American intertextual and cultural references to interpret both the Chinese and U.S. film texts including U.S. live action and animated films, TV shows, video games, sports comedy genres, familiar editing techniques (montage), and fantasy book series. Second, the Canadian viewers also made use of their multicultural background knowledge when interpreting the Chinese film text such as references to films from China and famous Hong Kong martial arts performers (i.e., Bruce Lee). However, like the Chinese group in relation to the U.S. film text, some Canadian participants described confusion around certain elements in the film text they were culturally less familiar with (the Chinese film text). Similar to the Chinese participants and the U.S. film, the Canadian participants expressed moments of uncertainty or confusion about the Chinese film text, but this did not impede their ability to effectively interpret the

meaning/function of the film sequences. For example, Canadian viewers stated a lack of understanding for why the female soccer players in Shaolin Soccer dressed up as men (SS-S3), but nonetheless they recognized the female players' role as the opposition to the film's protagonists. Fourth, the Canadian questionnaire participants provided detailed descriptions when describing their interpretations of both the U.S. film texts as well as the Chinese film text. One possible reason for this could be the format of the questionnaire which was made in Canada by a Canadian researcher. Fourth, like the Chinese viewers, the Canadian audience did pick up on narrative structural differences between the Chinese and U.S. films but also described some similarities. Canadian viewers pointed out differences in the presentation of humour stating that the U.S. film text was more realistically represented and more focused on characters in pain and the Chinese film focused more on the exaggerated humour and the satisfying reversal of fortune for the underdog team. However, participants also described similarities in the plot such as the conventions of the underdog sports comedy story.

Research question #4: In what ways are intragroup interpretations similar or different from each other. Within the Chinese film viewing group, participants interpreted the Chinese and U.S. film texts in idiosyncratic ways while nonetheless arriving at an effective sense of the film sequences' overall meaning. First, the Chinese viewers made use of different, personal background knowledge when referencing movies, genres and/or real-world experiences to make sense of the films. For instance, while the Chinese viewers made use of Chinese intertextual references including several references to the same movie, director, actors, comedy genres, and performance styles there was a wide array of differing examples drawn from each participants' personal experiences as a film spectator. Similarly, the Chinese viewers referred to their Chinese cultural knowledge to interpret the Chinese film sequence, but the examples provided were specific to each participants' personal background experiences and ranged from references to architecture, colour connotations, and Shaolin monk culture. Second, when the Chinese audience described their lack of knowledge when attempting to interpret the U.S. film text, they used similar references to

their unfamiliarity with dodgeball as a game. However, they used various different methods to get an overall sense of the meaning and function of the U.S. film text. For instance, Chinese viewers made use of a variety of different textual cues to inform their understanding and fill in narrative gaps ranging from a diverse mixture of the films' soundtrack, costumes, facial expressions, character actions, and dialogue. The Chinese participants all effectively understood the Chinese and U.S. film clips in their own way and despite intragroup differences in their choice of specific intertextual and cultural references for interpretation and the choice of textual cues used for elements within the films that included unfamiliar intertextual or cultural elements. Similarly, the Canadian participants made use of a wide variety of diverse intertextual and cultural references from the U.S. but also from their multicultural backgrounds including Hong Kong and China to support an overall understanding of both the Chinese and U.S. film clips. While relying most heavily on dialogue and character movement, the participants in the Canadian group each used a unique mix of different narrative and stylistic devices to support their comprehension of both film clips.

Research question #5: How do the socioculturally produced narrative and stylistic devices function as comprehensible input for audiences? Both the Chinese and Canadian groups described their use of narrative and stylistic devices for interpreting and understanding the intercultural film sequences. First, as stated above, Chinese and Canadian viewers pointed out differences they noticed in narrative conventions between the Chinese and U.S. film texts such as the U.S. film's focus on narrative coherence or the Chinese film's focus on spectacle. Second, the participants described the various stylistic devices they made use of to interpret the film sequences. In the questionnaire, the Chinese and Canadian groups both stated the English dialogue as the number one cinematic resource used for understanding the Chinese and U.S. film sequences followed by character movements, facial expressions, and sound effects. Third, the Chinese interview participants described using similar devices and several other stylistic cues for interpreting the two film clips including

dialogue, facial expressions, music, make-up, costumes, and dialogue. Finally, the Canadian interview participants described using costumes, music, facial expressions, and dialogue to interpret both film clips from China and the U.S.

Research question #6: What are the pedagogical implications to promote inclusivity and diversity for L2/FL students in diverse universities and colleges drawing on their background knowledge and schemata?

By considering the findings of this study, which described the ways in which the social and cultural context of intercultural film production and L2/FL viewers' background knowledge influenced their interpretation and comprehension of two intercultural films, educators can recognize and harness L2/FL students' background knowledge and story construction schemata to create pedagogical opportunities that promote language development as well as inclusivity and diversity in university and college classrooms (Alvermann et al., 1999; Brown & Broemmel, 2011; Duff, 2002; Gutierrez et al., 1995; Moll et al., 1992, 1992). First, by recognizing the use of students' background knowledge and schemata for engagement with intercultural audio-visual resources, teachers can create academic spaces that make room for their students to express their own identities and experiences during classroom discussions about media messaging and the thematic content presented in audio-visual texts like film (Duff, 2002). Additionally, by using their own background knowledge and schemata in relation to popular cultural resources like film, students can contribute to classroom discussions more spontaneously, with more confidence, using more detail, and making real-world connections (Shegar & Weninger, 2010). By drawing on L2/FL students' personal experiences and intertextual knowledge when using intercultural audio-visual resources, educators can highlight their students' diverse forms of knowledge, unique experiences, and individual perspectives as academic funds of knowledge that contributes to their own learning as well as their peers and their teachers (Moll et al., 1992). Drawing on L2/FL students' background knowledge and schemata can also benefit L1 students by

providing additional levels of scaffolding for all students through participation in diverse and unique discussions that lead to further schema building and more critical appreciation of classroom materials and texts (Brown & Broemmel, 2011). Finally, this study has implications for using film's culturally specific narrative and stylistic cues as a form of comprehensible input that supports L2/FL acquisition as well as literacy development (Krashen, 1981, 2018; Lee Zoreda & Vivaldo-Lima, 2008). These pedagogical implications are discussed in more detail in section 5.6.1 where I provide several practical techniques suggested for promoting inclusive and diverse media literacy lessons by drawing on L2/FL students' background knowledge and schemata.

5.7 Contributions to Research

This study used a truly interdisciplinary approach to understanding the reception of intercultural films by L2/FL audiences using sociocultural concepts like the ZPD, scaffolding, funds of knowledge, and comprehensible input (Krashen, 1981; Moll et al., 1992; Vygotsky, 1978; Wood et al., 1976). These sociocultural concepts informed a constructivist film theory (Bordwell, Staiger, et al., 1985). This theoretical framework provided new insights into the ways in which the sociocultural context of film production and the L2/FL viewers' intertextual and cultural knowledge collaboratively mediated audiences' interpretations and comprehension of intercultural narrative films.

This study aims to add to knowledge about L2/FL students' intercultural media literacy activities from the perspective of sociocultural concepts whereby film comprehension is understood as a collaborative process, mediated by the sociocultural situatedness of film production and reception practices. Specifically, this study examined how L2/FL audiences scaffolded their understanding of intercultural films by drawing on intertextual and cultural information and used the film's relay of audio and visual information as forms of comprehensible input (Krashen, 1981; Vygotsky, 1978; Wood et al., 1976). This study considered texts from a multimodal perspective which incorporates input to include

cinematic stories and so works well with a narrative film theory that recognizes the role of stories as a tool for making meaning (Bruner, 1991). Additionally, this study examined how those concepts interacted with a constructivist narrative theory of film to explain the ways in which audiences actively make meaning by using their story construction schemata and guided by the film's narrative form of medium-specific semiotic aural and visual information (Bordwell, 1985).

This study resulted in implications related to sociocultural theories for language learning, film theory, and media literacy. First, this study aims to contribute to the field of intercultural communicative competence research which focuses on L2/FL communication that recognizes the role of intercultural behaviours within discourse, sociocultural background knowledge, and the need for understanding social spaces in which people communicate for particular purposes (Baker, 2011; Byram, 1997; Chao, 2013; Corbett, 2003; Lo Bianco et al., 1999; Yang & Fleming, 2013). The findings from this study elaborate on the function of culturally bound, contextual information for effective interpretation and comprehension of intercultural messaging. This study's participants made use of textual clues including verbal dialogue in the film clips but also visual and audio resources including character actions, facial expressions, and costumes as well as sound effects and the soundtrack to make sense of the intercultural film texts. Participants also relied on intertextual and cultural cues within the film to draw out their knowledge of other artworks, their past experiences, and knowledge of other cultures and fit them all together to achieve their goal of film comprehension.

Traditional L2/FL educational research approach has often focused on verbal and written texts and considered language learning from a deficit perspective of what language students still need to learn. This study hopes to foreground language learners' funds of knowledge for engagement with multimedia resources from an asset perspective where the students' cultures, viewpoints, and personal experiences are viewed as resources for mediating

learning (Moll et al., 1992). Hopefully, this perspective encourages diverse students to bring what they already know to the language classroom whether that be their own intertextual and cultural references or their prior understanding of how film form functions to tell a story. This more expansive approach can hopefully empower language learners to recognize and harness their knowledge of popular audio-visual resources that encourages new forms of classroom knowledge, shared understanding, and language learning (Gutierrez et al., 1995).

This study hopes to contribute to film studies and media literacy through a textual and empirical examination of how film viewers make meaning using their own background knowledge in collaboration with the film's multimodal representation of information through *mise-en-scène*, cinematography, editing, and sound. Drawing on an adopted model of film analysis (Bordwell et al., 2016; Elaesser & Buckland, 2002), reception studies (Jenkins, 2000b), and audio-visual translation studies (Burczynska, 2018; Desilla, 2014, 2019), this study used empirical and textual data to examine how a L2/FL audience made sense of two intercultural films.

This study found that participants were active viewers who used their own cultural and intertextual knowledge as well as the films' presentation of verbal and non-verbal medium-specific resources to support interpretation and comprehension of the film sequences. While participants predominantly used cultural and intertextual information from their own sociocultural backgrounds, they effectively understood both the Chinese and U.S. films that used English audio by also relying on the film's medium-specific messaging. Additionally, the Canadian audience applied their multicultural background to bear on their interpretations of both intercultural films. The Chinese audience also used their knowledge of transnational films to make sense of the U.S. film clips.

The transnational film system is not a group of filmmakers working in silos, but rather, a large group of varied and multicultural individuals that influence and are influenced one by the other (Ezra & Rowden, 2006). An understanding of transnational film's impact on film

viewers was found to support the film comprehension and interpretation habits of the participants in this study.

5.8 Limitations and Implications for Future Research

While research on the impact of audio-visual resources for L2/FL acquisition has been helpful in highlighting the role of television and film for acquiring listening and vocabulary skills (d'Ydewalle & Van de Poel, 1999; Ina, 2014; Koolstra & Beentjes, 1999; Neuman & Koskinen, 1991; Pujadas & Muñoz, 2020; Talavan, 2007; Webb, 2008; Webb & Rodgers, 2009), more research is needed to examine the viewer's perceptions and interpretation activities as they engage with media texts from various cultural spaces. The findings of this study suggest that international language students make strong use of films intertextual, cultural, narrative, and stylistic relay of information when interpreting intercultural film texts. This study resulted in several implications related to possible future research that examines the intercultural film viewing habits of L2/FL learners.

First, this study focused on a relatively small sample size for the interviews with international Chinese post-secondary students designed to generate initial findings examining how language students make sense of films from different cultural spaces using the target language. Further research obtaining descriptive feedback from language learners from other cultural spaces could provide additional details about students who come from countries whose inhabitants watch intercultural audio-visual content, such as American movies and television programs. Additionally, future research might examine the reason participants were interested in participating in a film reception study. This could provide more detailed information about whether interest in a particular film genre provides some participants with greater intertextual background knowledge.

Second, this study used two intercultural films that were from the early 2000s, were set in modern times, and that represented comedy genre plot devices and stylistic techniques.

Conducting a study that uses more recent films, films from different historical settings, and/or films from different cinematic genres would allow researchers to identify other structural or semiotic factors that may support or challenge interpretation of intercultural film texts for L2/FL spectators.

Third, for purposes of time, I decided to show participants four film clips for each of the two intercultural film texts and the interviews included two film clips, one from the Chinese and U.S. film texts, respectively. Several participants mentioned their inability to fully answer questions of comprehension and interpretation because they were only watching a small section of the film and thought they might be able to give more detailed, effective responses had they seen the films in their entirety. Future studies may find differences in how L2/FL learners interpret intercultural films after viewing a film in its entirety.

Despite these limitations, this research can be seen as a first step towards integrating two lines of research, film theory and sociocultural theories for language learning. My hope is that the current research will stimulate further investigation into this important area.

5.9 Final Thoughts

In a postindustrial society the production of symbols – information, images (TV, film), signs (including advertising)...represent the major mode of economic production...a curriculum which takes this fundamental shift into account might become a curriculum of popular culture in which the processes of symbolic production become central. (Pinar, 2008, pp. 302–303)

The aim of this study was to understand how a L2/FL audience used intertextual and cultural information to mediate their intercultural film reception practices from the perspective of the participants themselves and with a focus on film's formal structures and semiotic content produced within two different sociocultural environments. Understanding the ways in which audio-visual resources and film reception are impacted by sociocultural contexts can provide

diverse students with the opportunity to bring their own knowledge, perspectives, and experiences to bear on their learning as well as on the forms of knowledge available to their peers and teachers (Gutierrez et al., 1995). For instance, students can recognize and reflect on different ways cultures tell audio-visual stories and recognize their own pop-cultural references as legitimate, beneficial, and appealing forms of academic resources (McCabe, 1997; Quinlisk, 2003).

Understanding the impact and benefits of using intercultural films in the language classroom can encourage pedagogical practices that support students' language learning. Teachers may promote the use of films both in the classroom and at home as an enjoyable way to learn new vocabulary, listening skills, and cultural competencies. Instructors can also promote the benefits of watching popular films by highlighting the contextual support provided by the film's audio-visual relay of information (Neuman & Koskinen, 1991).

In order to value and acknowledge their students' role in their own learning, instructors can highlight film spectatorship activities as socially constructed, transactional experiences. Teachers can support students' understanding of film reception as a collaborative process where students' life experiences, the film text, and the larger sociocultural world all contribute to the meaning of the film (Chan, 2011; Weninger, 2019). What students notice or find interesting or confusing about a film is as academically valuable and relevant to knowledge building as the views of the director, a film critic, or their teacher. The media students enjoy at home can be brought into the classroom to use as academic resources. As instructors provide students with popular audio-visual texts they enjoy engaging with, students can more confidently contribute to classroom discussions and to the learning of their peers and their teachers.

It is important that teachers who are interested in using intercultural narrative films provide L2/FL students with the tools to understand, interpret, and see the academic value in using cinematic stories from their own cultural backgrounds as well as from new cultural spaces

(Chafe, 1980; Dumont, 1979; Lee Zoreda & Vivaldo-Lima, 2008; Miller et al., 2011; Scollon & Scollon, 1995). When teachers encourage engagement with films that students relate to and enjoy in the classroom, students can build their funds of knowledge and deploy it in the language classroom and in their daily encounters with popular media.

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Appendices

Appendix A: Film Genre Preferences of Chinese Post-Secondary Students (by a show of hands)

Genre	Class 1 Class size: 23 (m, 2; f, 21)	Class 2 Class size: 24 (m, 4; f, 20)	Telefilm Preferences (Canada wide) /10
action/adventure	2	1	7.5
animated movies	0	0	5.2
comedy	5	8	7.6
drama	5	2	7.1
horror/suspense	0	3	4.7
musical	1	0	4.4
mystery/detective	2	6	7.3
period film/biography	3	1	6.1
romantic comedy	1	1	6.2
science fiction	5	1	5.7
western	0	0	4.2

Appendix B: Reception Study Overall Format

Reception Study

Questionnaire (group A, Chinese).

Questionnaire (group B, Canadian).

Interviews (group A, Chinese).

Interviews (group B, Canadian).

Appendix C: Reception Study Format: Questionnaire (Group A and B)

Stage	Tasks	Time (minutes)	Film
1			SS and DB
	Consent form	2	
	Self-assessment questions (language education and audiovisual habits) (x6)	5	
	SS Film excerpts 1-4	8 - 10	
	Post-viewing questions (x7)	10	
	Film excerpt 2	8 – 10	
	Post-viewing questions (x7)	10	
		Total: 47	

Appendix D: Reception Study Format: Interviews (Group A and B)

Stage	Tasks	Time (minutes)	Film
2			SS and DD

Part A	
Experiences with film in the classroom	10
Part B	
Film excerpts: cultural questions	15
Part C	
Film excerpts: intertextual questions	15
Total: 40	

Appendix E: Questionnaire - Sample Open-ended Questions (5 per film sequence)

Shaolin Soccer | 'Fusion' (HD) - Stephen Chow, Man Tat Ng |...



Sing explains to Fung that knowing kung fu can help people in their everyday lives. The film cuts to a new location with a white bearded monk slipping on a banana peel and then doing a back flip.

What is the meaning of the monk's insertion into the scene? Justify your answer.

Why do you think the old monk sequence is included in this scene?

What exactly helped you identify the meaning of the monk sequence? (dialogue, sound effects, music, setting, character gestures, facial expressions)

Qualtrics Survey Software

<https://uwo.eu.qualtrics.com/Q/EditSection/Blocks/Ajax/GetSu...>

Does this scene remind you of anything similar you might have seen in the past on TV/film or other artworks?

Do you believe that your cultural background helped or hindered your comprehension, to some extent, of what the monk sequence intended to relay? Please justify your response in the box below.

Dodgeball S1

Dodgeball (Scene 1)

The following questions refer to your understanding of Dodgeball: A True Underdog Story (Thurber, 2004): Scene 1

Directions: Please, watch the film clip, below, before answering the following questions.

Appendix F: Questionnaire - Scale for Measuring Film Comprehension

Score	Criteria
0	No answer/irrelevant answer.
1	Obscure, inconclusive evidence of understanding the intended intertextual/cultural meaning(s).
2	Understanding one (or at least one) of the intended intertextual/cultural meanings. Accessing unintended meanings from the intertextual/cultural information.
3	Understanding all the intended intertextual/cultural meanings, plus unintended ones.

Appendix G: Questionnaire – Chinese Language Response Translation

ID	SS S1 4	SS S1 4 ENG
Does this scene remind you of anything similar you might have seen in the past on TV/film or other artworks? Please, provide as many examples as you can think of.		
CHN42	同样是周星驰参演的功夫中，从周星驰一开始不懂功夫只能唯唯诺诺做小弟到后面习得功夫与反派打斗的桥段同样运用了这种对比	It is the same in Kung Fu Hustle starring Stephen Chow. In the beginning, Stephen Chow doesn't know kung fu, he could only be a low level gangster. Later he learned kung fu and fight with the villains. The same technique in contrasting the two was also used.
CHN43	无	No
CHN44	虽然并不是特别相似，但我想起了《冰海战记》中一位被征兵入伍的神教徒在战场中蹲坐在雪地里向王子讲解上帝之爱，场景切换到战场上厮杀的人们和倒地的尸体上，与其所阐	Although it is not particularly similar, I think of a cultist who was drafted into the army in "The Battle of the Ice Sea" and squatted on the battlefield in the snow explaining the love of God to the prince. The scene switched to the people fighting on the battlefield and the fallen corpse, which corresponds to the concept explained. (He points to the corpse of a soldier and says that is the love of God)

	述的理念对应。（他指着一位士兵的尸体说那就是神之爱）	
CHN45	神雕侠侣里的武侠片段, 金庸小说改编的影视剧, 成龙演的十二生肖。	Clips of martial arts in the Condor Heroes, films and television dramas adapted from Jin Yong's novels, and the Chinese zodiac starring Jackie Chan.
CHN46	No	No
CHN47	李小龙, 成龙的电影, 西游记中孙悟空, 少林寺 (电视剧)	Bruce Lee, Jackie Chan's movie, Monkey King in Journey to the West, Shaolin Temple (TV series)

Appendix H: Film Analysis - Sample Plot Segmentation

Shaolin Soccer: Plot Segmentation

C. Credit title.

1. **The past:**
 - a. After losing a soccer match Golden Leg (Fung) is attacked in the leg.
2. **The present:**
 - a. Fung is fired by Hung.
3. **Fung meets Sing:**
 - a. Sing explains to Fung that he wants to popularize kung fu in people's everyday lives.
 - b. Fung is not convinced he needs kung fu lessons.
 - c. As Fung leaves, Sing kicks a beer can high into the sky.
 - d. Sing looks at fancy running shoes in a store window.
4. **Sing meets Mui:**
 - a. Mui uses kung fu to create her sweet steamed buns.
 - b. Sing gives Mui his shoes in partial payment for sweet buns.
 - c. Sweet bun customers break into dance.
 - d. Mui's boss arrives and tells everyone to stop dancing and yells at Mui.
5. **Sing visits First Brother:**
 - a. First brother unhappily works a low-level job at a bar.
 - b. Sing tells First Brother that they should promote kung fu through song.
 - c. Sing and First Brother sing at the bar.
 - d. A gang beats them up for their poor singing.
6. **Sing decides to apply kung fu to soccer:**
 - a. Golden Leg (Fung) finds Sing's pop can stuck inside a wall
 - b. Fung watches as Sing defeats the gang from the bar in a street fight.
 - c. A pop stand:
 - d. Fung and Sing agree to apply Kung-Fu to soccer.
 - e. Fung offers to coach Sing, but says he needs shoes.
 - f. Sing visits Mui at the sweet bun kiosk
 - g. Mui has patched up and returns Sing's running shoes.
7. **Sing and Fung visit the brothers:**
 - a. First Brother's bar: Sing tries to convince First Brother to promote kung fu through soccer, but First Brother refuses because its causing him trouble at work.
 - b. Fourth Brother's house: Sing tries to convince Fourth Brother to join a kung fu soccer team, but he says he's been out of work for six months and just needs a job.
 - c. Third Brother's office building: Third brother is too busy as a businessman to play soccer.
 - d. Fifth Brother's grocery store: Fifth Brother says he's too sad about his weight gain to join the team.
 - e. Second Brother dish washing station: Second Brother is too stressed and angry about wasting his youth on kung fu to join the soccer team.
 - f. Montage: The brothers look at an old picture when they were students of kung fu, together.
 - g. Highrise Rooftop: Sing and Fung accept that the brother's will not play on their soccer team.
 - h. The brothers each arrive and unite at the top of a building and agree to join Sing's soccer team.
8. **Soccer Training**
 - a. Empty field training montage: The brothers train with Fung.

- b. Sing is told to practice leg control, alone.
 - c. Intercut: the team practice while Sing kicks a ball against a cement wall with a bullseye.
 - d. Fung and the team watch Sing's incredible kicking skills, but Fung says winning still requires teamwork.
9. **Game 1 (The Street Gang):**
- a. The game begins and the gang team uses violence to beat the kung fu team.
 - b. War movie sequence: the soccer field turns into a literal war zone.
 - c. Fung tells Sing that this game is a test and that soccer is the same as war.
 - d. First Brother is humiliated by the gang team.
 - e. The brother's kung fu powers return.
 - f. The gang team is defeated, then joins the kung fu team.
10. **Hung's Soccer Building:**
- a. With Hung watching, a soccer player and a group of scientists practice soccer in a pool.
 - b. Hung gets a phone about Fung signing up for the soccer championship.
 - c. Hung agrees to let Fung's kung fu team play in the championship games.
11. **Mui and Sing at the mall**
- a. Sing tells Mui she is beautiful (despite her skin condition).
 - b. Mui asks for a new pair of running shoes if Sing becomes famous.
12. **Soccer Championships (First Round):**
- a. Empty soccer stadium: the kung fu team enters an empty stadium.
 - b. First Round – Game 1: The opposing team underestimates the kung fu team based on their looks and the kung fu team starts making goals easily.
 - c. Intercut: Hung gets a phone call while out golfing saying the kung fu soccer team is winning 60-0.
 - d. The kung fu soccer team wins and gets interviewed by the press.
 - e. Intercut: Mui goes to a beauty salon for a makeover.
 - f. The team is celebrated by the press and they get new running shoes.
 - g. The steam bun kiosk: The team celebrates their win by throwing away their old shoes and drinking.
 - h. Mui arrives with a grotesque makeover.
 - i. Sing gives Mui a new pair of running shoes.
 - j. Sing tells Mui he only sees her as a friend, and she cries.
 - k. First Round: Game 2 (Team Girls)
 - l. The kung fu team wins.
 - m. Sing returns to the sweet bun kiosk to give Mui a ticket to the soccer championships, but Mui is gone
 - n. Flashback/Sing's internal realization: Mui cries into her sweet buns.
13. **Championship Game (Part 1)**
- a. The team arrive to a huge crowd and they see the championship trophy.
 - b. Hung is in the stands and says that his team evil will win, no matter what he has to do.
 - c. Team evil's goalie catches Sing's tiger kung-fu ball.
 - d. flashback: the team Evil goalie is revealed to be receiving some kind of drug injections.
 - e. A team evil player scores and hurts team kung fu's goalie (Third Brother?)
 - f. Hung reveals he was behind Fung's leg break
 - g. Team kung fu's goalie is carted off the field.
 - h. Each brother attempts to use their kung fu skills during the game but are matched/bested by Team Evil.
 - i. Change room: The team treats their wounds during a time out and some of the team gives up and leaves.
 - j. They discuss that if they lose one more player they must forfeit.

Appendix I: Film Analysis - Shot-by-Shot

Shot #	Time	Image	Subject Matter/Framing	Kinesthetic action	Camera	Sound	Editing	Dialogue
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DB-S2

shot frame #	Time (Minutes)	Frame (Shot Image)	Subject Matter and Framing	Stylistic action (or movement within the frame)	Camera (S cinematography)	Sound	Transition (editing)	Dialogue
1	0:00:00		The Dodgeball court takes up the entire screen. 3 Purple Cobra team players can be seen on the right side of the court and screen. They are dressed in purple jerseys and white shorts. On the other side of the court is one member of the Average Joe's team (Gordon). He is dressed in an all yellow uniform. The court is a black floor and in the center is a large symbol with the acronym ADGA. In the very top left of the frame we can see the rest of the Average Joe team on the sidelines. Behind them are the first few rows of the audience. In the center and right top of the frame are two referees wearing a white	The majority of the screen is taken up with the court floor. The 3 Cobra players mill about on the court as the referee yells for a time out in the top centre of the screen. Gordon can be seen moving off the court (centre left), towards his team (top left). The Average Joe team is seen walking from centre top of screen to centre left. The crowd in the background is also milling about with constant, small body movements across the top centre of the frame.	Establishing shot. CS of the Dodgeball court. Extreme Hi of the court floor and the first few rows of the audience.	The score plays an instrumental tune with stringed instruments and a main note of a sordie sounding trumpet. Sound effects: The sound of a church or city bell clock chimes. The general hub-bub of the crowd.	Match on action: The referee seeing his arms is carried over into this shot.	Cotton McNight: It looks like the clock is about...
2	0:00:10		Medium shot of the referee in the center of the frame. Behind him are around 5 rows of audience members. The stands are full of people with no empty seats, and their mouths, fingers, are in the forefront of the screen. They are all wearing the yellow team uniform with red piping down the side of the leg and "Average Joe" written across the chest. One of the members wears a pirate hat, boots, and head scarf. Patches sits in a wheelchair with a leather flying jacket, black pants and cowboy boots.	The referee's arms are outstretched and he opens his mouth in a shout and points one arm towards centre left of frame. Some of the audience members shout and point as they watch the events of the game unfold.	MIS of the referee. Straight-on shot.	The score plays an instrumental tune with stringed instruments and a main note of a sordie sounding trumpet. Sound effects: The sound of a church or city bell clock chimes. The general hub-bub of the crowd. The sports presenter, Cotton, speaks over the sound of the referee.	Match on action: the referee's arms outstretched in the time-out position is carried over.	Cotton ...to strike midnight...
3	0:00:21		Directly behind him and to the left screen is the Dodgeball crowd with the acronym ADGA written along the back purple banding that bleeds the audience off from the court. The audience is sitting behind the purple banding and occupies every seat. They are	The Average Joe team walks from screen right towards screen left to huddle around Patches. Gordon enters from screen left to join them. The audience in the background is moving around, pointing and talking.	CS of the Average Joe team. Straight on.	The score plays an instrumental tune with stringed instruments and a main note of a sordie sounding trumpet. Sound effects: The sound of a church or city bell clock chimes. The general hub-bub of the crowd.	Straight cut.	Cotton ...on this Cinderella story.
4	0:00:32		Cotton and Pepper are shown in MIS, sitting behind their presenter desk. They are both wearing headphones with an attached microphone. Cotton is wearing a light blue dress shirt and a navy tie with red stripes. His hair is longer but groomed. Pepper is wearing a brown jacket with stylized designs on each sleeve. His hair is longer and stick up all around his head. They both have clipboards in front of them and are holding pens in their hands. In the background there is about 4 rows of audience visible. The stands are full of people with no empty seats.	Both presenters sit slightly forward, leaning on the desk with their elbows resting on the desk. As Cotton narrates the action, Pepper turns to the left of screen to listen and look at him.	MIS of the two sports presenters. Straight on.	The score plays an instrumental tune with stringed instruments and a main note of a sordie sounding trumpet. Sound effects: The sound of a church or city bell clock chimes. The general hub-bub of the crowd.	Straight cut.	Cotton: Turning Average Joe's into the proverbial jumpkin.

shot frame #	Time (minutes:seconds)	Frame (shot image)	Subject Matter and Framing	Stylistic action (or movement within the frame)	Camera (cinematography)	Sound	Transition (editing)	Dialogue
1	0:00:07		Peter stands alone in the middle of the screen in CG. He is facing to the centre of the screen. There is a spotlight on Peter and he is wearing his Average Joe's uniform: a yellow t-shirt and shorts with red trimming. He has on running shoes and white sports socks. In his hands, he holds a white scarf or towel. On the left side of the screen is a stand with a Dodgeball that has been imprinted with a skull and crossbones. Behind Peter is the stadium fencing with a low blue wall and above it glass panels. The audience is barely seen in darkness behind the glass.	Peter takes the white scarf in one hand and slides it across the other and then begins to slowly raise it up towards his head.	CG of Peter on the Dodgeball court. Straight on.	The score plays a dark, soft, staccato tempoed stringed instrument tune. There are maybe two distinct instruments and no other sound.	Straight cut.	X
2	0:00:09		Peter now takes up almost the entire screen. He is still bathed in a spotlight.	The movement Peter started of bringing the scarf towards his eyes is carried across the break from the previous shot. Once it reaches his face, Peter begins to tie the scarf around the back of his head.	CG of Peter as he brings the blindfold up to his eyes.	The score plays a dark, soft, staccato tempoed stringed instrument tune. There are maybe two distinct instruments and no other sound.	Match on action: Peter brings the blindfold up over his eyes.	X
3	0:00:12		Kate and Justin kneel in a close up shot. The background is almost totally in darkness. They both look towards the top of screen left. Both of their brows are furrowed and Kate holds her right hand near her face, in a protective gesture. One of their teammates hands is clutching Justin's left shoulder.	Neither Kate nor Justin move very much but Kate shakes her head slowly in response to Justin's question.	CG of Kate and Justin.	The score plays a dark, soft, staccato tempoed stringed instrument tune. There are maybe two distinct instruments and no other sound.	Reverse angle: reaction shot from Kate and Justin.	Justin: What the hell's he doing? Kate: I don't know.
4	0:00:16		Peter is shown in CG and in spotlight in the centre of the screen, still tying the scarf around his head and eyes.	Peter tugs both ends of the scarf and as he snags the scarf in both hands his mouth stretches in a show of effort.	CG of Peter as he gives the blindfold, now around his eyes, one last tug.	The score plays a dark, soft, staccato tempoed stringed instrument tune. There are maybe two distinct instruments and no other sound.	Straight cut. Match on action from shot 2.	X
5	0:00:17		Peter is now in an extreme CG taking up almost the entire screen. Nothing but blackness and some light flares from the camera are seen behind him. The white scarf covers the entire top of his head so that only his nose, mouth and chin are visible. His mouth is just slightly open and relaxed.	In extreme CG we can see the outstretched ends of the scarf slowly relax and lower.	Extreme CG of Peter with the blindfold.	The score plays a dark, soft, staccato tempoed stringed instrument tune. There are maybe two distinct instruments and no other sound.	Straight cut. Match on action.	X

DB-S4


Shot Name #	Time (h:mm:ss)	Frame (shot length)	Subject Matter and Framing	Kinesthetic action (or movement within the frame)	Camera (cinematography)	Sound	Transition (editing)	Dialogue
1	0:02:08		The location has moved from urban city streets into a mountainous area. An old Shaolin monk with a long white beard wearing an orange hat and orange Buddhist uniform with a red sash and a gold brooch is shown with hands in prayer. His eyes are focused in concentration towards center left screen.	The Shaolin monk is standing with in a folded hands position.	The camera starts at a high angle and moves down to a straight on angle, revealing the monk is a medium close-up. The monk is in focus and the mountains in the background are in soft focus.	The sound of flute replaces the soundtrack from the previous shot. It plays a single melodic line, gentle and quiet. The tempo is slow and steady.	straight cut	Sing (baritone over the new location). Shaolin
2	0:02:09		The monk's foot and a banana peel on the mat are shown in extreme close-up. The hem of the monk's orange robe is just visible at the top of the frame. He has white socks tucked into open-toed, tan slippers. The banana is shown in focus. It's skin has been peeled into three parts and it is yellow with brown spots.	The monk's foot moves from the top, left of screen towards and then stepping on a banana peel that is at the bottom right of screen. His foot then shorts out from under him and quickly moves towards and out of the right of frame.	Extreme close up of the monk's shoes in the middle ground and a banana peel in the background.	Flute music continues	straight cut	Sing - jump to
3	0:02:10		The monk is facing the camera. The screen is taken up with the monk falling backwards from slipping on the banana peel. There is a flurry of red and orange material from the monk's voluminous sleeves and sash. The monk starts in medium close up in the middle frame and as he flips backwards he moves away from the camera and into a long shot where his entire body is in frame. The tops of old temple walls and green mountains can be clearly seen in the background.	The monk's head is thrown back and his arms raise up and flip as he falls backwards and away from the camera. The monk flips upside down with his feet facing the sky, top of screen and moving away from the camera, flipping at the way around and back upright with his feet falling toward the ground/bottom of frame.	The shot begins with the monk in medium shot, center frame. When he falls backwards away from the camera, the camera does not move, so he falls towards the mountains in the background and ends up in a long shot in the center of the screen. The monk flips backwards and upwards. In the long shot, his entire body is in frame.	The flute sound is joined by more instruments making a louder sound and energetic tempo. There is the sound of a rattle and possibly a stringed instrument. The monk grunts as he starts his energy from back flapping after slipping on a banana peel and flying through the air.	match on action	Sing - main one to catch yourself when you fall
4	0:02:11		The monk moves across the screen from left to right jumping on banana peels as he goes. His feet barely seem to touch the ground before he floats back up just above the ground/banana peels until his feet bound off and out of screen right and left screen leaving the banana peels and the dirt road alone in the frame.	The monk completes a forward flip through the air moving across screen left to right.	Level framing. Medium close up of the dirt road, banana peels and the bottom of the monk's robe and his feet in the foreground (in focus) and bushes in the background (soft focus)	The more energetic tempoed music continues. Sound effects: The wet, sticky sound of the monk's feet landing softly on each banana peel.	Match on action	X
5	0:02:14		The monk jumps into frame left and flips across the screen ending screen right. The monk's entire body hits the only image on the screen. The background is a white, cloudless sky.	The monk completes a forward flip through the air moving across screen left to right.	Low angle camera points towards the sky below the monk as he flips through the air.	Energetic music continues. Sound effects: The sound of wind from the monk's quick and powerful landing. The monk's grunt as he lands.	Match on action	X
6	0:02:15		The monk completes his jump by descending into the frame from above facing center frame. His orange sleeves billowing around him take up most of the frame. When he has fully landed the sleeves drop down to reveal dozens of banana peels littered across the mat taking up most of the left side of the screen. The monk on the right side has a heated expression and is facing towards the camera and away from the banana peels.	Billowing sleeves move fluidly through the entire frame and then land outside of frame revealing the monk's face and shoulders and the banana peels in the background. The monk stands without moving and we see the banana peels lying motionless on the ground. Slowly the monk turns his head towards screen left and back towards the banana peels. He then turns back towards the camera and gives very slightly in satisfaction.	level framing. The camera's focus starts with the monk in focus in the foreground and then moves the banana peels in focus behind the monk bow in soft focus). As the monk turns to look behind him, the focus returns to his face and the banana peels return to soft focus.	The music is recombined with the sound of bamboo crashing. Sound effects: the monk's chuckles to himself.	Match on action	Monk "ouch chuckle"

SS-S2

Scene #	Time (hh:mm:ss)	Image (shot image)	Subject Matter and Action	Stylistic action for movement within the scene	Camera (cinematography)	Sound	Transition (editing)	Dialogue
1	0:01:10		The young fighter continues the over-shoulder and over-the-shoulder movements. The same background as shot 1.	The young fighter continues the over-shoulder and over-the-shoulder movements. The same background as shot 1.	M/L, straight on, level framing, deep focus (the buildings in the background are in focus as well as the boy in the foreground)	The diaphragm music includes a high pitched percussive sound and a stringed instrument. Sound effects: the boy makes a short kung fu cry to match his kung fu movements. We can hear the boy's kung fu utter on the ground.	straight cut	Boy High yehoooooooooooo
2	0:01:13		Reaction shot from Sing Sing starts, out of focus, towards the left of frame. His body is shown shirtless and with arms slightly extended away from his chest, facing towards the camera. His hair is straight and long with a small low ponytail at the back and a white headband around his forehead. In the background is a pile of bamboo sticks fallen on the ground and further in the background is some distant houses and a few trees in the distance. The colours are again very muted (greens and blues with a hint of grey).	Sing breathes heavily as he looks towards the left side of the screen. His arms are tensed and just slightly away from his body. Otherwise he has no other movements.	M/L, straight on, level framing, Sing is more in focus than the background of sticks and buildings.	The diaphragm music includes a high pitched percussive sound and a stringed instrument. Sound effects: the boys being can be heard for a moment longer after the cut.	Reverse angle (reaction shot)	Boy yehoooooooooooo
3	0:01:16		The young fighter continues the over-shoulder and over-the-shoulder movements. The same background as shot 1.	The young fighter continues the over-shoulder and over-the-shoulder movements. The same background as shot 1.	M/L, straight on, level framing, deep focus (the buildings in the background are in focus as well as the boy in the foreground)	The non-diaphragm soundtrack music includes a high pitched percussive sound and a stringed instrument. It creates a slow but tense atmosphere. Sound effects: the boy returns to his yelling after a momentary pause.	Reverse angle (reaction shot)	Boy yehoooooooooooo
4	0:01:18		Reaction shot from Sing Sing but this time he speaks in the young boy asking if he has any change. The same background as shot 2.	Sing starts the shot with his body still tensed with arms slightly away from his chest and facing to the left of frame. When he starts to talk he immediately relaxes his muscles and his expression changes from determined to questioning and relaxed.	M/L, straight on, level framing, background in focus, background is slightly soft focus.	The non-diaphragm music includes a high pitched percussive sound and a stringed instrument.	Reverse angle (reaction shot)	Sing Oh you have any change on and? Boy Yeah, thirty cents.
5	0:01:20		The boy slips his kung fu in his pants change out of his pocket. He walks towards the right of frame. Some other old houses come into frame as the camera tracks alongside the boy as he walks towards the right of frame.	The boy starts the shot in continuing his prepping movements style but then slips abruptly when Sing asks him for change. He comes out of the kung fu position into a casual and relaxed stance. He glances down and begins fidgeting around in his pocket and walk towards the right side of the screen.	M/L, straight on, level framing, deep focus.	The diaphragm music stops just as the boy answers "Yeah". Sound effects: The mundane sounds of the street replace the tense music including the boys feet as he walks on the pavement and the sound of him looking in his pants pockets and the clinking of change as he takes some out for Sing to see.	Fast a direct cut but a transition through camera looking from the boy's position towards Sing's position.	Boy Yeah, thirty cents.
6	0:01:22		Sing and the boy are in the shot together. They stand facing each other in the background of the frame. They take up most of the centre of frame in a M/L. Camera focus can be seen in the focus behind them. One house has a gate in the front door. The house in the background are white, sandy, and covered with some muted green from the trees. The only other colours are the light blue of the boys pants and the navy blue of Sing's pants poking out from the bottom of the frame. Both of the man's legs are out of frame.	As he walks away the boy comes to watch him go. Sing walks casually away from the camera and the boy stays with his back to the camera taking up most of the foreground of screen right.	M/L to M/S, straight on, level framing, deep focus. The camera tracks alongside the boy and Sing enters the frame from screen right to meet him in the middle (Once Sing has taken the boy's change the camera tracks to follow him as he walks towards the left screen and then the camera stops to watch Sing walk with his back to the camera).	Non-diaphragm soundtrack (from our own Sing's feet) Sing's change the camera tracks to follow him as he walks towards the left screen and then the camera stops to watch Sing walk with his back to the camera.	Fast a direct cut but a transition as the camera tracks alongside the boy and moves into frame with Sing. Sing moves into frame from the right to meet the boy half way.	Are you stealing me money? Sing Gets on Way that Prepping Man's into frame from the right to meet the boy half way.

shot frame #	Time (hh:mm:ss)	Frame (shot image)	Subject Matter and Framing	Kinesthetic action (or movement within the frame)	Camera (Strenography)	Sound	Transition (editing)	Dialogue
1	0:01:23		The rival team (Puma) leader is shown in close-up staring up and to the right frame. His eyebrows are raised, his eyes squint slightly and his mouth is wide open in an expression of exasperation and surprise. He has a short four-hawk hair style and the very top of his white jersey with yellow trimming can be seen at the bottom of the screen. Behind him in soft focus we can see the top half of two grey low rise apartment buildings and green trees behind them.	The only movement in the shot is Team Puma Leader's face as he concert it into an exaggerating yell. He opens his mouth widely to yell out his words. His mouth never closes but just moves into varying levels of stretched lips revealing his teeth as he yells.	Close-up on Team Puma Leader's face.	The non-diegetic soundtrack includes the sound of loud, deep, and frantic drum beats. Sound effects: Team Puma Leader yells a the top of his lungs.	straight cut	Team Puma Leader: We are not afraid of you! It's an optical illusion!
2	0:01:26		Sing is shown in the foreground of the screen in a medium shot. As he sprints off into the air his face is shown in an open mouthed yell/growl with his tongue sticking out. Visible in the background are three other members of the Shaolin team, a referee and one Puma member. The grassy turf takes up most of the bottom of the screen and the top half shows a white building, flanked by palm trees. Once Sing is flying in the air, only blue sky is visible in the background.	Sing runs aggressively towards the camera and then vaults off the ground and into the air. As he seems to float through the air his legs continue to move in a running motion. His arms are also in movement as they swing wildly with the running movement. In the last moment of the shot, Sing's right leg shoots out from the bottom of the screen and kicks the soccer ball towards the centre of the frame.	Medium shot of Sing with other members of the Shaolin team, a referee and one Puma member in the background. The camera does not move away as Sing jumps into the air and is now in a medium shot and the camera tilts to show Sing from a low angle. Once Sing kicks the soccer ball it shoots towards the centre of the screen and takes up the entire frame.	The non-diegetic soundtrack includes the sound of loud, deep, and frantic drum beats. Sound effects: Sing's yell is replaced with the deep roar of a lion.	Glance-object cut. The camera has cut across the axis of action to show Sing moving across the other side of the soccer field towards Team Puma leader	Sing: "roars"
3	0:01:29		Team Puma leader takes up almost the entire frame. He is shown in the air, completely horizontal with his head at frame left and his legs at frame right. His feet are just out of frame. The soccer ball that Sing kicked has connected with Team Puma Leader's stomach and his arms are thrown up above his head. His mouth is now wide open in an expression of shock surprise and fear. In the background the soccer net is visible and behind it is a short yellow wall of the soccer arena with some Chinese characters in green.	The soccer ball on Team Puma Leader's stomach pushes him through the air and towards his goalie's net. The ball continues to spin into the Team Puma Leader as he is pushed backwards. His arms and legs gesture wildly as he sails, horizontally through the air. You can see the goalie start to move his arms as he tries to block his team member and the soccer ball from going into the net until the team leader flies into him and they both tumble to the ground. Dust is thrown up around them to show the weight of their landing.	The shot starts out in a close up of the team leader's horizontal body but the camera does not move as he moves quickly away and towards the background, ending the shot in a long shot of the soccer net and the two fallen players.	The non-diegetic soundtrack includes the sound of loud, deep, and frantic drum beats. Sound effects: the team leader screams from the start to the end of the shot as he moves from the foreground to background of the screen.	Straight out across the axis of action.	Team Puma Leader: "screams" Ahhhhhhhhh

SS-S4

shot frame #	Time (hh:mm:ss)	Frame (shot image)	Subject Matter and Framing	Kinesthetic action (or movement within the frame)	Camera (cinematography)	Sound	Transition (editing)	Dialogue
1	0:00:29		Small brother is shown in a close-up looking towards right frame. His hair is very short in a crew cut. He has a young round face. The top part of his soccer uniform can be seen at the bottom of the screen. It is a yellow, linen wrap top. He also has a leather string necklace around his neck. The crowd in the stands can be seen out of focus in the background along with yellow poster signs with red Chinese characters.	Small brother's face is shown in an exaggerated expression with eyebrows raised, his forehead wrinkled, his eyes wide open, and mouth wide open, showing his teeth.	Close-up. Straight-on and level framing. The camera remains static through the shot.	The non-diegetic soundtrack plays a swelling instrumental song. It has an energetic, exhilarating and uplifting tune. Sound effects: The crowd is cheering loudly in the background. Small Brother's dialogue is however, easily heard over the audience.	Straight cut	Small Brother: How'd they fly like that?
2	0:00:31		Sing is shown in close-up looking towards screen left. Sing's longer hair is pulled partially back in a short, low ponytail and he wears the same uniform as Small Brother: a yellow wrap linen top that is visible from the shoulders and up. The background is the opposite side of the stadium that we saw in Small Brother's background shot. Now we see the trees and white apartment buildings, out of focus.	Sing's face is shown in almost an identical expression as Small Brother: an exaggerated expression with eyebrows raised, his forehead wrinkled, his eyes wide open, and mouth wide open, showing his teeth.	Close-up. Straight-on and level framing. The camera remains static through the shot.	The non-diegetic soundtrack plays a swelling instrumental song. It has an energetic, exhilarating and uplifting tune. Sound effects: The crowd is cheering loudly in the background. Small Sing's dialogue is however, easily heard over the audience.	Straight cut, crossing the axis of action. This may be to create a sense of chaotic disorder, confusion, and speed.	Sing: It must be special effects!

Appendix J: Interviews – Semi-structured Questions Guide (Canadian)

Part A:

1a) Have you ever learned a second/foreign language? If so...

1b) How long have you been learning a second/foreign language?

1c) Where did you receive this education?

2. Can you think of any viewing experience (i.e., movies, TV) that influenced your learning something new about another culture/another language?

3. What advice about watching videos to learn about another culture/language would you give to a fellow Canadian university student?

4. What would you like your university teachers to know about when they show videos in their classrooms?

5. Please add anything else you think is important to know about students using TV/movies in university classrooms (e.g., successes, challenges, needed supports, resources, etc...).

Part B:

1a) In your opinion, what features are used in *Shaolin Soccer* to appeal to a Chinese audience member (e.g., the actors, setting, musical choices, humour, clothing, pop culture references, etc....)?

1b) In your opinion, what features are used in *Dodgeball* to appeal to a U.S. or Canadian audience (e.g., the actors, setting, musical choices, humour, clothing, pop culture references, etc....)?

2. Please re-watch *Shaolin Soccer*, S4 and *Dodgeball*, S2. Can you make any comparisons between the two scenes (e.g., performance, setting, musical choices, humour, clothing, pop culture references, etc...)?

3a) Are there any visual clues that help you identify ‘good’ and ‘bad’ characters in *Shaolin Soccer*? If so, what are they?

3b) Are there any visual clues that help you identify ‘good’ and ‘bad’ characters in *Dodgeball*? If so, what are they?

3c) Whose point of view do you think is most often presented in *Shaolin Soccer* (e.g., a particular age, gender, income level, or ethnocultural background)? Why?

3d) Whose point of view do you think is most often presented in *Dodgeball* (e.g., a particular age, gender, income level, or ethnocultural background)? Why?

4a) In your opinion, how do the ideas and images in *Shaolin Soccer* represent Chinese social and cultural norms, lifestyles, and/or gender roles?

4b) In your opinion, how do the ideas and images in *Dodgeball* represent Canadian social and cultural norms, lifestyles, and/or gender roles?

Part C:

1a) Have you seen the actors of *Shaolin Soccer* in other movies? If so, provide examples.

1b) Have you seen the actors of *Dodgeball* in other movies? If so, provide examples.

2a) Did you recognize some of the costumes, settings, and other elements in *Shaolin Soccer* as similar to what you’ve seen in other movies? If so, provide examples.

2b) Did you recognize some of the costumes, settings, and other elements in *Dodgeball* as similar to what you've seen in other movies? If so, provide examples.

3a) If you were to describe *Shaolin Soccer* to a friend, would you find it easy to compare it to other movies? If so, which ones? If not, how would you describe it?

3b) If you were to describe *Dodgeball* to a friend, would you find it easy to compare it to other movies? If so, which ones? If not, how would you describe it?

Appendix K Interviews – Semi-structured Questions Guide (Chinese)

Part A:

1a) Can you tell me about your English language education?

1b) How long have you been learning English?

1c) Where did you receive this education?

2. Can you think of any viewing experience (i.e., movies, TV) that influenced your English language learning?

3. What advice about watching videos to learn English would you give to a Chinese university student?

4. What would you like your university teachers to know about when they show videos in their classrooms?

5. Please add anything else you think is important to know about international Chinese students using English language TV/movies in Canadian universities (e.g., successes, challenges, needed supports, resources, etc...).

Part B:

1a) In your opinion, what features are used in *Shaolin Soccer* to appeal to a Chinese audience member (e.g., the actors, setting, musical choices, humour, clothing, pop culture references, etc....)?

1b) In your opinion, what features are used in *Dodgeball* to appeal to a U.S. or Canadian audience (e.g., the actors, setting, musical choices, humour, clothing, pop culture references, etc....)?

2. Please re-watch *Shaolin Soccer*, S4 and *Dodgeball*, S2. Can you make any comparisons between the two scenes (e.g., performance, setting, musical choices, humour, clothing, pop culture references, etc....)?

3a) Are there any visual clues that help you identify ‘good’ and ‘bad’ characters in *Shaolin Soccer*? If so, what are they?

3b) Are there any visual clues that help you identify ‘good’ and ‘bad’ characters in *Dodgeball*? If so, what are they?

3c) Whose point of view do you think is most often presented in *Shaolin Soccer* (e.g., a particular age, gender, income level, or ethnocultural background)? Why?

3d) Whose point of view do you think is most often presented in *Dodgeball* (e.g., a particular age, gender, income level, or ethnocultural background)? Why?

4a) In your opinion, how do the ideas and images in *Shaolin Soccer* represent Chinese social and cultural norms, lifestyles, and/or gender roles?

4b) In your opinion, how do the ideas and images in *Dodgeball* represent Canadian social and cultural norms, lifestyles, and/or gender roles?

Part C:

1a) Have you seen the actors of *Shaolin Soccer* in other movies? If so, provide examples.

1b) Have you seen the actors of *Dodgeball* in other movies? If so, provide examples.

2a) Did you recognize some of the costumes, settings, and other elements in *Shaolin Soccer* as similar to what you've seen in other movies? If so, provide examples.

2b) Did you recognize some of the costumes, settings, and other elements in *Dodgeball* as similar to what you've seen in other movies? If so, provide examples.

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3b) If you were to describe *Dodgeball* to a friend, would you find it easy to compare it to other movies? If so, which ones? If not, how would you describe it?

Appendix L: Ethics Documents



Date: 17 March 2021

To: Dr. Shelley Taylor

Project ID: 117929

Study Title: Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Short Title: Second Language Film Comprehension Study

Application Type: NMREB Initial Application

Review Type: Delegated

Full Board Reporting Date: 09/Apr/2021

Date Approval Issued: 17/Mar/2021 15:20

REB Approval Expiry Date: 17/Mar/2022

Dear Dr. Shelley Taylor

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the WREM application form for the above mentioned study, as of the date noted above. NMREB approval for this study remains valid until the expiry date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

This research study is to be conducted by the investigator noted above. **All other required institutional approvals and mandated training must also be obtained prior to the conduct of the study.**

Documents Approved:

Document Name	Document Type	Document Date	Document Version
Interview Guide (Canadian) Jan 29 2021	Interview Guide	29/Jan/2021	1
Interview Guide (Chinese) Jan 29 2021	Interview Guide	29/Jan/2021	1
Survey Second Language Film Reception Study (Canadian) Feb 25 2021 CLEAN	Online Survey	25/Feb/2021	2
Survey Second Language Film Reception Study (Chinese) Feb 25 2021 CLEAN	Online Survey	25/Feb/2021	2
URLs for online study materials (survey YouTube videos) Feb 25 2021 CLEAN	Other Data Collection Instruments	25/Feb/2021	2
Ad Recruitment (Canadian) Feb 25 2021 CLEAN	Recruitment Materials	25/Feb/2021	2
Ad Recruitment (Chinese) Feb 25 2021 CLEAN	Recruitment Materials	25/Feb/2021	2
Mass Email Recruitment (Canadian) Feb 25 2021 CLEAN	Recruitment Materials	25/Feb/2021	2
Mass Email Recruitment (Chinese) Feb 25 2021 CLEAN	Recruitment Materials	25/Feb/2021	2
LOI and Implied Consent (Canadian Survey) Feb 25 2021 CLEAN	Implied Consent/Assent	25/Feb/2021	2
LOI and Implied Consent (Chinese Survey) Feb 25 2021 CLEAN	Implied Consent/Assent	25/Feb/2021	2
Survey Second Language Film Reception Study (Chinese language translation) March 17 2021	Translated Documents	17/Mar/2021	1
Interview Recruitment Email - Reminder (Canadian) March 17 2021	Recruitment Materials	17/Mar/2021	2
Interview Recruitment Email - Reminder (Chinese) March 17 2021	Recruitment Materials	17/Mar/2021	2
LOI and Signed Consent (Canadian Interview) March 17 2021	Written Consent/Assent	17/Mar/2021	3
LOI and Signed Consent (Chinese Interview) March 17 2021	Written Consent/Assent	17/Mar/2021	3
Verbal Consent Script (Canadian) March 17 2021	Verbal Consent/Assent	17/Mar/2021	2
Verbal Consent Script (Chinese) March 17 2021	Verbal Consent/Assent	17/Mar/2021	2

Documents Acknowledged:

Letter of Information and Implied Consent – Canadian Student Survey

Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University



Additional Research Staff

Natalie Killick, Faculty of Education
Western University



Dear Participant,

1. Introduction

My name is Natalie Killick, and I am a PhD student in the Faculty of Education at Western University. You are being invited to participate in research about the media literacy activities of international Chinese students and domestic Canadian students in Canadian universities because you are a domestic Canadian student at a Canadian university.

2.1 Background Information

Video media like film and television are often produced in and include information from foreign cultural contexts which may not be familiar to second/foreign (L2/FL) language students. As film and television are part of L2/FL education, it is important to examine how culturally specific film messaging may influence comprehension.

2.2 Study Purpose

The purpose of this study is to identify the ways in which the social and cultural context of film and the cultural background of viewers can influence film interpretation and comprehension. The aim of this project is to better respond to the media literacy needs of international Chinese students at Canadian universities by informing instructors and developing policies and practices that reflect students' cultural backgrounds.

3.1 Study Length

It is expected that the online survey will take 25-30 minutes.

4. What will happen during this study?

If you decide to participate then you will be invited to complete an online survey to gather information about international students' interpretations and comprehension of Chinese and U.S. movies that use English audio (dubbed). After reading this letter of information if you wish to participate in the survey you can indicate your consent below by clicking, "yes, I consent". If you do not wish to participate you can choose not to by clicking, "no, I do not consent". You can skip or choose not to respond to any question in the survey. At any point during the survey if you wish to leave you may do so by exiting out of the browser. Your survey responses are automatically saved as you progress to the next page of the survey. There are no identifiers in the survey so I will not be able to withdraw survey data that has been saved. At the end of the survey, you will be given the option to participate in a follow-up interview. If you are interested, you will be asked to enter your email address. This email address cannot be used to identify your survey as it will be sent anonymously to a separate database.

By providing your email address at the end of the survey, you can be entered into a draw to win one \$25 cash prize. If you win the draw, you will be notified by email and will be given your prize by e-transfer.

4.1 Inclusion/Exclusion Criteria

In order to participate in this study, you must...

- be domestic Canadian student studying at a Canadian university.

5. Can participants choose to leave the study?

Participation in this study is voluntary. You may refuse to answer any questions or withdraw from the study at any time with no effect on you personally, academically or professionally.

6. How will participants' information be kept confidential?

The information collected will be used for research purposes only, and neither your name nor any information which could identify you will be used in any publication or presentation of the study results. To further protect confidentiality, all information collected for the study will be kept in a locked, secure location. All collected data will be destroyed after 7 years, as per Western University policy.

Representatives of The University of Western Ontario Non-Medical Research Ethics Board may require access to your study related records to monitor the conduct of the research, and you do not waive any legal rights by participating in this research. While we do our best to protect your information there is no guarantee that we will be able to do so. By responding to this survey, you are indicating your consent to participate.

You survey responses will be collected anonymously through a secure online platform called Qualtrics. Qualtrics uses encryption technology and restricted access authorization to protect all data collected. In addition, Western's Qualtrics server is in Ireland, where privacy standards are maintained under the European Union safe harbour framework. The data will then be exported from Qualtrics and securely stored on Western University's server.

There are no known risks to participating in this study. There may be no direct benefits though your insights may help school systems best support second/foreign language students develop media literacy skills to successfully participate academically in Canadian universities.

7. Whom do participants contact for questions?

I am happy to answer your questions about the research. Please do not hesitate to contact me. The following is my contact information. Dr. Shelley Taylor, email: [REDACTED]

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics [REDACTED]. This office oversees the ethics conduct of research studies and is not part of the study team. Everything that you discuss will be kept confidential.

This letter is yours to keep for future reference

Sincerely,

Dr. Shelley K. Taylor,
Faculty of Education, Western University

[REDACTED]

Do you offer your consent to participate?

- Yes, I consent.
- No, I do not consent.

Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University



Additional Research Staff

Natalie Killick, Faculty of Education
Western University



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My name is Natalie Killick and I am a PhD student in the Faculty of Education at Western University. You are being invited to participate in research about the media literacy activities of international Chinese students' and domestic Canadian students in Canadian universities because you are an international Chinese student at a Canadian university.

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Video media like film and television are often produced in and include information from foreign cultural contexts which may not be familiar to second/foreign (L2/FL) language students. As film and television are part of L2/FL education, it is important to examine how culturally specific film messaging may influence comprehension.

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4.1 Inclusion/Exclusion Criteria

In order to participate in this study, you must...

- be an international student from China studying at a Canadian university.

5. Can participants choose to leave the study?

Participation in this study is voluntary. You may refuse to answer any questions or withdraw from the study at any time with no effect on you personally, academically or professionally.

6. How will participants' information be kept confidential?

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Faculty of Education, Western University

[REDACTED]

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Letter of Information and Signed Consent – Canadian Student Interview

Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University



Additional Research Staff

Natalie Killick, Faculty of Education
Western University



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3.1 Study Length

It is expected that the online interview will take 20-40 minutes.

4. What will happen during this study?

You provided your email address at the end of the online survey, suggesting you are opting to participate in an interview. I will obtain your signed consent prior to your participation in the interview. To provide signed consent, you must sign the consent form at the end of this Letter of Information. In the case where I cannot get your signed consent, I will obtain your verbal consent prior to the online interview.

The interview will be conducted at a time convenient to you via online web-conferencing (Zoom). In order to participate you must agree to be audio-recorded, to have your interview transcribed, and to allow the use of unidentifiable quotes in the dissemination of the results. Pseudonyms will be provided. The audio-recording will be used to transcribe the interview for data analysis. Transcripts will be shared with you using a secure link through OWL, Western's online platform, to review their accuracy. You can send any amendments or corrections to the transcript back to me in the same secure online manner. If you choose, you also have the option of being video recorded. If you agree to this option, you can check the box at the bottom of this consent form.

If you are one of the 10 participants selected to participate in the interview, you can be entered into a draw to win one \$25 cash prize. If you win the draw, you will be notified by email and will be given your prize by e-transfer.

5. Can participants choose to leave the study?

Participation in this study is voluntary. You may refuse to answer any questions or withdraw from the study at any time with no effect on you personally, academically or professionally. If you decide to withdraw from the study and completed an interview, you have the right to request the withdrawal of your interview data. If you wish to have your information removed, please let me know.

6. How will participants' information be kept confidential?

The information collected will be used for research purposes only, and neither your name nor any information which could identify you will be used in any publication or presentation of the study. If you agree to be interviewed, you will be given a pseudonym prior to the interview so your name will not be heard on tape or appear on the transcript. Only I will transcribe the audio. Please be advised that I will take every precaution to maintain confidentiality of the data.

The interview will be conducted using Western Zoom's audio/video recording feature. You can choose to turn your video on or keep it off. The video will only be used during the interview itself and will be deleted from Zoom 7 days after the interview. The audio recordings will be moved from Zoom and stored on Western's Office 365 server in a One

Drive folder in order to be transcribed for analysis. Finally, your interview transcript will be uploaded to OWL, Western's online platform, and shared with you using a secure link. You can use OWL to review the accuracy of the transcripts and request any amendments or changing.

To further protect confidentiality, all information collected for the study will be kept in a locked, secure location. Only the research team will have access to audio files, notes, and transcripts. I will keep a list linking your pseudonym with your name in a secure place, separate from your study file. All collected data will be destroyed after 7 years, as per Western University policy.

Representatives of The University of Western Ontario Non-Medical Research Ethics Board may require access to your study related records to monitor the conduct of the research, and you do not waive any legal rights by participating in this research. While we do our best to protect your information there is no guarantee that we will be able to do so. If data is collected during the project which I may be required to report by law, I have a duty to report.

There are no known risks to participating in this study. There may be no direct benefits through your insights may help school systems best support second/foreign language students develop media literacy skills to successfully participate academically in Canadian universities.

I am happy to answer your questions about the research. Please do not hesitate to contact me. The following is my contact information. Dr. Shelley Taylor, email: [REDACTED]

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics [REDACTED] [REDACTED] This office oversees the ethics conduct of research studies and is not part of the study team. Everything that you discuss will be kept confidential.

This letter is yours to keep for future reference

Sincerely,
Dr. Shelley K. Taylor,
Faculty of Education, Western University
[REDACTED]

Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Letter of Information and Signed Consent – Canadian Student Interview

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University




Additional Research Staff

Natalie Killick, Faculty of Education
Western University



CONSENT

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

Once you have signed this form please scan it and email it back to . In the case where I cannot get your signed consent, I will obtain your verbal consent prior to the interview. You may withdraw your consent at any time without any consequences to you personally or professionally.

I agree to be video recorded in this research.

YES. NO

I agree to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES. NO

Print Name of Participant

Signature

Date (DD-MM-YYYY)

My signature means that I have explained the study to the participant named above. I have answered all questions.

Print Name of Person

Obtaining Consent

Signature

Date (DD-MM-YYYY)

Letter of Information and Signed Consent – Chinese Student Interview

***Second/Foreign Language Learning and Narrative Film Comprehension: An
Intercultural Reception Study***

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University



Additional Research Staff

Natalie Killick, Faculty of Education
Western University



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Video media like film and television are often produced in and include information from foreign cultural contexts which may not be familiar to second/foreign (L2/FL) language students. As film and television are part of L2/FL education, it is important to examine how culturally specific film messaging may influence comprehension.

2.2 Study Purpose

The purpose of this study is to identify the ways in which the social and cultural context of film and the cultural background of viewers can influence film interpretation and comprehension. The aim of this project is to better respond to the media literacy needs of international Chinese students at Canadian universities by informing instructors and developing policies and practices that reflect students' cultural backgrounds.

3.1 Study Length

It is expected that the online interview will take 20-40 minutes.

4. What will happen during this study?

You provided your email address at the end of the online survey, suggesting you are opting to participate in an interview. I will obtain your signed consent prior to your participation in the interview. To provide signed consent, you must sign the consent form at the end of this Letter of Information. In the case where I cannot get your signed consent, I will obtain your verbal consent prior to the online interview.

The interview will be conducted at a time convenient to you via online web-conferencing (Zoom). In order to participate you must agree to be audio-recorded, to have your interview transcribed, and to allow the use of unidentifiable quotes in the dissemination of the results. Pseudonyms will be provided. The audio-recording will be used to transcribe the interview for data analysis. Transcripts will be shared with you using a secure link through OWL, Western's online platform, to review their accuracy. You can send any amendments or corrections to the transcript back to me in the same secure online manner. If you choose, you also have the option of being video recorded. If you agree to this option, you can check the box at the bottom of this consent form.

If you are one of the 10 participants selected to participate in the interview, you can be entered into a draw to win one \$25 cash prize. If you win the draw, you will be notified by email and will be given your prize by e-transfer.

5. Can participants choose to leave the study?

Participation in this study is voluntary. You may refuse to answer any questions or withdraw from the study at any time with no effect on you personally, academically or professionally. If you decide to withdraw from the study and completed an interview, you have the right to request the withdrawal of your interview data. If you wish to have your information removed, please let me know.

6. How will participants' information be kept confidential?

The information collected will be used for research purposes only, and neither your name nor any information which could identify you will be used in any publication or presentation of the study.. If you agree to be interviewed, you will be given a pseudonym prior to the interview so your name will not be heard on tape or appear on the transcript. Only I will transcribe the audio. Please be advised that I will take every precaution to maintain confidentiality of the data.

The interview will be conducted using Western Zoom's audio/video recording feature. You can choose to turn your video on or keep it off. The video will only be used during the interview itself and will be deleted from Zoom 7 days after the interview. The audio recordings will be moved from Zoom and stored on Western's Office 365 server in a One Drive folder in order to be transcribed for analysis. Finally, your interview transcript will be uploaded to OWL, Western's online platform, and shared with you using a secure link. You can use OWL to review the accuracy of the transcripts and request any amendments or changing.

To further protect confidentiality, all information collected for the study will be kept in a locked, secure location. Only the research team will have access to audio files, notes, and transcripts. I will keep a list linking your pseudonym with your name in a secure place, separate from your study file. All collected data will be destroyed after 7 years, as per Western University policy.

Representatives of The University of Western Ontario Non-Medical Research Ethics Board may require access to your study related records to monitor the conduct of the research, and you do not waive any legal rights by participating in this research. While we do our best to protect your information there is no guarantee that we will be able to do so. If data is collected during the project which I may be required to report by law, I have a duty to report.

There are no known risks to participating in this study. There may be no direct benefits through your insights may help school systems best support second/foreign language students develop media literacy skills to successfully participate academically in Canadian universities.

I am happy to answer your questions about the research. Please do not hesitate to contact me. The following is my contact information. Dr. Shelley Taylor, email: [REDACTED]

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics [REDACTED] email: [REDACTED]. This office oversees the ethics conduct of research studies and is not part of the study team. Everything that you discuss will be kept confidential.

This letter is yours to keep for future reference

Sincerely,
Dr. Shelley K. Taylor,

Faculty of Education, Western University



Second/Foreign Language Learning and Narrative Film Comprehension: An Intercultural Reception Study

Letter of Information and Signed Consent – Chinese Student Interview

Principal Investigator

Dr. Shelley K. Taylor,
Faculty of Education, Western University




Additional Research Staff

Natalie Killick, Faculty of Education
Western University



CONSENT

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

Once you have signed this form please scan it and email it back to . In the case where I cannot get your signed consent, I will obtain your verbal consent prior to the interview. You may withdraw your consent at any time without any consequences to you personally or professionally.

I agree to be video recorded in this research.

YES. NO

I agree to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES. NO

Print Name of Participant

Signature

Date (DD-MM-YYYY)

My signature means that I have explained the study to the participant named above. I have answered all questions.

Print Name of Person
Obtaining Consent

Signature

Date (DD-MM-YYYY)

Appendix M: Online Study Materials

URLs for Online Study Materials (survey YouTube videos)

Qualtrics Surveys

International Chinese Student Survey:

https://uwo.eu.qualtrics.com/jfe/form/SV_0cDKeCvMuIKZoMe

Canadian Student Survey: https://uwo.eu.qualtrics.com/jfe/form/SV_7QK6Tya0AJ9hB8q

Shaolin Soccer

Scene 1: <https://www.youtube.com/watch?v=OpN9nR-oIIQ&feature=youtu.be>

Scene 2: <https://www.youtube.com/watch?v=ETeqW8Lne78&feature=youtu.be>

Scene 3: https://www.youtube.com/watch?v=VyL5Kle8854&feature=emb_logo
(note: end time: 2:52)

Scene 4: https://www.youtube.com/watch?v=3-xVglD_dkk&feature=emb_logo

Dodgeball

Scene 1: <https://www.youtube.com/watch?v=sT47KfDlwI8&feature=youtu.be>
(note: start time: 0:40)

Scene 2: <https://www.youtube.com/watch?v=epvmNF-uau&feature=youtu.be>

Scene 3: <https://www.youtube.com/watch?v=DUFXWoAi3c>

Scene 4: <https://www.youtube.com/watch?v=2NdDgG7cWBU&feature=youtu.be>

Curriculum Vitae

Name: Natalie Killick

**Post-secondary
Education and
Degrees:** University of Toronto
Toronto, Ontario, Canada
1999-2004 B.A.

The University of Toronto Ontario
Toronto, Ontario, Canada
2008-2009 M.A.

The University of Western Ontario
London, Ontario, Canada
2018-present Ph.D.

**Related Work
Experience**

English Language Instructor
Western English Language Centre
Summer 2020

English Language Instructor
Conestoga College
2017-2018, Summer 2019

French Immersion – Grade 1
Bedford P.S.
2016-2017

English Language Instructor
Sheridan College
2014-2016

English Language Instructor
Soon Chun Hyang University
2012-2014